

CI 2153 K Dyer

As the Curator and Gallery Manager of a public art gallery that is affiliated with an art school, and situated on an historic site, my consideration of a National Classification Scheme is informed by an artistic, cultural and educational perspective.

One of NAS Gallery's roles is as a resource for students to experience the varied, dynamic art of today; to consider historical precedents in context, and to gain exposure to professional practice. Presenting 'artists-in-training' with classified art works and legal advisory notices in exhibition formats would limit freedom in the development of their education and practice as artists. It is fair to assume students would begin to learn to make art and develop visual languages that fulfil certain classifications if categories determine and contain the art works and exhibition experiences that art students use as educational models. It is concerning to think young artists in training would begin self-censoring, and encounter a form of control and bureaucracy that does not give flight to imagination, creativity and independence. These are valuable and necessary aspects of human experience that make education, art and culture genuinely meaningful.

As a curator developing and presenting exhibition projects to a diverse audience and demographic my expertise, like my colleagues, is utilised to help mediate the experience of art works for audiences. We work within the system of ethics and standards that respect the laws and values of our society and support artistic expression. Classifications for art works forces us to limit our idea of what art is, and assumes art audiences are not seeking an expansive view of the world and society in which they live.

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