

**PAINTING FOR JOY:
NEW JAPANESE PAINTING IN THE 1990s**

14 SEPTEMBER–29 OCTOBER

This is a touring exhibition of paintings by nine artists born around 1960 and includes the work of Makoto Aida, Taro Chiezo, Yoshitaka Echizenya, Miran Fukuda, Takanobu Kobayashi, Naofumi Maruyama, Takashi Murakami, Yoshitomo Nara and Nobuhiko Nukuta. Although all are figurative painters they are diverse in their choice of subject and style of painting. According to the art critic Midori Matsui, many contemporary Japanese painters are strongly motivated to develop individual styles because of the responsibility they feel to define their Japanese uniqueness in the face of art's internationalisation.

Presented in association with the Japan Foundation and the Embassy of Japan.

Presented in association with the Japan Foundation and the Embassy of Japan.

Makoto Aida
Pavement of Yukiko Okada, 1992 (detail)
Oil on canvas, 45.5 x 53cm each

JAPANESE LINKS

14 SEPTEMBER–29 OCTOBER

This exhibition celebrates the ANU School of Art's long and fruitful two-way association with Japan. Students and members of staff have travelled there to study and engage in various ways with Japan's rich culture, and many Japanese artists have in their turn come to Canberra to participate in art activities here. This exhibition brings together works produced as part of this continuing cultural exchange.



**MUMEKA TO MILMILNGKAN:
INNOVATION IN KURULK BARK PAINTING**

2 NOVEMBER–15 DECEMBER

This exhibition features bark paintings produced by Kuninjku artists from western Arnhem Land who are members of, or have close associations with, one clan, Kurulk. The exhibition traces how this art by three brothers – John Mawurndjul, the late Jimmy Njiminjuma and James Iyuna – changed in the period 1979–2006 as they shifted to reside at different outstations and engaged differently with the western art market. The exhibition challenges conventional notions about Arnhem Land art and notions of individual creativity and leadership in Kuninjku society. Curated by Jon Altman, CAEPR, ANU, and Apolline Kohen, Maningrida Arts and Culture.



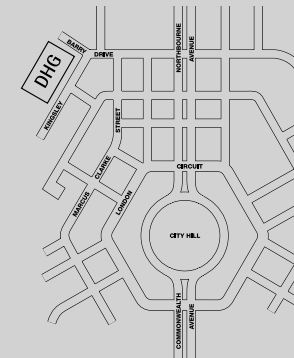
John Mawurndjul at work at the Musée de Quai Branly, Paris 2005

THE DRILL HALL GALLERY

The Australian National University has a lively visual and performing arts program. The University's two contemporary art galleries – the Drill Hall Gallery and the School of Art Gallery – present a changing program of diverse and stimulating exhibitions that highlight achievements in contemporary visual arts both nationally and internationally.

The Drill Hall Gallery supports the arts in the Canberra region by providing exhibitions developed in conjunction with the wide ranging academic interests at ANU and coinciding with major conferences and public events.

Four areas at the Drill Hall Gallery – a large gallery and three intimate exhibition rooms – provide flexibility for large or small exhibitions. This flexibility allows the Drill Hall Gallery to show concurrent exhibitions by different artists.



The Drill Hall Gallery is located at the ANU campus in Kingsley Street, off Barry Drive, Acton.

Hours: 12–5pm,
Wednesday to Sunday.

Admission is free.

Director: Nancy Sever
Exhibitions Officer: Tony Oates
Collections Officer: David Boon

T: +61 2 6125 5832
F: +61 2 6247 2595
E: dhg@anu.edu.au

http://info.anu.edu.au/mac/Drill_Hall_Gallery

Cover image: Ken Unsworth, *Untitled*, 1975, stainless steel
ANU Art Collection. Coombs Photography
All images copyright the artist and reproduced with permission



MAC1205007



DRILL HALL GALLERY



CANBERRA

PROGRAM OF EXHIBITIONS 2006

http://info.anu.edu.au/mac/Drill_Hall_Gallery

REBECCA HORN. TIME GOES BY

9 MARCH–23 APRIL

This touring exhibition presents the work of Rebecca Horn, one of Germany's most versatile and distinguished artists. Horn uses a wide range of media in her art practice including drawing, sculpture, installation, kinetics, photography, performance, video, film and writing. Nonetheless her intense artistic vision imbues all her work with a strong aesthetic unity. She is especially interested in the body – its vulnerability, its potential for transubstantiation, its role in ritual and magic and in channelling experience of the world



Rebecca Horn
Large feather wheel, 1997
Feathers, metal construction, motor, 90 x 90 x 23 cm

to our consciousness. Among the poetic images she has created are a feathered body fan that acts as a prison, a spiralling tower of playing violins, and finger rod and horn prostheses that enable the wearer to move in a room and be in contact with all its planes simultaneously, like a spider in its web.

Presented in association with the Goethe Institute, the Embassy of Germany and *ifa*, Institute of Foreign Relations, Germany.

IAN BETTINSON. LAND

4 MAY–4 JUNE

For Ian Bettinson, painting 'in situ' in the desert landscape of Western NSW has been a transforming experience. It challenged him to find ways to use layers of coloured paint particles to create resonant space and emotional depth. Ultimately, it forced him to re-examine the tradition of landscape representation in this country. In the process, his compositions were reduced to the two encompassing and equal elements of land and sky. The artist acknowledges his debt to the Central Desert paintings of Papunya Tula and to Roman and Byzantine mosaics. He believes that the wider community's growing understanding of the spiritual ties that indigenous Australians feel for this country will enrich contemporary Australian landscape painting.

Curated by Nancy Sever.



Ian Bettinson
Degrees of abstraction I, 2002
Acrylic on linen, 133 x 177 cm

DAVID RANKIN 1967–2004

8 JUNE–23 JULY

This survey exhibition follows the artistic journey of painter David Rankin from the 1960s to the present. His work is abstract but based on strongly felt observed experience of phenomena such as landscape, the effects of technological innovation and the Jewish world of his wife, writer Lily Brett. His paint application is distinctive in the richness and complexity of the layered surfaces he creates and in the evocativeness of his mark-making. The exhibition will include drawings, prints and works on paper as well as paintings. Rankin moved to New York in 1989, but still exhibits frequently in Australia.

This is a Tweed River Art Gallery Touring Exhibition financially assisted by the NSW Ministry for the Arts and Adrian Slinger Galleries.



David Rankin
Three crossings, 2004
Acrylic on linen, 162 x 376 cm
The Cher Collection

ANU ART COLLECTION DONATIONS

Under the Cultural Gifts Program, the University can now receive monetary donations and approved gifts of artworks for the ANU Art Collection. There are procedures and conditions for doing this and interested donors wishing to take advantage of this scheme should contact David Boon, Collections Officer, ANU Art Collection, on +61 2 6125 2501.

SIXTH DRAWING BIENNALE, 2006

27 JULY–11 SEPTEMBER

An initiative of the Drill Hall Gallery, the Drawing Biennale features the work of artists for whom drawing is central to their practice. The aim of the *Sixth Drawing Biennale* is to promote drawing as a fundamental skill for artists and highlight its importance and diversity as a medium for contemporary Australian art practitioners.

The artists participating in the *Sixth Drawing Biennale* are: Ian Abdulla, Vernon Ah Kee, John Beard, Yvonne Boag, Denise Green, Euan Heng, Robert MacPherson, Peter Maloney, Aida Tomescu, and John Wolseley.



Vernon Ah Kee
George Sibley (Grandad George), 2004
Charcoal on paper, 67 x 101 cm
Courtesy Bellas Milani Gallery, Brisbane