



THE AUSTRALIAN NATIONAL UNIVERSITY

2008 EXHIBITION CALENDAR

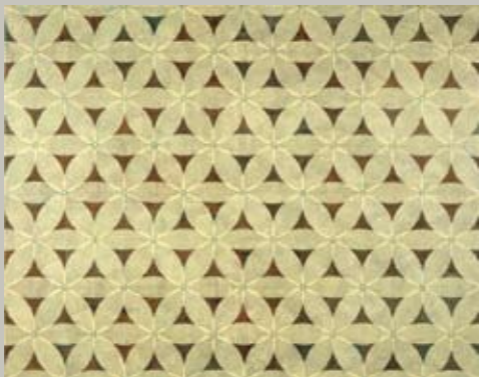


DRILL HALL GALLERY CANBERRA

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

VIVIENNE BINNS

14 FEBRUARY–30 MARCH



The first major survey of the work of Vivienne Binns, this exhibition celebrates over 40 years of art practice in Australia. Binns came to prominence in the late 1960s, producing paintings with a bold, psychedelic aesthetic. In the 1970s and 80s Binns' practice was defined by her collaborative community projects. More recently she has explored the notion of the 'unknown artist'. Many territories and genres intersect in the diverse range of works and show her commitment to the essential core of free expression and to generating creative forces in the community.

Curated by Merryn Gates and toured by the Tasmanian Museum and Art Gallery.

MOUNTAINS OF THE MIND: PAINTINGS BY PHILIP HUGHES

3 APRIL–11 MAY



British artist-traveller Philip Hughes brings to his landscape paintings a sensibility that encompasses the precision and deep understanding of natural forms derived from his geology studies, his personal experience of encountering mountains in time and space as he walks over and around them and a poetic sensitivity to their cultural resonances. His depictions of each site are as specific as a cartographer's analysis yet they also work as abstract compositions with their carefully judged interplays of line with blocks of colour. The seven mountains were chosen because they have a particular significance for the artist or for the world in general. They include mountains in France, Antarctica, Scotland and England. Also included will be Silbury in Wiltshire – the tallest prehistoric mound in Europe.

CRESSIDE COLLETTE TEXTILES

3 APRIL–11 MAY



The work in this show by master weaver Cresside Collette is the result of a month's residency at Bundanon, the NSW property bequeathed to the nation by artist Arthur Boyd. The exhibition consists of miniature tapestries that are direct responses to the light, colour and tone of the Shoalhaven landscape as well as subsequently executed pastel drawings that focus in on imagery generated by the weavings. Collette has developed technical skills that allow her a spontaneity that is unique among artists working in this rich but painstaking medium.

This show coincides with the major textile festival and conference *Tapestry 2008: The Fine Art of Weaving* hosted by the ANU School of Art (2 April–5 May).

Curated by Alison French, Centre for Cross-Cultural Research at The Australian National University.

JUDITH WRIGHT: CONVERSATIONS

15 MAY–22 JUNE



Judith Wright is a former dancer with the Australian Ballet who has for the last 20 years practised as a visual artist in diverse media such as works on paper, videos and installations. Movement is important to this artist as both subject and form and one can see how the cross-over of media enables her to scrutinise subjective moments in both their active and still manifestations. She is often inspired by literature an influential writer for her being the tenth century Japanese poet Izumi Shikibu who wrote conversation poems that, like Wright's work, explore the fraught and fluid space of intimate human communication. This survey exhibition *Conversations* includes work from 1987 to the present. Curated by Rhana Devenport, Director of the Govett-Brewster Art Gallery, New Zealand.

*FROM DARKNESS TO LIGHT RECENT CERAMICS
BY HIROE SWEN*

15 MAY–22 JUNE



Japanese trained potter Hiroe Swen has lived in the Canberra region since 1970 and is a major figure in Australian ceramics through her exhibiting, teaching and mentoring. She has practised ceramics continuously over the last 50 years. With many major exhibitions and 18 years of inspirational teaching at the Canberra School of Art, she has had a significant impact on the Canberra visual arts landscape. Her work is represented in the National Gallery of Australia, State and Regional Galleries and The Australian National University Art Collection.

The slab-built vessels in off-white clay in the exhibition are infused with feelings of intense sorrow and loneliness engendered by the fear of being parted from loved ones, following the death of her father and her mother's admission to an aged care home. The artist's emotional agitation is expressed in dramatic black brushwork and carved relief decoration that evoke the sea in its more ominous moods.

Curated by Karen O'Clery, Director of Narek Galleries.

Hiroe Swen, *Turbulent times*, 2007, coil-built stoneware ceramic, relief, stain and clear glaze, 27 x 32 x 15cm. Photo: Andrew Sikorski.

*PHOTOGRAPHIC FESTIVAL: MICHÈLE MAURIN:
'FLEUR DE HENNÉ'*

26 JUNE–3 AUGUST



An exhibition by the leading French photographer Michèle Maurin on the theme of the henna flower which, more than all the other elements of oriental beauty, is an instrument of seduction. Her black and white photography is reinterpreted in the development process by using gold, selenium and other metals to penetrate the silver emulsion and bring out subtle nuances and a special light. The images breathe sensuality. This exhibition is being held as part of the Australian National Photography Festival 2008. Curated by Nancy Sever.

Michèle Maurin, *Entrée de Ryad*, (from the *Fleur de Henné* series) photograph, 40 x 30cm.

*PHOTOGRAPHIC FESTIVAL: LYDIA CHEVAL:
AU TOUR D'UN VERRE*

26 JUNE–3 AUGUST

The theme of wine glasses in the installation work of digital photography by Lydia Cheval evokes excess, with a riot of images and colours, all in a festive spirit, but which nevertheless remain traditional in her search for estheticism. The image is printed on blotting paper which allows a great dispersion of colour with the aim of accentuating the image without having to retouch it. This exhibition is being held as part of the Australian National Photography Festival 2008.

Curated by Nancy Sever.

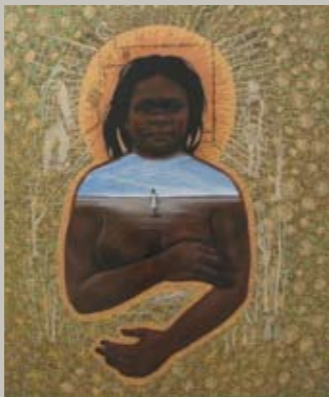
LIVRE PAUVRE/LIVRE RICHE: ARTISTS' BOOKS

26 JUNE–3 AUGUST

When poets and artists engage in a dialogue the most unique artists' books can result - fruits of the collaboration of two creative minds and two pairs of hands. For the last 10 years Daniel Leuwers, himself a poet, has invited his friends to help create what he has chosen to call *livre pauvre/livre riche* - rare artists' books that are poor in material resources but rich in creativity and freedom of expression. Daniel Leuwers lives and works in France. Exhibition curated by Petr Herel.

RECOVERING LIVES

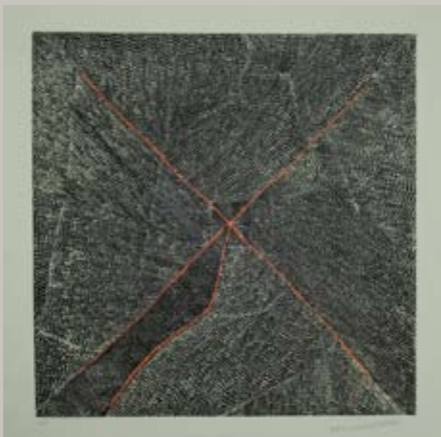
7 AUGUST–21 SEPTEMBER



This exhibition complements a conference convened by Dr Caroline Turner of the Research School of Humanities, ANU College of Arts and Social Sciences with Professor Cassandra Pybus, University of Sydney, on the subject of Recovering Lives. The theme has been chosen in order to explore the means by which forgotten or hidden lives can be recovered through unusual archival sources and through creative practices such as visual art, film-making and performance. The artists were invited because this concept is at the core of their motivation for engaging in artistic activity. Artists included in the exhibition are: Julie Dowling, Janenne Eaton, Janet Laurence and Dadang Christanto. Curated by Caroline Turner, Deputy Director, Humanities Research Centre and Nancy Sever, Director, ANU Art Collection and Drill Hall Gallery

*ETCHED IN THE SUN. PRINTS MADE BY
INDIGENOUS ARTISTS IN COLLABORATION
WITH BASIL HALL & PRINTERS 1997-2007*

25 SEPTEMBER–2 NOVEMBER



Over the last 15 years, there has been a printmaking revolution in the north of the country. This exhibition of prints represents a selection of original works made over the last decade by Indigenous artists in collaboration with former Canberra printmaker Basil Hall and his Darwin printers.

Following an earlier survey of prints, entitled *Land Mark:Mirror Mark*, which was also shown at the Drill Hall Gallery; *Etched in the Sun* is a new look at the graphic work being made by artists in remote communities and urban areas. *Etched in the Sun* demonstrates the skill with which Indigenous artists have continued to adapt to new media and the extraordinary results they have achieved in collaboration with a group of leading Australian printmakers.

Curated by Djon Mundine and presented by the National Centre for Indigenous Studies, ANU College of Law. Supported by a Gordon Darling Foundation Domestic Travel Grant.

Kathleen Petyarre, *Mountain Devil Lizard*, 2006, etching, 50 x 50cm. The Australian National University Art Collection

SEVENTH DRAWING BIENNALE

6 NOVEMBER–14 DECEMBER

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 Seventh 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.

Curated by Elizabeth Cross.

ANU ART COLLECTION DONATIONS

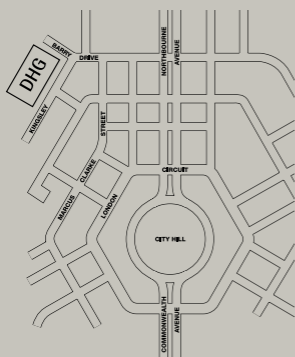
Under the Cultural Gifts Program, the University can now receive monetary donations and approved gifts of artworks for the ANU Art Collection. There are procedures and conditions for doing this and interested donors wishing to take advantage of this scheme should contact David Boon, Collections Officer,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

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

Hours: 12–5pm,
Wednesday to Sunday.
Admission is free.

Disabled parking and access.

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

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Cover image: Ken Unsworth, Untitled, 1975, stainless steel. ANU Art Collection. ANU Photography.

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Southern Cross Ten

The 2008 exhibition program is generously supported by Southern Cross Ten.