

BERT FLUGELMAN

26 FEBRUARY–5 APRIL



This exhibition is a major survey of the recent work of distinguished Austrian-born painter, printmaker and sculptor, Bert Flugelman. He is best known for his huge geometric public sculptures in stainless steel, such as his *Spheres* in Adelaide, the *Dobell Memorial* in Sydney and *The Cones* in the National Gallery of Australia's Sculpture Garden. Many generations of ANU students are affectionately familiar with his fountain sculpture *Untitled* in front of the Bruce Hall. This exhibition focuses on Flugelman's recent maquettes and medium scale sculptures.

JOHN MAWURNDJUL

9 APRIL–24 MAY



A major survey exhibition of the work of internationally known Indigenous artist, John Mawurndjul. Mawurndjul's home-land is near Maningrida in Western Arnhem Land, where he was taught painting by his brother Jimmy Njiminjuma and uncle Peter Marralwanga. His early work consisted of small bark paintings using *rarrk*, the cross hatched infill associated with moiety identity and potent surface. His imagery usually depicted native species and mythological beings. However, his more recent work has centred on *Mardayin* themes, a ceremony he was initiated into early in life. These later paintings embody this artist's dedication to finding new ways to express his preoccupation with land and spirituality. As he says "My head is full up with ideas".

This exhibition will feature many of his etchings. His work is included in the Musee de Quai Branly, Paris, as well as major international and national art institutions.

Curated by Apolline Kohen.

John Mawurndjul, *Billabong at Milmilngkan*, 2005, etching on paper.

JOHN BEARD

28 MAY–5 JULY



The work in this show is a juxtaposed selection by curator William Wright of award-winning British-Australian artist, John Beard. The pictures exhibited trace the evolution of Beard's artistic practice over a 10-year period in Portugal, the UK and Australia. The artist's project is the exploration of the thematic and metaphorical relationship between portraits and headlands. 'Head' and 'land' are both words and ideas that generate a great intensity of concepts, emotions and associations.

SALVATORE ZOFREA: DAYS OF SUMMER

8 JULY–16 AUGUST



This travelling exhibition of Zofrea's woodcut print suite is the end product of a major commitment by the artist and his collaborators. To produce the suite of 50 single images and one monumental landscape the artist carved 109 blocks of wood. The suite is a paean of praise for the abundance and beauty of the Australian flora and fauna. While the linear intricacy highlights the interconnectedness of the various life forms, it also warns of the frailty of the environment. Zofrea enhances the sense of awe by presenting these scenes as if from the viewpoint of a bee. This much awarded artist was born in Italy, but his celebratory approach to art and life encompasses both his native and adopted countries.

The exhibition has been curated by Joseph Eisenberg and toured by Maitland Regional Art Gallery.

WHITE GUMS & RAMOXES: CERAMICS BY MERRIC & ARTHUR BOYD FROM THE BUNDANON TRUST COLLECTION

20 AUGUST–27 SEPTEMBER



The Boyd family is one of the most creative families in Australia's cultural history. This exhibition focuses on ceramic pieces made by Arthur Boyd (1920-1999) and his father, Merric Boyd (1888-1959), considered to be Australia's earliest art potter. Curator Grace Cochrane has drawn on the extensive collection of the Bundanon Trust to explore the connections between the two. The exhibition includes drawings by Merric Boyd of his family and environment, paintings and etchings by Arthur about his father, and some works by others in this exceptional family. The exhibition is toured by the Bundanon Trust.

GWYN HANSSEN PIGOTT

20 AUGUST–27 SEPTEMBER



Gwyn Hanssen Pigott is an internationally celebrated artist whose years of dedication to ceramics and her deep study of particularly the oriental traditions of pottery have produced highly refined surfaces and forms and delicately nuanced glaze colours. Her harmonious still life groups are beautiful in themselves, but they also work to subvert at a very sophisticated level the old art/function dichotomy that has traditionally so divided the visual arts community. She does this by creating sets that have great wholeness and yet are composed of individual vessels that are manifestly both useable and of the highest aesthetic quality.

ANU ART COLLECTION DONATIONS

Under the Cultural Gifts Program, ANU can now receive monetary donations and approved gifts of artworks for the ANU Art Collection. For further information regarding this scheme, contact David Boon, Collections Officer, ANU Art Collection, on T: +61 2 6125 2501.

Gwyn Hanssen Pigott, *Yellow fade, with three bowls*, 2008, translucent porcelain, 19 x 102 x 15cm (11 pieces).

AIDA TOMESCU: PAINTINGS & DRAWINGS

1 OCTOBER–8 NOVEMBER



Over the last 10 years the character of Aida Tomescu's paintings has grown to resemble the freshness, attack and open forms of her drawings. This exhibition follows the development of Tomescu's work bringing together a coherent series from the last decade in which unexpected relationships occur across a variety of media. The show gives the viewer an opportunity to see Tomescu's explorations as they unfold through painting as a gradual construction towards a state of stillness; and the mixed media work with its eruptive energy and transparency. For Tomescu, drawing and painting are both journeys through layers. Her paintings are intensively worked, scrapped back repeatedly and re-configured, looking for something that is unified, full and ordered. Although profoundly abstract, her work is imbued with fragments of lost languages, not just verbal, but also signs, graffiti, and jotted and scrawled notations from disparate language systems from which an independent identity arises.

ANU INDIGENOUS ART COLLECTION

12 NOVEMBER–20 DECEMBER



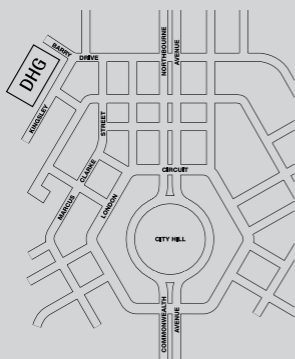
The Australian National University (ANU) has been pioneering in its support of Indigenous culture. With its 1978 award of a Creative Arts Fellowship to Narritjin Maymuru from Eastern Arnhem Land, ANU was one of the first public institutions in Australia to actively encourage Indigenous artists. The University has continued to engage with this rich and important art through initiatives such as the School of Art Print Workshop's collaborative print editions, through its acquisition policy and through commissions such as the *Pukamani poles* by Benny Tipungwuti. This exhibition is a selection from the University's now extensive collection of sculptures and paintings, including bark paintings, and prints.

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.

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



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THE AUSTRALIAN NATIONAL UNIVERSITY

2009 EXHIBITION CALENDAR



DRILL HALL GALLERY CANBERRA

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