EXHIBITION PROGRAM 2012

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RESTLESS
ADELAIDE INTERNATIONAL 2012
CURATOR VICTORIA LYNN | MARCH 2 – APRIL 5

This second Adelaide International includes the work of 18 artists and features five works that will premiere in Adelaide.

The exhibition explores the restlessness of our times. The artists seek out threshold experiences and create works that convey an ongoing transition from one condition to another.

By exploring physical force fields, or by negotiating complex cultural sites, the artists create the sensation of being catapulted into the spaces between the extremities of the living "heavens" and "hells" in our contemporary era.

Postcommodity – showing at Flinders University City Gallery – is an interdisciplinary arts collective comprised of Native American artists Raven Chacon, Cristóbal Martinez, Kade L. Twist, and Nathan Young. Their work functions as a shared indigenous lens and voice to engage and respond to the contemporary realities of globalism and neoliberalism.

YULYURLU LORNA FENCER NAPURURLA
CURATOR MARGIE WEST | APRIL 14 – JUNE 17

Warlpiri artist Yulyurlu Lorna Fencer Napurrurla (c.1924-2006) was a senior law woman who started painting in 1986 at the remote community of Lajamanu. This exhibition is the first major survey of her work. It traces the artist's use of strident colour and an increasingly loose, gestural and layered approach that underscores an exuberant and innovative approach to traditional Warlpiri imagery.

Curated by Margie West, Emeritus Curator of Aboriginal Art, Museum and Art Gallery of the Northern Territory, this exhibition is presented by Artback NT Arts Development and Touring in association with Mimi Aboriginal Arts and Crafts.

Yulyurlu Lorna Fencer Napurrurla, Yarla 1997, synthetic polymer paint on cotton duck, 200 x 148 cm
Since the late 20th century, opportunities to engage with Australian Aboriginal art, its makers and their communities have increasingly informed Western approaches to art-making. *roads cross* explores how this development has left traces and echoes in recent Australian art – literally, in terms of subject matter and direct collaboration, and formally or conceptually, as expressed through art and ideas. More broadly, the project underscores the place of art as a means of dialogue, a platform for communication between Australia’s Indigenous and settler peoples.

Alison Alder, Nyukana Baker, Lauren Berkowitz, Robin Best, Angela Brennan, Yaritji Connelly, Gus Clutterbuck, pura-lia meemamatta (Jim Everett), Franck Gohier, Jonathon Kimberley, Ildiko Kovacs, Molly Nampitjin, Pam Loftis, Una Rey, Tobias Richardson, Therese Ritchie, Naida Searles, Quentin Sprague, Rover Thomas, Hossein Valamanesh.

**Visions of Australia** is an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia.

Molly Nampitjin Miller, Ildiko Kovacs and Yaritji Connelly, *Untitled* 2010, synthetic polymer paint on linen, 183 x 245 cm

Earth Works is an exhibition of (mainly) contemporary Indigenous Australian pottery from diverse locations in Aboriginal Australia. While prior to colonisation there was no vernacular tradition of Australian pottery, increasing numbers of Indigenous ceramists are now turning their hands to this art form. By creating ‘earth works’ of singular felicity through which they assert a range of regional and socio-political identities, Indigenous potters are making this introduced practice their own. The exhibition is sure to disturb certain preconceived notions and assumptions about what constitutes Aboriginal art.

This exhibition and *Highlights From The 2011 Indigenous Ceramic Art Award* are presented as part of the 2012 Australian Ceramics Triennale, ‘Subversive Clay’, September 28 to October 1.

Malpiya Davey, *Vase* 2003, terracotta, white slip, clear overglaze, 73.5 x 21.5 x 21.5 cm irregular

With a combined prize pool of $33,000, the ICAA is the premier award for Indigenous Australian ceramic art. Established by Shepparton Art Museum (SAM) and first presented in 2007, the 2011 Award was shortlisted and judged by Tina Baum, Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia, and includes work from across the country. Highlights of the award are presented in this exhibition in partnership with SAM.

Janet Fieldhouse, *Tattoo* 2011, flexible porcelain with light box, 10 x 30 x 30 cm
Selected photographs, posters, films and related ephemera tell ‘behind-the-scenes’ stories of the South Australian Film Corporation (SAFC) as it celebrates its 40th year.

The exhibition traces the efforts of many who have been instrumental in creating some of Australia’s most iconic films including Sunday Too Far Away, Breaker Morant and Storm Boy, to name just a few.

The SAFC’s Film Archive Collection forms the basis of this project and is recognised by the National Film and Sound Archive as being of national significance.

The SAFC has commissioned Dr Mike Walsh, Senior Lecturer in Screen Studies, School of Humanities, Department of Screen and Media, Flinders, to author a history of the Corporation, which will also be launched at the exhibition.

On the set of 1975 feature film Sunday Too Far Away with Director, Ken Hannam and actors, Jack Thompson and Reg Lye.

The National Portrait Gallery celebrates the vibrancy of contemporary photographic portraiture in Australia with the 5th annual National Photographic Portrait Prize. Now in its fifth year, the Prize explores the endless possibilities photography presents for capturing emotions, personalities, experiences and states of being – and for conveying all of these with freshness and immediacy.

Touring nationally, the exhibition comprises the sort of portraits that stand out from the relentless crowd populating the media and the digital world: the kind of images that will stop you in your tracks.

Scott Newlett, Stormtroopers 2009, digital print, 140 x 120 cm