



Australian
National
University

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SCULPTURE WALK

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Acton Campus
Canberra



Sculpture at ANU

The ANU campus on the Acton Peninsula is a unique environment that exemplifies Walter Burley Griffin's vision for a national capital where landscape and city are truly intermeshed. The campus extends from the lake to Black Mountain and also merges with Canberra's cosmopolitan Civic centre on its eastern edge. Since the University's founding in 1946, the campus has evolved to become an integrated environment in which architecture, landscape design and sculpture all complement each other.

Works of art attest to a culture that values creative thinking and enrich the intellectual atmosphere of the campus as a learning environment.

Some of the sculptures on campus have become familiar landmarks to many generations of students and with new works being added to the collection, future generations will continue to benefit from the University's commitment to art. This booklet is our invitation to you to discover the art that gives such presence to the ANU campus.

Mick Serena,
Director, ANU Facilities and Services

A walk in the park

The ANU campus is notable for its trees and green environment. The ANU International Sculpture Park is an extension of the University's program of commissioned artworks which can be found in the context of most University buildings and open spaces.

Located on the beautiful Acton Peninsula at the south end of the campus, the International Sculpture Park embraces the Old Canberra House (OCH) precinct and extends across undulating grassy slopes, gullies and open woodlands, to the shores of Lake Burley Griffin. Magnificent original eucalypts and more recently planted brittle gums trace the sweeping line of what was previously Balmain Crescent.

The areas adjacent to the National Museum of Australia and below the OCH garden, have been carefully landscaped to create elevated plateaux providing commanding views of the lake.

The International Sculpture Park will be developed in stages with Australian and international artists invited to create site-specific work responding to the environment and the landscape.

Elsewhere on campus, sculptures are being proposed under the auspices of the Drill Hall Gallery, the School of Art visiting artists program, and assisted by the University, overseas governments and private patrons. Installation of the sculptures is being carried out in collaboration with the University building program and the Facilities and Services Division.

The artworks commissioned by ANU and those in the International Sculpture Park enhance the University campus and add another cultural attraction to the national capital which is both welcoming and accessible to the general public.

Emeritus Professor David Williams AM
Chair, ANU Foundation for the Visual Arts

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DADANG CHRISTANTO

Born Indonesia 1957, arrived in Australia 1999

Witness 2004

Pre-existing dead tree, (Yellow Box) and aluminium
commissioned 2004 (International Sculpture Park)

01



Dadang Christanto is a graduate of the Indonesia Institute of the Arts, Yogyakarta. His art explores social and political issues in a wide range of media, including painting, drawing, performance, sculpture and installation.

The sunflashes on the encrusted branches of this soaring sculpture suggest the wing movements of roosting metal birds. But the blade shapes are also like hands, lifted heavenwards by the dead tree so that they can touch the sky.

Indonesian folklore, like many European fairy tales, imbues forests and trees with associations that are both mysterious and sinister. In times of barbarism, a forest is often both a sanctuary and a place of massacre. For Christanto, who like many of his compatriots was personally affected by violent events in Indonesia's past, trees bear witness to human history. **Map 1A**



LUCIA PACENZA

Born Argentina 1940

Arch of the sun 2003

Carrara marble and concrete
commissioned 2003
(International Sculpture Park)

02

An exhibiting artist since 1966, Lucia Pacenza is one of her country's major sculptors. Her work is represented in collections in Argentina, Mexico, Spain and the United States. She completed this commission while Artist in Residence at the ANU School of Art.

As with Janus, the classical god of doorways whose two faces look both forward and backward, so this arch combines references to both beginnings and ends. The concertina-folded and tooth-edged working around the hole suggests body openings and birth. Equally, the sculpture's architectural structure and the loneliness of its crystalline whiteness in the landscape evoke the poignancy of an archaeological relic or memorial.

Map 1A



CHRISTINE O'LOUGHLIN

Born Melbourne 1948,
lives and works in France

Spirit levels 2001

Epoxy painted steel, Pyrex and acrylic tubing,
toughened glass, commissioned 2001
(International Sculpture Park)

03

Christine O'Loughlin, 2001 HC Coombs Creative Arts Fellow at ANU, has made a major contribution to public art worldwide as artist and educator. Her commissions include work for the International Sculpture Park at La Courneuve in Paris.

The artist has chosen the classic builder's instrument with which to make an artwork rich with references to the history of European land use in Canberra. Particularly apt are traces of Canberra's original Architect/Planner, Walter Burley Griffin — the work is located on his water axis and on the shore of the lake bearing his name. **Map 1A**

ANNE ROCHETTE

Born France 1957

Common food 2003

Polished granite, cast concrete, commissioned 2001
(International Sculpture Park)

04



Anne Rochette is Professor of Sculpture at the Ecole Nationale Supérieure des Beaux Arts in Paris, and has worked on numerous commissions in her native France.

Common food was created in partnership with the French government through the agency of the Embassy of France. Completed during a stay as the HC Coombs Creative Arts Fellow in 2002, *Common food* represents the artist's 'intuitive perception' of her Australian surrounds.

Lying on two large rings are oversized reliefs of the seeds and fruit integral to the Indigenous diet. Being low enough to sit on, the scale of the rings can be seen in relation to the human body. The rings invite people to sit in them and so the empty space at the heart of the sculpture encourages participation in a temporary feeling of community. It is like a welcoming call for social integration. **Map 2A**

DJON MUNDINE

Born Grafton NSW 1951

in collaboration with Fiona FOLEY

Born Maryborough QLD 1964

Ngaraka: shrine for the lost Koori 2001

Kangaroo bones, paper bark and steel tubing
gift of the artists 2001 (International Sculpture Park)

05

Djon Mundine is an artist, curator and arts writer. Fiona Foley studied at Sydney College of the Arts, East Sydney Technical College and in London. Foley won the Lloyd Rees Award for Outstanding Urban Design in 1995.

Across Australia there has been a funeral and postfuneral practice carried out by Indigenous people of wrapping the deceased in paperbark and placing the body on a forked stick platform. Since the arrival of Europeans many human bones have been removed, so the artists constructed this shrine for these 'unknown lost Kooris'. Kangaroo bones were used because in Koori culture kangaroos are metaphors for humans. No human remains have been used in this shrine. Traditional ceremonies accompanied the installation and Indigenous visitors are encouraged to welcome the dead home by addressing them in their own languages. **Map 2A**

Other work by Fiona Foley, page 7.





MITSUO TAKEUCHI

Born Japan 1948

Transfiguration screw IX 2009

Stainless steel, acquired 2009
(JG Crawford Building, left of entrance)

06

Mitsuo Takeuchi studied at the Kyoto Municipal University of Fine Arts. He has won many awards and has regularly exhibited in Sydney's Sculpture by the Sea. One of his sculptures graces a Sydney Harbour walking track near Mosman.

Takeuchi says his work is about creating an essence and transforming shapes into ideal forms. He embraces the challenge of using a material, stainless steel, that is thought to be inorganic and cool and imbuing it with warmth, movement and dynamism. The polished surfaces of *Transfiguration screw IX* transmute the colours, light movements and shadows of the surroundings into radiant lines. Although minimalist and abstract, it is also an exuberant and joyous gesture of greeting to the cosmos. Its gravity-defying undulations complement the cantilevered branches of the eucalypts. **Map 2A**

FIONA FOLEY

Born Maryborough QLD 1964

Winged harvest 2001

Wood, aluminium, ochre and stainless steel
commissioned 2000
(WEH Stanner Building courtyard)

07



Fiona Foley studied at Sydney College of the Arts, East Sydney Technical College and in London. She won the Lloyd Rees Award for Outstanding Urban Design in 1995 and has work in most Australian state and federal collections, including sculpture commissions at the Museum of Sydney, the Museum of Victoria and Parliament House, Canberra.

For this work the artist has chosen materials and imagery that have meaning for the Indigenous inhabitants of the ACT. The poles contain historical recordings of the collection of the Bogong moth, and ceremony or ochre pit sites around Canberra. Treatments of the seven wooden poles include the use of traditional pigments, Bogong moth decoration and notching to recall climbing techniques. The surrounding plantings are also part of this installation. **Map 2B**

Other work by this artist, page 5.



CHANTALE DELRUE

Born Belgium 1951, arrived in Australia 1974

Spring blossom/autumn leaves 2003

Unglazed ceramic tile mosaic, commissioned 2002
(Liversidge Street bus-stop,
near Centre for European Studies)

08

Chantale Delrue trained in Belgium and in Launceston in a range of visual arts media. Now based in Hobart, she has a deep involvement with public art through her work on site-specific commissions and as a community arts coordinator.

The bridge form of this mosaic is particularly appropriate because its subject is the bringing together of the life forms and seasonal cycles of different hemispheres. Suspended, floating and linked in a rhythmic mesh of tiles and the net created by the grout lines between, are both native and introduced birds, animals and plants. Beginnings and endings, growth and fading, spring and autumn are shown as interconnected. **Map 2B**

Other work by this artist, page 9.



CHANTALE DELRUE

Born Belgium 1951, arrived in Australia 1974

Involution/evolution 2002

Unglazed ceramic tile mosaic, commissioned 2002
(grounds of Centre for European Studies)

09

Chantale Delrue trained in Belgium and in Launceston in a range of visual arts media. Now based in Hobart, she has a deep involvement with public art through her work on site-specific commissions and as a community arts coordinator.

For this mosaic, the artist chose powerful and ancient symbols so that the pavement would provide a strong focal point at the meeting area of three buildings. Like the interlocked shapes of the yin/yang symbol, the blue coil of sea that brings European creatures and plants, is folded into the native ochre circle that is the eternal Australia. For Delrue, the spiral's cyclical movement embodies continuity, yet it is also the conduit for energy and change, hence the work's title. **Map 2B**

Other work by this artist, page 8.

ANTE DABRO

Born Croatia 1938, arrived in Australia 1967

Contemplation 2002

Bronze, concrete and water fountain, commissioned 2001
(grounds of Judith Wright Court in Liversidge Street)

10



Ante Dabro is a graduate of the Academy of Fine Arts, Zagreb. He lectured in sculpture at the ANU School of Art from 1971–2004. Dabro is one of the major exponents of figurative sculpture in Australia and has worked on many commissions, including the Royal Australian Navy Memorial on Anzac Parade in Canberra and the La Pérouse Memorial in Paris.

The seated figure is absorbed in her own thoughts in a timeless atmosphere, inviting the viewer to join her in contemplation. This work is Dabro's response to the poetry of Judith Wright.

Map 2C

Other work by this artist, page 14, 16.



DAVID JENSZ

Born Melbourne 1957

Raised pinnacle 2001

Broken brick and galvanised steel, commissioned 1999
(grounds of Sir Roland Wilson Building)

11

David Jensz has a postgraduate diploma from the ANU School of Art and has undertaken residencies in Thailand, New York and India. He lectures in sculpture at the ANU School of Art.

In *Raised pinnacle* broken bricks have been precisely placed to construct an elegant pagoda-like spire inspired by the spirituality of the East. Jensz creates harmony out of opposites by counterpointing the skyward surge of the spire with a reminder of earth's gravity in the steel at the work's base. **Map 1D**

GERALD LEWERS

Born Hobart 1905, died 1962

Relaxation 1953

Sandstone, commissioned 1953
(left of front entry, University House)

12



Gerald Lewers studied in Vienna with Koenig and at the Central School of Art and Craft in London with John Skeaping. His career was closely linked with the emergence of modernism in Australian art. Indeed, his home on the Nepean River was, for many years, a focus for modernist artists and writers.

Recognisably human, but also a satisfyingly fluid abstract shape, the sunset laminated sandstone almost looks as if it could have been carved by those age-old shapers of stone: wind, water and time. Lewers' simplification of form allows the geological element to contribute its character and history to this work of art.

Map 2C

Other work by this artist, page 13.



GERALD LEWERS

Born Hobart 1905, died 1962

Lady Theaden Hancock memorial fountain: swans in flight 1961

Bronze, commissioned 1961
(outside Drawing Room, University House)

13

Gerald Lewers studied in Vienna with Koenig and at the Central School of Art and Craft in London with John Skeaping. His career was closely linked with the emergence of modernism in Australian art. Indeed, his home on the Nepean River was for many years a focus for modernist artists and writers.

Sir Keith Hancock, one of the founders of ANU, commissioned this sculpture in memory of his wife and her love of swans. Lady Theaden (1897–1960) had been a teacher, a broadcaster for BBC Radio during the Second World War and an artist. Fluid as a splash of molten metal, this folding arabesque of birds expresses the collective motion of a flock, yet also evokes the complex mechanism of feathers overlapping scale-like on a single wing. **Map 2C**

Other work by this artist, page 12.

ANTE DABRO

Born Croatia 1938, arrived Australia 1967

Standing figure 1981–82

Bronze [1/3], gift of the artist 2005
(University House courtyard
near doors to reception area)

14



Ante Dabro is a graduate of the Academy of Fine Arts, Zagreb and has exhibited extensively in Australia, Canada, Croatia and Japan. He is one of the major exponents of figurative sculpture in Australia and has worked on many commissions including the Royal Australian Navy Memorial on Anzac Parade, the La Perouse Memorial in Paris and Dancer for the Brindabella Business Park at Canberra Airport. From 1971 to 2004 he was a lecturer in Sculpture at the ANU School of Art.

Dabro does not work from life, nor from a pre-existent idea. His figures are created, not represented. This may account for the unusual subtlety and complexity of *Standing figure*. The girl's stance is meditative and has great stillness, but it is also braced as if with a workmanlike readiness for muscular and disciplined action. The artist has said that while ever a living sculpture sings and vibrates in its own language and in its own space, it needs neither explanation nor apologist. **Map 2C**

Other work by this artist, page 10, 16.

MARK GREY-SMITH

Born Perth 1950

Withholding 1992

Ferro cement, acquired 1998
(left of entrance, University House)

15



Mark Grey-Smith graduated in sculpture from the Chelsea School of Art, London, and completed graduate studies at the ANU School of Art.

He succeeds in including a surprising component of humour in what seems at first glance to be a geometrically based abstract work. The mirror-image arches are linked like a chain by the rectangular block, but at the same time as it is holding the arches together, it also seems to be moving them away. Even with this element of suspense, the work has stability and a pleasing economy in the way the curved forms nearly make a continuous shape but do not quite meet. However, the curving rhythm is perpetuated by the base arch that grounds the sculpture. **Map 2C**

Other work by this artist, page 53.



ANTE DABRO

Born Croatia 1938, arrived in Australia 1967

Bust of Sir Winston Churchill 2001

Bronze, commissioned 2001, the Winston Churchill Trust,
(grounds of Churchill House, Balmain Crescent)

16

Ante Dabro is a graduate of the Academy of Fine Arts, Zagreb. He lectured in sculpture at the ANU School of Art from 1971–2004. He is one of the major exponents of figurative sculpture in Australia and has worked on many commissions, including the Royal Australian Navy Memorial on Anzac Parade in Canberra and the La Pérouse Memorial in Paris.

Dabro was the recipient of the 1982 Churchill Fellowship, and was commissioned by the Winston Churchill Trust to sculpt this work. **Map 2C**

Other work by this artist, page 10, 14.



ANNE NEIL

Born Cairns QLD 1951

Leaf lines 2004

Weather resistant steel, commissioned 2003
(behind the Centre for Mental Health Research)

17

Anne Neil studied at the Curtin University of Technology and did graduate studies at the ANU School of Art. Her diverse work practice includes jewellery and many public sculpture commissions.

The artist used her responses to her own health issues as a starting point for these contemplative sculptures. For Neil, intense study of the details of the life forms found in gardens helps healing because it reinforces feelings of connectedness with the natural world. Therefore, it is particularly appropriate that these filigreed forms, that evoke both the lifelines of plants and the lacy wings of the insects that prey on them, are set in a garden environment. **Map 3C**

STEPHEN PROCTER

Born United Kingdom 1946,
arrived in Australia 1992,
died 2001

Light works 1999

Glass and plastic prisms, mirrors, commissioned 1999
(inside entrance of Innovations Building
— view during office hours only)

18

Stephen Procter was Head of the Glass Workshop at the ANU School of Art from 1992 until 2001. He also taught in the United States and the United Kingdom.

At a time of day that changes with the seasons, prisms mounted in the windows and above in a skylight, scatter the colours of the spectrum across the foyer. Procter described his work as a “celebration of light”, saying that “light is fundamental to life in all its forms. We pulsate to its colour and warmth. Light is the one constant in a sea of changing space and time, stretching beyond the limitations of the transitory world.” **Map 3C**





HOSSEIN VALAMANESH

Born Iran 1949, arrived in Australia 1973

Unveiled 2004

Steel, aluminium and acrylic, commissioned 2003
(Australian Phenomics Facility)

19

Hossein Valamanesh studied at the School of Fine Art, Tehran and the South Australian School of Art, Adelaide. His travels, as an art adviser with Indigenous children in Central Australia, contributed to this artist's profound sensitivity to the significance of place in cultural experience. He has completed a number of site-specific commissions in Australia and Japan.

Integrated by colour, material, shape and line with the architecture of the building, this sculpture also has a translucency that links it with its sky surroundings. The recurring circular elements, including small gauge patterns within the mesh, trigger associations with cell division and Petri dishes that reflect the building's function as a biological research facility. The layered meshes create subtle, moiré effects and networks of tiny stars and flowers — like an image of infinite multiplication. **Map 3D**

MICHAEL SNAPE

Born Sydney 1951

Pictures at an exhibition 1998, 2002

Steel, commissioned 1998, 2002
(Graduate House)

20

Michael Snape is well-known for his energetic efforts to make art more accessible. He has been involved in a number of public art projects, especially in Sydney, during which he invites passers-by to contribute ideas and comments.

The artist did not intend the figures in his screen to be taken literally as a group of people, but rather to be seen as representing broad humanity. The arrangement of their body shapes also provided an excuse to establish abstract rhythms and movement. This screen is a friendly boundary, not so much a barrier as a shadow play. Gravity defying and sensual, its cheekily erratic diagonal lines run like a rural fence alongside the building. **Map 3C**



INGE KING

Born Germany 1918, arrived in Australia 1951

Black sun II 1976

Painted mild steel, commissioned 1975
(lawn at back of University House)

21

Classically trained in the United Kingdom and in Germany, Inge King typically uses steel, bronze and aluminium in her sculptures.

Like an eclipse of the sun, this sculpture expresses a paradox. Black is the denial of light, but the folded disc exploits reflection on one side and sumptuous shadows on the other. The opening between the folds is like a keyhole of light that, despite the work's economy and modernity, recalls those megalithic cultures that created massive astronomical structures with which to worship the sun. **Map 2D**

Other work by this artist, page 54.





LYNDON DADSWELL

Born Sydney 1908, died 1986

Screens 1961

Copper, commissioned 1959
(façade of Menzies Library)

22

Lyndon Dadswell studied in Sydney, Melbourne and at the Royal Academy in London. He was partially blinded during the Second World War while working as an official war artist in Cairo.

In the 1960s Dadswell developed a technique that enabled him to draw structure and movement in space by wrapping and folding gummed paper around wire. This distinctive, almost origami approach was executed in metal for the Menzies reliefs.

Map 3D



GREGORY JOHNS

Born Adelaide 1953

Guardian figures 2003

Corten steel, commissioned 2003
(HC Coombs Building lawn)

23

Gregory Johns trained at the South Australian School of Art. The challenge he sets himself when working on his many sculptural commissions is to produce pieces which both visually and conceptually reflect the Australian landscape, while at the same time remain connected with the underlying themes of myth that link all cultures.

In *Guardian figures*, the artist explores the notion of the co-existence of spiritual and philosophical ideas with current investigation in the sciences. Wave theory inspired the continuous calligraphic form whose twirls and spirals conjure up a pair of protective figures. As this earthy-surfaced arabesque undulates in space, the twisting facets of the boxed steel expose the interchangeable nature of interior and exterior. **Map 2D**

BENNY TIPUNGWUTI

Born Bathurst Island NT 1916, died 1979

Pukamani poles 1973

Fire-blackened bloodwood, commissioned 1973
(lawn, western side of HC Coombs Lecture Theatre)

24

A Tiwi master craftsman from Bathurst Island, Benny Tipungwuti was commissioned to carve these poles for the grounds of ANU.

Pukamani poles are traditionally set in bush clearings to commemorate the dead. They are very sacred carvings which are at the centre of burial ceremonies important to Tiwi culture as a whole. After carving, the poles are scorched black and then often painted with intricate designs in red, yellow and white pigments. However, in the case of the ANU poles, the artist left them in their fire-blackened state. As such, their strong articulated forms, that still retain much of their tree trunk origin, look particularly fitting in the bushland setting. **Map 2D**



MATCHAM SKIPPER

Born New Zealand 1921,
arrived in Australia 1923, died 2011

Screens 1962

Painted steel, commissioned 1962
(front entrance, HC Coombs Building)

25

Matcham Skipper grew up under the tutelage of Justus Jorgensen at his Montsalvat art colony in Eltham, Victoria. Skipper was proficient in many forms of media, including film-making, metal work and jewellery.

In this work, Skipper makes playful use of that traditional Australian decoration on houses, iron lace. A loose grid gives structure to doodle-like filling-in patterns out of which flicker plants, bicycle parts, Chinese characters and cutlery, amongst a host of inventive imagery. This flow of repetition and interruption in filigree lightens the brick façade of the building. **Map 2D**





DANIEL CHANT

Born Switzerland 1976

Cross-section 2000

Fired enamel on glass, acquired 2001
(Faculty of Law reception)

26

Daniel Chant studied at the ANU School of Art. He lives and works in Switzerland.

Chant uses an unusual technique to create an intricate window design that impacts on the viewer as a glittering kaleidoscope of colour. His marks and symbols create 'fields' that map levels of consciousness in order to express the dream state in an abstract form. **Map 3D**

MAY BARRIE

Born Denmark WA 1918

Head of RC Mills 1973

Granite, commissioned 1973
(Northern lawn of HC Coombs Building)

27

May Barrie studied art in the United Kingdom, the Netherlands and South Africa, and since 1950 has lived and worked at Calderwood in NSW.

Professor Mills (1886-1952) played a leading role in the founding and development of ANU. Barrie's choice of granite for his portrait enabled her to make a statement about the enduring nature of his contribution. The hardness and ruggedness of the rock means that it sits more happily in an informal landscape setting than many more finished portraits would. **Map 2E**



OLAVI LANU

Born Finland 1925

Seated figure 1982

Wire, fibreglass resin, moss and lichens, acquired 1982

Collection of the ANU School of Art

(intersection of Ellery Cres and Liversidge St)

28

Olavi Lanu studied in Helsinki and Paris. He represented Finland at the 1978 Venice Biennale and was Artist in Residence at the ANU School of Art.

This contemplative figure is highly appropriate to its heavily treed environment. It expresses the artist's deep longing for a mythic landscape populated with benign human presences. **Map 2E**

Other work by this artist, page 30.



NEIL ROBERTS

Born Melbourne 1954, died 2002

Transmission tower ***(render all their dues)*** 1992

Neon tubes and metal, acquired 2002
(Ellery Cres entrance to the ANU School of Art)

29



Neil Roberts trained as a glassblower at the Jam Factory in Adelaide and the Orrefors Glass School in Sweden. From 1983, when he helped set up the Glass Workshop at the ANU School of Art, until his tragic death in 2002, Roberts made an enormous contribution to the arts in the Canberra area.

Roberts's art was about making artistic wholes out of found objects and the interventions they inspired. In *Transmission tower*, the found object is a biblical passage from Saint Paul's Epistle to the Romans. The words sound stern, but when completed by the next verse, they contain a reassurance that "he that hath loved another hath fulfilled the law". Historically, formal words on buildings suggest the monumental and the pompous, but when written in underwater light, they resonate like the afterglow of an enigma. **Map 2E**



OLAVI LANU

Born Finland 1925

Reclining figure 1982

Wire, fibreglass resin, moss and lichens, acquired 1982,
Collection of the ANU School of Art
(Ellery Cres entrance of the ANU School of Art)

30

Olavi Lanu studied in Helsinki and Paris. He represented Finland at the 1978 Venice Biennale and was Artist in Residence at the ANU School of Art.

Originally covered with moss like rocks in a Finnish forest, this sleeping giant has now accreted the lichen growths of granite boulders exposed to Australian sun and wind. Lanu's installations are portraits of natural phenomena that also take on human forms. **Map 2E**

Other work by this artist, page 28.

TIM SPELLMAN

Born Cooma NSW 1953

Music of the spheres 2001

Brick and mortar, commissioned 2001
(School of Music courtyard)

31

Tim Spellman studied at the ANU School of Art and lives and works in Canberra.

According to Pythagoras' theory, the musical harmony produced by perfect dimensions is the measure of the way in which numbers underpin the universe, including the orbits of the heavenly bodies around the earth on their crystal spheres. Spellman's choice of this reference for his work is most appropriate to the celebration in a visual art form of an institution devoted to the training of artists who use music as their form of expression. **Map 2F**

Other work by this artist, page 37.





MARIE HAGERTY

Born Sydney 1964

Façade 2001

Paint on fibre-cement wall cladding panels
and vinyl film on glass, commissioned 2000
(School of Music, Peter Karmel Building)

32

Marie Hagerty studied at TAFE in Sydney and at the ANU School of Art, where she is now a lecturer. In 2004 she was awarded the National Gallery of Victoria John McCaughey Memorial Prize.

Hagerty's *Façade* complements the building's entrance both structurally and aesthetically. White squares within black outlines and folded corners seem to swell and compress as they simultaneously protrude, recede and envelope the entrance, thereby producing a tantalising experience of the space. **Map 2F**

NORMA REDPATH

Born Melbourne 1928

Extended column 1972–75

Bronze and column of spun cement, commissioned 1972
(near entrance of School of Music)

33

Norma Redpath studied at Perugia in Italy, Swinburne Technical College and RMIT Melbourne. She has worked in bronze casting foundries in Italy and Australia. Redpath's major commissions include the Treasury fountain in Canberra. She was a Creative Arts Fellow at ANU in 1972.

Redpath's *Extended column* evokes the ancient origins of music in its suggestion of one of the earliest instruments for making music, the ram's horn. Its design also specifically complements the strong rounded forms of the ANU School of Music's architecture. **Map 2F**



MICHAEL LE GRAND

Born Sydney 1951

Torii 1999

Painted steel, gift of the artist 2005
(ANU School of Art, turning circle
at front of main building)

34



Michael Le Grand is a well-known Australian sculptor whose works are held in many public and private collections, including the Parliament House Collection and the University of Western Sydney Collection. He was co-winner of the inaugural Sydney Sculpture By The Sea award in 1997 and has been awarded many significant public art commissions, for example *Tango* on London Circuit in Canberra. He has been a lecturer and Head of Sculpture at the ANU School of Art.

A 'torii' is a traditional Japanese gate found at the entrance to a Shinto shrine that marks the passage between the physical and spiritual worlds. This sculpture is like a calligraphic character for both the gate and the forces that created and guard it, and pass through it. Sumptuously coloured and surfaced, sombre and dramatic, it is as if constructed from the frozen traces of a blade cutting through space. **Map 2E**

BUDI ANI STUDENTS

Saraswati 1969

Bronze, gift of the Indonesian government 1969
(in pool near entrance of Chancery)

35

This graceful cast bronze figure was created by the students of the Indonesia Institute of the Arts (formerly known as the Academy of Fine Arts) in Yogyakarta.

The young woman is Saraswati, Goddess of Knowledge in many Asian cultures. Traditionally the goddess is depicted as elaborately dressed and holding a palmleaf manuscript. However, here she is represented as a modern young woman holding a book, more thoughtful and contemplative than grand. Her body has been simply but strongly modelled, and there is a sense of natural balance between the solid forms and the relaxed unselfconscious pose. **Map 3E**





DAVID SEQUEIRA

Born India 1966, arrived in Australia 1970

Endless 2002

Quartz and resin composite stone floor
and waterwall, commissioned 2002
(Centre for Arab and Islamic Studies courtyard)

36

David Sequeira is a Canberra-based artist, museum professional and arts educator, whose art practice encompasses a wide range of media.

Encapsulated in this work is the idea that geometric investigations can lead to a fuller understanding of human experience. The patterned floor represents infinity and the artist's intention is that as viewers pass through the gateway between the interior and exterior spaces, they should come to feel that they are part of something much larger than themselves. The tripartite elements of spatial order, pattern and colour, express 'unity of existence' through metaphorical reference to Islamic cosmological concepts. **Map 3E**



TIM SPELLMAN

Born Cooma NSW 1953

Kulla's ripple 2000

Brick, mortar, toys, steel, wood, sand and gravel fill
commissioned 2000 (Chifley Meadow
— north of Pauline Griffin Building)

37

Tim Spellman studied at the ANU School of Art.

This sculpture installation pays homage to Kulla, the ancient Babylonian brick god. The work has been constructed in situ, using brick waste, allowing sensitive responses to the location in the judging of placement and scale.

The spherical and concave shapes link the two parts of the installation with their suggestion of symbiotic pairs: positive and negative, solid and void, the mould and the moulded. Spellman describes his work as the attempt to create wholeness from the dualities of past and present, the physical and the spiritual. **Map 3F**

Other work by this artist, page 31.

PAUL HOPMEIER

Born Sydney 1949

Levy 1981

Painted mild steel, acquired 1982
(outside front entrance Chifley Library)

38

Paul Hopmeier studied at the National Art School in Sydney. He has a particular interest in siting sculpture in landscape environments.

Levy is created out of abstract planes in a way that enables the space around and beyond to become part of the sculpture. Although the painted steel medium suggests modern industry at odds with its landscape setting, the soft merging forms of sky, trees and ground are in fact framed, counterpointed and complemented by the work's angular shapes. **Map 3F**



MARY KAYSER

Born Victoria 1957

Chrysalis 1988

Painted steel, acquired 1988
(entrance John Yencken Building)

39

Canberra-based sculptor, Mary Kayser, has participated in Floriade, and was commissioned to make the gates for the Australian National Capital Artists studio complex in Dickson. She has also been involved in special sculpture projects with local schools.

The jointed form of her sculpture *Chrysalis* rears up and twists over itself to create an endless knot or Moebius strip. The metallic red surface suggests an insect's castoff exoskeleton as the shape rises, and a scooped-out ribcage as it descends.

Map 4E





JAN ASPINALL

Born Adelaide 1949

Untitled — integrated artwork 2000

Glass, commissioned 2000
(WK Hancock Building, best viewed from inside)

40

Jan Aspinall has made a major contribution to glass art in Australia both as an artist and an administrator. Her many commissions include a window for the Adelaide Magistrates Court.

In this successful collaboration between artist and architect, the window's simplicity and centrality complement the building's linear design. Different types of glass which represent the diverse scientific disciplines, beliefs and philosophies, form a triangle that symbolises the expansion of the Universe. The vertical line at the centre depicts the interaction of sub-atomic particles observed through a bubble chamber. **Map 4F**

HEZZIE CARLETON

Born New Zealand 1963, arrived in Australia 1996

Ingress egress 1999

Glass and stainless steel, acquired 2000
(WK Hancock Library courtyard)

41

Hezzie Carlton is an Honours graduate of the ANU School of Art. The title *Ingress egress* suggests the biological functioning of the human body. Water trickling down through the glass vertebrae and discs along the sculpture's spines demonstrates the artist's belief that beauty grows out of the interdependence of structure and function in art as in the natural world. **Map 4F**





PAUL JAMIESON

Born Canberra 1974

The wedge 2000

Timber and steel, acquired 2000
(Frank Fenner Building grounds)

42

Paul Jamieson graduated in 2000 with a Bachelor in Visual Arts from the ANU School of Art. He is one of the founders of The Front Gallery and Café in Lyneham, which has become an exciting exhibition venue.

The intersection, collision or juxtaposition of the man-made and the natural environments are the visual impetus for his work. He uses combinations of natural and man-made elements to create tension, harmony, balance or precariousness.

Despite the violence of the steel point apparently splitting the wood, the timber's mass encompasses and embraces the metal to make a new unity. This is an elegant and economical image that is rich in reference to rural work, human settlement and our relationship with trees and forests. **Map 4E**

ANNE FERGUSON

Born Broken Hill NSW 1939

Life's shadows 2004

Screen print on glass, commissioned 2003
(Peter Baume Building facade)

43

Anne Ferguson is a sculptor whose career has spanned more than three decades. She has undertaken a number of public art commissions, including the *Women's War Memorial* at the Australian War Memorial in Canberra.

A celebration of life, *Life's shadows* is a meditation on the organic and personal aspects of medical studies. Consisting of 10 glass panels, *Life's shadows* is an abstracted interpretation of the histological blueprint of the human body. The swirling chromosome patterns that dominate the entrance doorways lead to the endoplasmic reticulum, which is a cell site where proteins, the foundations for all living things, are made. Also incorporated into the design are copies of fingerprints, the evidence for our genetic uniqueness. **Map 4F**





JAN BROWN

Born Sydney 1922

Phoenix 2008

Bronze, acquired 2008
(University Avenue entrance of the Peter Baume Building)

44

Jan Brown graduated from the Chelsea Polytechnic of Art in London in 1949. On her return to Australia in 1957 she became a lecturer at the ANU School of Art and taught there for nearly forty years. Many of her sculptures adorn public spaces in Canberra.

The motif of the phoenix as a creature that rises from and dies back into fire is particularly appropriate to Australia where bushfires are both catastrophic destroyers and incubators of new life. The phoenix in this sculpture is especially poignant because it is dedicated to the donors who make medical research possible. The flames break out of their egg cradle like an outreaching hand or blossom, but they are rendered as if as solid as stone. Like the donors, they are constant and the bedrock from which hope and aspiration can soar. **Map 5F**



BERT FLUGELMAN

Born Austria 1923, arrived in Australia 1938

Untitled 1966–67

Copper sheeted upright set on mosaic tile basin
commissioned 1966 (front of Bruce Hall)

45

A painter, printmaker and sculptor, Bert Flugelman is best known for his huge geometric public sculptures in stainless steel, such as his *Spheres* in Adelaide, the *Dobell Memorial* in Sydney and *Cones* in the National Gallery of Australia's Sculpture Garden.

Affectionately known to generations of students as the 'egg-beaters', Flugelman's fountain is a thoughtful and well-integrated study of the spiralling and radiating movements of water and light. Curving and flowing lines intermesh in the mosaic and the vertical principle is represented by symmetrical crusted claw-like fountains. **Map 5F**

MARION BORGELT

Born Nhill VIC 1954

In collaboration with Catherine Donnelley

Pulse 2001

Stainless steel componentry set into rendered brick wall
commissioned 2000 (Gravitational Wave Building)

46



Marion Borgelt studied in Adelaide and New York. Since returning from Paris, where she lived and worked for eight years, she has worked on a number of significant public art commissions, both in Australia and overseas. She was the first Australian to be awarded a Pollock-Krasner Foundation Artist Grant in 1996.

Pulse evokes the time sequences and ordered motion of gravitational waves. A jewel-like droplet descends, leaving a mesh-like grid of steel pathways in its wake. Spherical discs embedded in the wall mark the points of intersection within the grid and create a relationship between the artwork and the building. **Map 5G**



VINCAS JOMANTAS

Born Lithuania 1922,
arrived in Australia 1949, died 2001

Pursuit of scientific knowledge 1962

Cast and fabricated bronze, commissioned 1962
(western courtyard, Physics Building)

47

Vincas Jomantas studied in Germany and Lithuania and worked predominantly in bronze and wood.

Without moving parts, and as serene as a bamboo pipe waterfall in a Japanese garden, motion is nonetheless implicit in this sculpture. Pivots, levers and forms in balance look as if, at any moment, they could tip into action. The study as well as the principles of physics, are evoked by shapes suggestive of the mechanisms for measuring the physical world such as protractors and compasses. **Map 5F**

REGINALD PARKER

Born Melbourne 1925

Untitled 9/74 1974

Mild steel, acquired 1975
(in pool Chemistry Building lawn)

48

Reginald Parker, an artist and teacher, studied at the Royal Melbourne Institute of Technology (RMIT) Melbourne and is known as one of Australia's leading minimalist sculptors.

The extreme simplicity of Parker's rectangle and arc means that the viewer's attention focuses on the very finely judged relationship between them. Their geometrical regularity also counterpoints the flux of atmospheric effects created by their light and water setting.

Map 4F



ANGELA DUFTY

Born Ararat VIC 1981

Six fixed 2004

Painted steel, commissioned 2003
(Chemistry Building grounds, Science Road)

49



Angela Duffy is a graduate of the ANU School of Art. In 2003 she was Artist in Residence at the Sculpture Workshop.

Duffy's sculptures are inspired by the geometric forms seen in architectural and other man-made structures of the built environment. The linearity and openness of her work bring to mind drawings in space. Although mathematical and orderly in the regularity of its intervals and right angles, the haphazard play of light and shadow on the bars make the work look at times as if it were a huge playful optical illusion. **Map 4G**



LENTON PARR

Born Melbourne 1924, died 2003

Untitled 1962

Pre-cast concrete, commissioned 1962
(Chemistry Building)

50

Lenton Parr studied at the Royal Melbourne Institute of Technology (RMIT) and in the United Kingdom with Henry Moore, with whom he worked as an assistant. He was also Director of the Victorian College of the Arts from 1974–1984.

The Chemistry School relief sculpture is a work that is well integrated with the architecture. Parr is well known as one of the first Australian sculptors to use steel, but here he exploits the medium of form-cast concrete, the material of modern building, rather than that of modern machinery. Angled facets of surprisingly varied surfaces disperse from the centre and create the effect of an aerodynamically streamlined axis spinning in three dimensions. The imagery was inspired by crystal formation and X-ray diffraction, subjects that were of special interest to the School of Chemistry at the time. **Map 4G**



GEOFFREY BARTLETT

Born Melbourne 1952

Fusion 2000

Bronze and stainless steel, commissioned 2000
(Ian Ross Building)

51

After studying at the Royal Melbourne Institute of Technology (RMIT), Geoffrey Bartlett was awarded a Harkness Fellowship and completed a Masters of Fine Arts at Columbia University, United States in 1985. Bartlett's sculptures are characterised by careful surface treatment and meticulous attention to detail.

Initially, the suspended bronze and steel objects appear to pull away from each other. However, their 'fusion' resolves the tension and brings a sense of harmony and solidity to the work, as an integrated element of the architectural endeavour. **Map 4G**

DEBORAH HALPERN

Born Melbourne 1957

The spirit of enquiry 2000–01

Glazed ceramic tiles, commissioned 1999
(Union Court)

52

Deborah Halpern studied at the Gippsland Institute of Advanced Education in Victoria. She lectures and conducts workshops in ceramics in Melbourne.

Halpern's *The spirit of enquiry* brings colour and life to every part of Union Court. The bright gazing eyes and thoughtful expressions of the mural's figures watching and listening represent the commitment of ANU to the pursuit of knowledge and the creation of new ways of thinking. They also introduce an important element of colour and fun to this main meeting area for students and staff from all areas of campus. **Map 3F**



MARK GREY-SMITH

Born Perth 1950

Spout 1988

Ferro cement, acquired 1998
(LF Crisp Building courtyard)

53

Mark Grey-Smith graduated in sculpture from the Chelsea School of Art, London and completed graduate studies at the ANU School of Art, where he later taught sculpture.

Appropriately for a fountain, the arch form of this sculpture looks like a fossilised spout of water with its splash. Grey-Smith makes honest use of that extremely versatile construction medium, reinforced concrete. This is seen in the way he allows the metal rib structure to show through the sinuous organic arches and the opening and closing forms sprouting at their base. **Map 3G**

Other work by this artist, page 15.





INGE KING

Born Germany 1918, arrived in Australia 1951

Great gate 1962

Painted steel, acquired 1975
(Kinloch Lodge foyer)

54

Classically trained in the United Kingdom and Germany, Inge King typically uses steel, bronze and aluminium in her sculptures.

This work is a maquette for a project that was intended to be larger. Many of King's works represent her response to the Australian landscape. *Great gate*'s tapering verticality and the open shapes through which one can view the cityscape outside create a sense of monumental scale without being particularly large in size. **Map 2G**

Other work by this artist, page 21.

KEN UNSWORTH

Born Melbourne 1931

Untitled 1975

Stainless steel and steel cable, commissioned 1975
(front of Drill Hall Gallery)

55

Painter, sculptor, theatre-set designer, performance and installation artist, Ken Unsworth trained at Melbourne Teachers College and became a lecturer in art at The Sydney Centre for Adult Education.

Although working in the abstract, Unsworth invokes nature by using the opposite and equal principles of gravity and defiance of gravity to shape the elements in his sculpture. Suspense is created with a great economy of means by the apparent conflict between the forces pulling the steel rectangles upward and those pulling them downwards. **Map 3G**



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Sculpture location guide with map reference

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| 02 | 1A | <i>Arch of the sun</i> | International Sculpture Park |
| 03 | 1A | <i>Spirit levels</i> | International Sculpture Park |
| 04 | 2A | <i>Common food</i> | International Sculpture Park |
| 05 | 2A | <i>Ngaraka</i> | International Sculpture Park |
| 06 | 2A | <i>Transfiguration screw IX</i> | JG Crawford Building |
| 07 | 2B | <i>Winged harvest</i> | WEH Stanner Building |
| 08 | 2B | <i>Spring blossom/autumn leaves</i> | Centre for European Studies |
| 09 | 2B | <i>Involution/evolution</i> | Centre for European Studies |
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| 54 | 2G | <i>Great gate</i> | Kinloch Lodge |
| 55 | 3G | <i>Untitled</i> | Drill Hall Gallery |

Welcome to sculptures at ANU

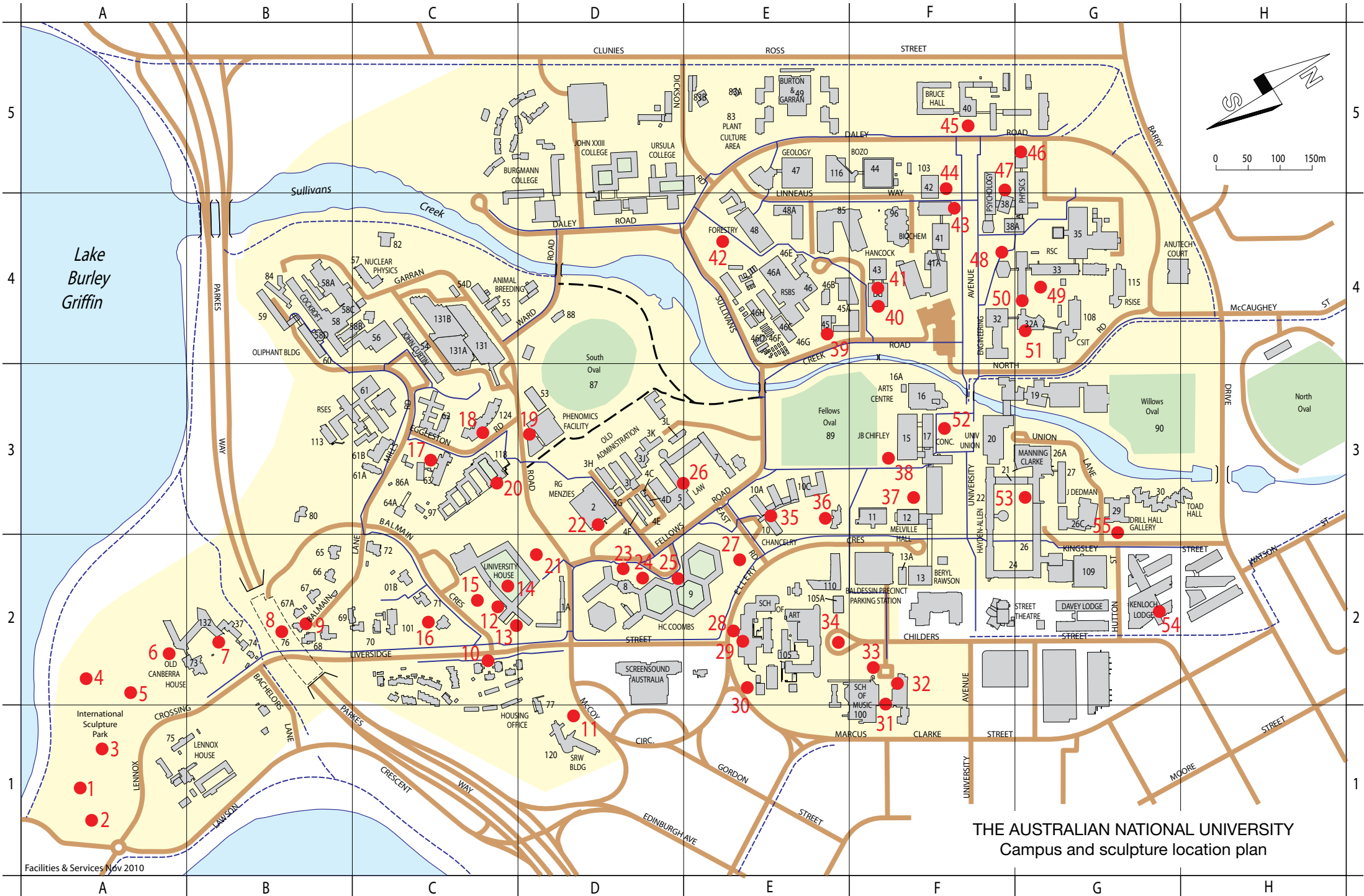
The Australian National University (ANU) is privileged to be custodian of one of the nation's finest art collections. This collection includes outdoor sculpture which is located throughout the University's campus.

The campus also houses the School of Music, the School of Art and its Gallery, the Drill Hall Gallery, the Arts Centre, restaurants, cafes and a bookshop — all within a few minutes of Canberra's central business district.

It is this inspiring setting which helps drive the creativity of ANU staff and students. The sculpture walk is a delightful way to access and explore a significant part of the ANU art collection at your leisure.

You could enjoy parts of the walk over several visits or take the time to appreciate the whole experience. The map at the back of this guide will help you plan your route, while information about each piece is given to enhance your experience of this world-class sculpture collection.

(cover detail) Gregory Johns *Guardian figures* 2003 Corten steel



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Research: Nancy Sever, David Boon, Anne Langridge

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Design: Creative Services, ANU Marketing office

Photography: Bob Cooper, Darren Boyd, Belinda Pratten,

Nic Welbourn, Matt Kelso and Stuart Hay

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