Spin

13 JANUARY - 1 MARCH
CURATED BY SIMONE JONES
PRESENTED BY QUT ART MUSEUM
ADMISSION FREE

AN OVERVIEW

By its very nature art is integrally connected to visual perception because, in most cases at least, it necessarily involves the act of looking. However there are some works that take this connection one step further and play with the viewer’s optical responses to colour, pattern and movement. This exhibition draws together work from the QUT Art Collection that actively engages with the perceptual effects created through the interaction of colour, lines and shapes. Think movement, hidden images, wacky combinations, illusions of swelling and warping, and zinging colours that induce head spins!

TECHNIQUES, CONCEPTS, ISSUES AND IDEAS

+ the capability of the eye to experience optical effects through the use of colour, shape, line and pattern
+ Op Art’s ability to induce these effects by replacing kinetic or mechanical movement with the illusion of virtual movement
+ the illusion of 3D created through the use of the elements of colour, line, shape and pattern etc
+ Australian artists relevance within the International Op Art movement
+ printmaking (in particular screen printing and digital prints), painting, gouache and assemblage

KNOWLEDGE AND UNDERSTANDING

Students will understand how visual art involves manipulating visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering specific audiences and specific purposes, through images and objects.

WAYS OF WORKING

+ design and visual documentation are used to develop images and objects from visual, verbal and tactile stimuli e.g.
+ visual arts elements and concepts in combination are used to create compositions e.g.
+ students will understand how the use of colour, line and shape can be used to create optical effects as in the work of Victor Vasarely who creates the illusion of 3D forms in ‘Tridin HH’ 1969

Abstract Earth
Photography by Richard Woldendorp

5 FEBRUARY - 5 APRIL
CURATED BY JOHN MCDONALD & R. IAN LLOYD
PRESENTED BY QUT ART MUSEUM
ADMISSION FREE

AN OVERVIEW

In recent years, the book, The Earth from the Air by the French Photographer, Yann Arthus-Bertrand (b. 1946), has become a popular best-seller, while an exhibition of Bertrand’s aerial landscapes has toured the globe. But before Arthus-Bertrand ever picked up a camera, Richard Woldendorp (b. 1927), had already began to stake a claim as the foremost landscape photographer in Australia. Woldendorp’s first aerial landscapes date from the 1960s and it was a genre that he rapidly made his own. This long overdue survey brings together sixty of his most memorable aerial landscapes that have the power and presence of large abstract paintings.

TECHNIQUES, CONCEPTS, ISSUES AND IDEAS

+ photography as a flexible medium for presenting new perspectives of landscape
+ the Australian landscape and Australian outback as subject matter
+ ecological conservation and other environmental concerns as subject matter
+ abstract images drawn from nature and human intervention

KNOWLEDGE AND UNDERSTANDING

Students will understand how Visual Art involves manipulating visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering specific audiences and specific purposes, through images and objects.

WAYS OF WORKING

+ ideas are researched to inform visual responses that consider social and cultural issues e.g. using ideas about the history of the Australian landscape which has been reinvented with a new aerial perspective to illustrate the state of the environment
+ design and visual documentation are used to develop images and objects from visual, verbal and tactile stimuli e.g. creating a folio of work that shows a combination of nature and human intervention
**Timeless**
The Art of Cressida Campbell

5 MARCH - 19 APRIL
PRESENTED BY S.H. ERVIN GALLERY
ADMISSION FREE


**AN OVERVIEW**
The work of Cressida Campbell is renowned for its depiction of subtle beauty in the everyday and the commonplace. Working in the woodblock medium, Campbell developed a new technique of mono-printing from hand painted woodblocks. Drawing on the tradition of Japanese printmaking and using colour, texture and composition Campbell produces detailed still lives, intimate interiors and sweeping landscape panoramas. The unique woodcut prints and woodblocks created by Cressida Campbell hold an aesthetic dimension in which even the most commonplace object transcends into an image of great beauty.

**TECHNIQUES, CONCEPTS, ISSUES AND IDEAS**
+ the printmaking medium, in particular woodblock monoprinting
+ the influence of Japanese ukiyo-e prints
+ still life, domestic interiors and the Australian landscape as subject matter for visual assessment of Australian culture
+ the elements of art, in particular positive and negative space and tone and texture

**KNOWLEDGE AND UNDERSTANDING**
Students will understand how Visual Art involves manipulating visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering specific audiences and specific purposes, through images and objects.

**WAYS OF WORKING**
+ design and visual documentation are used to develop images and objects from visual, verbal and tactile stimuli e.g. creating a folio of work that is a conscious record of your personal environment
+ media areas are used in isolation and in combination to make art works e.g. using lino to create a monoprint adopting Cressida Campbell’s method of spraying the ink before printing
+ visual arts elements and concepts in combination are used to create compositions e.g. combining a sequence of shapes in a lino print to emphasise positive and negative space

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**BloodLines**
Art and the Horse

14 APRIL - 7 JUNE
CURATED BY PETER FAY
PRESENTED BY HAWKESBURY REGIONAL GALLERY
ADMISSION FREE


**AN OVERVIEW**
Exhibitions on the theme of the horse are surprisingly few and far between considering the status of the horse as an Australian icon: from historical narratives to the Melbourne Cup; The Man From Snowy River, to equine influenza and every young girl’s dream of owning a ‘pony’. The horse has and continues to play an important role in the defining of Australian identity and culture. Australian art reflects this in the number of significant works featuring the horse as does the continuing fascination with the horse in contemporary practise by artists who are attracted to the subject for study, scrutiny and exploration (often with a good amount of humour thrown in!).

**TECHNIQUES, CONCEPTS, ISSUES AND IDEAS**
+ the horse as an Australian cultural icon
+ the Australian bush and the horse as subject matter
+ the historical significance of the horse in defining Australian identity
+ sculpture, installation, moving image, photography, painting, printmaking, textiles, construction and ephemera

**KNOWLEDGE AND UNDERSTANDING**
Students will understand how Visual Art involves manipulating visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering specific audiences and specific purposes, through images and objects.

**WAYS OF WORKING**
+ ideas are researched to inform visual responses that consider social and cultural issues e.g. using ideas about the history of the horse as subject matter in Australian art to inform a sculptural response representing its significance in Australian culture
+ design and visual documentation are used to develop images and objects from visual, verbal and tactile stimuli e.g. creating a folio of work that is a conscious record of an Australian icon
+ visual arts elements and concepts in combination are used to create compositions e.g. combining a sequence of non-representational shapes in a lino print to symbolise an Australian icon
**AN OVERVIEW**

From Here to Eternity presents tapestries which encompass only a fraction of the hundreds of works produced by the Victorian Tapestry Workshop since its inception. The majority of these commissioned works are woven for specific public spaces and are invariably monumental in scale. The Exhibition Collection, on the other hand, allows for a flexibility of approach to scale and subject, which enormously extends the weavers’ role and opportunities. The works in this exhibition are drawn from the Exhibition Collection and are indicative of the range of artists with whom the Workshop has collaborated over a 20 year period.

**TECHNIQUES, CONCEPTS, ISSUES AND IDEAS**

+ Contemporary fibre art and weaving
+ the history of the tapestry medium
+ the art/craft debate
+ adapting concepts and ideas to different mediums

**KNOWLEDGE AND UNDERSTANDING**

Students will understand how Visual Art involves manipulating visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering specific audiences and specific purposes, through images and objects.

**WAYS OF WORKING**

+ ideas are researched to inform visual responses that consider social and cultural issues e.g. using ideas about the historical context of the tapestry to inform a debate about art and craft
+ visual arts elements and concepts in combination are used to create compositions e.g. combining a sequence of non-representational shapes in weaving to symbolise Australian culture

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**Stilled Life**

Joachim Froese Photographs 1999-2008

4 JUNE - 16 AUGUST

CURATED BY SIMONE JONES
PRESENTED BY QUT ART MUSEUM
ADMISSION FREE

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**AN OVERVIEW**


**TECHNIQUES, CONCEPTS, ISSUES AND IDEAS**

+ Contemporary photography
+ the link between the photography and traditions of still life painting and portraiture
+ the use of personal items as subject matter for constructing an individual history

**KNOWLEDGE AND UNDERSTANDING**

Students will understand how Visual Art involves manipulating visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering specific audiences and specific purposes, through images and objects.

**WAYS OF WORKING**

+ design and visual documentation are used to develop images and objects from visual, verbal and tactile stimuli e.g. Joachim Froese uses images such as insects to create a folio that is conscious record of his personal thoughts, feelings and ideas
+ media areas are used in isolation and in combination to make art works e.g. using photography to create a multi panelled artwork
+ visual arts elements and concepts in combination are used to create compositions e.g. combining a sequence of images to represent your environment

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**QUT Art Museum**

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QUT Art Museum is proudly supported by

‘yes’

Kym and Robert Bryan
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