**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**

+ Fibre art and weaving as a medium for producing Australian art/imagery
+ Considers the historical context of Tapestry
+ The process of creating contemporary Tapestry
+ The art/craft debate in art

**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 comparison between contemporary tapestry and historical practices.
+ Visual arts elements and concepts in combination are used to create compositions e.g. combining text and imagery to symbolise an Australian cultural issue.

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**Still Life:**

**Joachim Froese Photographs 1999-2008**

5 JUNE – 16 AUGUST

CURATED BY SIMONE JONES

PRESENTED BY QUT ART MUSEUM

ADMISSION FREE


**AN OVERVIEW**


**TECHNIQUES, CONCEPTS, ISSUES AND IDEAS**

+ The use of multi panelled, black and white and colour photography
+ The artist’s bodies of work reference subjects such as the link between the photography medium and still life painting
+ The artist uses personal items to construct 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 a conscious record of his personal thoughts, feelings and ideas.
+ Media areas are used to make art works e.g. using photography to create a multi panelled artwork of a common object.
+ Visual arts elements and concepts in combination are used to create compositions e.g. combining a sequence of images to represent a person
Clifton Pugh (1924 - 90) is best remembered as a painter of portraits, nudes and landscapes. However, he was also a prolific printmaker. Pugh’s etchings, lithographs and monotypes mirror many of the themes explored in his paintings, but the print medium gave him the freedom to investigate different ideas and techniques beyond painting.

Clifton Pugh: Printmaker is the first major retrospective of the artist’s print oeuvre. It explores some of Pugh’s most significant themes, including: Leda and the swan (and its Australian variant Leda and the emu); the landscape; native flora and fauna; and environmental and conservation issues. These latter concerns corresponded with Pugh’s evolving lifestyle at the bush property ‘Dunmoochin’ at Cottles Bridge, Victoria, which he developed as a sanctuary for wildlife.

**Techniques, Concepts, Issues and Ideas**

+ Environmental and conservation issues
+ The Australian bush
+ Printmaking
+ Portraiture, nudes and landscape

**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 landscape in Australian art to inform a artwork promoting conservation.
+ 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 personal thoughts, feelings and ideas.
+ Media areas are used in isolation and in combination to make arts works e.g. produce an etching

Between Reality and Non Reality: Works by Jon Molvig and Gordon Shepherdson

In the mid 1950s charismatic artist and teacher Jon Molvig (1923-70) brought a new vitality to Brisbane painting with his strong figurative expressionism. Pictures of lovers, of primordia and of panic-stricken or insane individuals translated the artist’s private anxieties into a more general statement of the human condition and urban alienation.

In the early 1960s, contemporary artist Gordon Shepherdson (born 1934) attended Molvig’s art classes in Brisbane. The influence of the latter’s raw emotive approach is strongly felt in Shepherdson’s extraordinarily powerful figurative compositions exploring psychic and emotional experiences.

The work of both artists oscillates between an imaginary, visionary world and observed reality. Drawn chiefly from the QUT Art Collection, Between Reality and Non-Reality: Works by Jon Molvig and Gordon Shepherdson investigates the connections and differences in the work of these two important Australian artists.

**Techniques, Concepts, Issues and Ideas**

+ Figurative painting
+ Expressionism

**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 personal thoughts, feelings and ideas.
+ Media areas are used in isolation and in combination to make artworks e.g. painting
+ Visual arts elements and concepts in combination are used to create compositions
footnotes of a verdurous tale: Sebastian Di Mauro 1987 – 2009

30 OCTOBER – 31 JAN 2010
CURATED BY SIMONE JONES
PRESENTED BY QUT ART MUSEUM
ADMISSION FREE


12 Degrees of Latitude: Regional and University Art Collections in Queensland
15 OCTOBER - 20 DECEMBER
CURATED BY BETTINA MACAULAY AND BRETT ADLINGTON
PRESENTED BY MUSEUM AND GALLERY SERVICES QUEENSLAND
ADMISSION FREE

QUT Art Museum
2 George Street (next to City Botanic Gardens)
Brisbane Q 4000
07 3138 5370
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QUT Art Museum is proudly supported by
Kay and Robert Bryan
The Lee Foundation

AN OVERVIEW
Over the last twenty years Sebastian Di Mauro’s artistic practice has included painting, sculpture and installation work as part of a journey exploring themes of transformation, the nature of existence and being, the relationship between nature and culture, and the artist’s personal history and cultural identity.

Di Mauro’s work is predicated on an intense concern for materials and their inherent history, dialogue and cultural meaning. During his career Di Mauro has worked with a diverse range of media including olive oil, salt, Astroturf, steel wool, carpet underlay and, most recently, Neoprene (commonly known as wetsuit material). These unconventional substances and fabrics defy traditional notions of sculpture as weighty, monumental work in metal and marble, for example, and reinforce sensory experience as a primary means of exploration.

footnotes of a verdurous tale is the first survey exhibition of Di Mauro’s work and includes recreations of installations from the late 1990s as well as new works, previously unshown. The exhibition coincides with the launch of a major monograph about Di Mauro’s work, funded by Arts Queensland.

TECHNIQUES, CONCEPTS, ISSUES AND IDEAS
+ Installation and mixed media
+ Unconventional notions of sculpture
+ Themes of cultural identity and the relationship between nature and culture

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 personal thoughts, feelings and ideas.
+ Media areas are used in isolation and in combination to make artworks e.g. using mixed media in an installation.
+ Visual arts elements and concepts in combination are used to create compositions e.g. combining a sequence of object to represent identity

AN OVERVIEW
12 Degrees of Latitude is the first major exhibition surveying art collections owned by Queensland’s regional galleries and university art museums. Part of Queensland’s 150th anniversary celebrations, the exhibition provides a rare opportunity to view significant works which until now have largely remained the province of local and institutional communities.

The exhibition focuses on why, how and when Queensland’s regional and university collections began; their historical role within the communities they serve; the role of patronage and donor support; and the strength of the state-wide regional gallery and university network.

The exhibition illustrates the diversity and quality of the collections through the following sub-themes: Landscape; Aboriginal and Torres Strait Islander Art; Australian 19th and 20th Century Art; Queensland Regional Art; Contemporary Art; and 17th – 21st Century International Art.

The exhibition includes work by artists such as Rick Amor, Vernon Ah Kee, Richard Bell, Gordon Bennett, Ray Crooke, Ian Fairweather, Fiona Foley, Rosalie Gascoigne, Rosemary Laing, Tracey Moffatt, Margaret Olley, Patricia Piccinini, Jeffrey Smart and Anne Zahalka.

TECHNIQUES, CONCEPTS, ISSUES AND IDEAS
+ A survey of the role of Queensland’s regional and university collections and their historical role and strength within the communities they serve
+ Themes of Landscape; Aboriginal and Torres Strait Islander Art; Australian 19th and 20th Century Art; Queensland Regional Art; Contemporary Art; and 17th – 21st Century International Art

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
+ Media areas are used in isolation and in combination to make artworks
+ Visual arts elements and concepts in combination are used to create compositions