

Heritage and high tech combine as new artworks announced for Queen's Wharf Brisbane

Images and video can be found [here](#):

Images of the artists can be found [here](#): Photo credit Louis Lim

The first building in Queensland to be powered by electricity will again be lit up, as a unique, high-tech light installation is added to the roll call of public artworks for the transformational \$3.6 billion Queen's Wharf Brisbane.

The heritage listed The Printery Office, which was purpose built in 1874 to print and maintain Queensland Government documents, will become a giant canvas for 52 different digital light projections – one for every week of the year.

The artworks will be beamed onto the northern face of the culturally protected building; one of nine heritage structures under careful restoration for public use across the tourism and entertainment precinct.

The dynamic artworks are the brainchild of South East Queensland based, internationally in-demand projection art duo Alinta Krauth and Jason Nelson.

The husband-and-wife team described the installation, titled '*A Cottage Year*', as a 'digital art time machine'.

"It's an artistic flashback to the environment of the Brisbane Commandant's Cottage in the early 1850s and 60s, around the time it was demolished to make way for The Printery Office," Ms Krauth said.

"Using climate, weather and other historical environmental data from those last years of the cottage's life, the digital projections will be like a portal to the cottage's past and its surrounding area."

"There will also be an augmented reality artwork in its own right, where visitors can explore the courtyard's history even further."

The couple, who live in Queensland's Scenic Rim, have exhibited around the world including Berlin, Times Square in New York, Ireland, Norway as well as major Australian cities.

Jason Nelson said the 52-in-1 interactive artworks, commissioned as part of the Queen's Wharf Brisbane multi-million-dollar public art project was a "big moment".

"We are locals, so it's wonderful to be part of this cultural focus happening in our own backyard," he said.

"Usually, this kind of artwork is temporary.

"Around the world you see examples of digital art on giant screens or buildings like in Times Square or at festivals. They show up for a short time, then are gone.

"This opportunity in Brisbane is rare; it's permanent, public, working with a heritage listed building, and with the Olympics coming, it's such a privilege to be involved."

Dean Prangley from the Royal Historical Society of Queensland said the choice of artworks for the Printery Office combined with the use of interactive technology is 'inspired'.

"The site and its surrounds have a rich history as part of a government precinct that goes back to 1825, which should be embraced," he said.

"The Printery Office has been the keeper of Queensland's Parliamentary documents, a science centre, the state's births, deaths and marriages registry and will soon be a hub of dining and entertainment."

"This is a perfect example of how to preserve the past by using the present."

One of Australia's most highly regarded art figures, Philip Bacon AO, who leads the Queen's Wharf Specialist Artistic Advisory panel, added: "The heritage buildings are being preserved at great cost, so the art must be an appropriate complement.

"The vision for The Printery Office and courtyard area is for a beautiful and active location that will appeal to locals and draw visitors from around the country and the world.

"A large, static artwork would be an impediment to the flow of people traffic but '*A Cottage Year*', while not only stunning of itself will amplify the ambience and magic of the location."

"The panel had to consider the purpose of each of the sites identified to host the art, which then crystallised down to specific artists with unique visions for the space."

The first and signature artworks, announced in February, is an eight-metre high, eight tonne bronze sculpture by world renowned artist Lindy Lee, to sit at the George Street entrance of the resort precinct.

A supersized mosaic wall mural of Australian lungfish by local artist Samuel Tupou was revealed in April.

The Star Entertainment Group Acting CEO Geoff Hogg has praised the Specialist Advisory panel which also boasts art curator and director of the Institute of Modern Art Liz Nowell and respected indigenous artist and administrator Avril Quail.

"We are thrilled with the extraordinary artworks the panel is curating that will collectively become one of Australia's largest public art galleries featured across the 7.5 hectares of public space within the destination," he said.

"We are proud to support the talent of local and Australian artists while at the same time return these neglected landmarks to cultural prominence."

"Returning visitors to the Printery Office will be able to come back to view stunning digital art and see something different and something authentically Brisbane every time."

The Queen's Wharf Development is being delivered by Destination Brisbane Consortium, a joint venture between parent company, The Star Entertainment Group, and its two partners, Chow Tai Fook Enterprises and Far East Consortium.

The digital artwork will be in place for the development's planned staged opening from the second half of 2023.

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