

Student Education Resources

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Museums & Galleries Queensland



TATTERSALL'S
CLUB
LANDSCAPE
ART
PRIZE

Teachers Notes

Fifteen exhibiting artists have been profiled in this resource. All are winners of the *Tattersall's Club Landscape Art Prize*.

This education resource kit was developed during the implementation phase of The Australian Curriculum: The Arts (Visual Arts) and caters for upper primary and lower secondary students. The varied learning opportunities align with the Australian Curriculum, including the cross-curriculum priority areas of Sustainability and Aboriginal and Torres Strait Islander histories and cultures. They also support the General Capabilities of building critical and creative thinking, and ethical understanding. The tasks have been created to contribute to the learning of cross-curricular content and to assist in the development of skills, knowledge, understandings and techniques as artists, designers, critics and audiences.

The activities suggested in this kit link with the Australian Curriculum: The Arts (Visual Arts) through the strands of Responding and Making. The suggested experiences may be used as a starting point to further explore the issues and themes presented in the exhibition. Many of the Making activities are linked to specific Responding tasks.

Through this kit, students will experiment with a range of equipment, materials, media and technologies to design and make artworks that communicate their ideas, feelings and observations. By exploring traditional media, new technologies, established codes and conventions, students will develop an understanding of visual arts as a field of knowledge informed by diverse histories, theories and cultures. They will make choices to define artistic intentions, express ideas and produce artworks. Their work will be presented with cognisance of venue, space, purpose and context. Students will use art and design thinking, and create works that include evidence of conceptual and problem-solving processes.

Students will make observations about artworks, using the language of visual arts to talk about what they see. They will respond to a range of paintings and styles, applying aesthetic criteria to make judgements about their own and others' work. They will consider the place and function of art in their personal lives and in the wider community. Questions about individual artworks will serve as a springboard for classroom discussions.

Prior to visiting this exhibition, students should have opportunities to discuss the concept of "landscape", including "urban landscape". Comparisons with cityscapes, skyscapes and seascapes will further enhance their interactions with the artworks. You may wish to refer

to the glossary attached to Queensland Curriculum and Assessment Authority's *Standard Elaborations* for each year level⁽¹⁾ to discuss key terms and ideas with your class.

All students, regardless of age, should be briefed on appropriate gallery etiquette. An understanding and appreciation of the "look but don't touch" nature of these exhibits can be nurtured through classroom discussion. Students should be encouraged to engage with the artworks through critical observation of each artist's contribution. Prior instruction in critiquing may be necessary for some students. Close scrutiny of the paintings displayed at the exhibition will enhance the experience and help students to engage with the artworks as the artist intended.

It is suggested that teachers peruse the Responding and Making sections to decide which learning experiences are best for before, during and after visiting the exhibition. Artists' profiles are included as recommended reading for both teachers and students.

References

- 1 https://www.qcaa.qld.edu.au/downloads/p_10/ac_arts_visual_yr5-6_se.docx
- 1 https://www.qcaa.qld.edu.au/downloads/p_10/ac_arts_visual_yr7-8_se.docx
- 1 https://www.qcaa.qld.edu.au/downloads/p_10/ac_arts_visual_yr9-10_se.pdf

NOTE

To view the web links in this Education Resource, we recommend you copy and paste the links into your web browser.

www.tattersallsclub.com.au



Tattersall's Club Landscape Art Prize is organised by Tattersall's Club and toured by Museums & Galleries Queensland. This project is supported by the Queensland Government through Arts Queensland.

Tattersall's Club Landscape Art Prize

From Des Whybird

Tattersall's Club President

In 2015 Tattersall's Club celebrated its 150th anniversary. To celebrate this milestone and to mark 25 years of its prestigious, national Landscape Art Prize, the Tattersall's Club Committee has made available a selection of 15 winning entries to tour to regional Queensland centres to share with art lovers and the general public.

The Art Prize was the conceptual idea of the then Chief Executive Mr Paul Jones. Mr Jones' enthusiasm for art and culture saw the introduction of this long standing art award, that has allowed the Club to acquire award winning paintings by well-known Australian artists for the Club's art collection.

Each year over one hundred artists are selected from each state and territory and are invited to exhibit a painting in the *Tattersall's Club Landscape Art Prize*. Four judges form the judging panel: one judge is from interstate; one represents the public gallery sector; one is a practicing artist; and the fourth judge is a representative of the Tattersall's Club Committee.

The Club's Art Curator, Bernie Hollet, has overseen the *Tattersall's Club Landscape Art Prize* since it began in 1990. She has selected 15 winning entries for this exhibition, all with a connection to Queensland – many locations depicted are Queensland landscapes.

Collectively these artworks present a diversity of ways of viewing and interpreting our landscape. The exhibition features a range of painting styles including traditional, contemporary, narrative, industrial and urban, by mid and senior career artists.

Tattersall's Club is proud to be touring this exhibition in partnership with Museums & Galleries Queensland and sharing its prized collection with Queensland audiences.

Gordon Shepherdson

Leaving the Garden

Tattersall's Club Landscape Art Prize winner 1990



Gordon Shepherdson was born in 1934 in Brisbane and studied art under the tutorage of Caroline Barker, Jon Molvig and Andrew Sibley. He is widely known and celebrated as one of Australia's most important figurative expressionist painters.

His work is represented in the National Gallery of Australia, Queensland Art Gallery | Gallery of Modern Art (QAGOMA), and regional art gallery and university collections. He was awarded the *Georges Art Prize* in 1980 and was the first artist to receive the *Tattersall's Club Landscape Art Prize* in 1990. The inaugural *Tattersall's Club Landscape Art Prize* did not have a theme and it was the year after Shepherdson's success that the theme of landscape was introduced.

A recent stroke has reduced Shepherdson's mobility, but has not impacted upon his productivity in the studio or his commitment to making paintings. His more recent paintings have been done from memory, resulting in artworks rich in emotional response to place. Shepherdson's passion for fishing sees him spend extended periods of time quietly and patiently observing nature.

"His art is one of enduring and recurring themes, absorbed in a brooding and turbulent romanticism the origins of which are, in many respects, traditional. It is possible to see Shepherdson's vision as having a foundation in a nineteenth century genre of nature as catastrophe – a threatening and shapeless world, allowing only for an uneasy balance between man and his environment, a conditional reconciliation fraught with uncertainty. It is the timelessness of Shepherdson's imagination that makes his landscapes so relevant for today."⁽¹⁾

Gordon Shepherdson *Leaving the Garden* (1990)

87 x 78cm Oil and enamel on paper

Photography by Carl Warner

Image courtesy of Tattersall's Club Landscape Art Prize Collection

Upper Primary

Responding

Identify what you consider to be the focal point of this painting. Think about why your eye was drawn to this area.

- Investigate the texture of this artwork. Gordon Shepherdson often elects to use his hands to paint, reserving brushes only for the black enamel paints. Consider why this may be his chosen technique.
- Observe the way in which the painting has been framed. Look for the jagged edge of the French paper preferred by the artist. If you were going to create a landscape, on which surface would you prefer to paint? Why? Discuss with your classmates.
- Explain how different colours make you feel and why they may have this effect.
- Warm colours (reds, yellows, oranges, red–violets) are said to suggest heat, fire and sun. Cool colours (blues, blue–greens, blue–violets) are said to suggest water, ice and ocean. Neutral colours (whites, greys, blacks) guide your eyes towards the other colours. Look for warm and cool colours in your classroom. Suggest why it may be helpful for artists to know that certain colours induce particular feelings in their audiences. Identify the warm and cool colours in Shepherdson's *Leaving the Garden*.
- Read the artwork label. Discuss the information it provides. Identify which measurement represents the height of the artwork and which represents the width.

Making

- Sort crayons or pencils into light and dark colours. Choose a theme suggested by the light colours, e.g. a celebration or a day in the park. Draw a scene to communicate the mood created by the light colours. Next, choose a theme suggested by the dark colours,

e.g. a storm or anger. Draw a scene to communicate the mood created by the dark colours. Display your works and invite your classmates to comment.

- Choose one colour of acrylic paint. Apply it to a solid surface, such as a ceramic tile or perspex. Explore the different marks and textures you can make with just your fingers. To make a monotype print, place a sheet of paper onto the painted tile or perspex and then rub the back of the paper with your hand or a spoon. Gently remove the paper and leave to dry. Apply more paint to the surface to make additional monotype prints; try manipulating the paint with a variety of objects, e.g. skewer, pine cone, cotton bud, comb. Experiment by adding small amounts of other paint colours. What do you see where the colours have bled into each other?
- Create a garden scene with crayons or watercolours using only warm colours. Depict a second garden scene using only cool colours. Write a few sentences describing the feelings evoked by the colours in each scene.

Lower Secondary

Responding

- Study the artwork in silence for a few minutes. Internalise your initial response then allow your senses to lead you to deeper contemplation of the artwork. Spend time reflecting upon the artist's intent and the execution of this painting.
- Suggest what Shepherdson may have imagined as he painted *Leaving the Garden*. Consider how the interplay of colours contributes to audience interpretation.
- Identify where complementary colours have been employed in this artwork. Reflect on why complementary colours work well together.
- In 2012, Gordon Shepherdson told an interviewer that he painted for an "audience of one" ⁽²⁾. Give your opinion of what the artist meant by this comment.

- Who or what is leaving the garden? Is the subject visible or has it left the scene? Are there elements of the human form within the artwork? Animal form? Share your answers with your classmates. Did they all see the artwork in the same way?
- Identify which style of painting *Leaving the Garden* represents, such as surrealism, expressionism, realism. Justify your answer.

Making

- Write and display a label and a brief artist's statement for one of your own artworks. Your statement should give the viewer an insight into your artwork.
- Plan an artwork where colour is used to create a focal point. Incorporate complementary colours to achieve emphasis.
- In his more recent works, Gordon Shepherdson has relied mostly on memory to execute his paintings. Test the accuracy of your memory: visualise a specific tree or flower located in your school grounds or home. Sketch it from memory with as much detail as possible. Upon completion, go outdoors to observe and sketch that same plant. Back in the classroom, compare and contrast the two sketches.
- Gordon Shepherdson was tutored by Jon Molvig, also a Brisbane artist. Is Molvig's influence evident in *Leaving the Garden*? Is it present in other works by Shepherdson? Summarise your findings in a text message (limit of 160 characters) to a fictional recipient.

References

- (1) Doug Hall AM, 2005, Director, Queensland Art Gallery, extract from 2006 *Tattersall's Club Landscape Art Prize* catalogue.
- (2) From an interview by David Burnett in the *James C. Sourris Artist Interview Series*, 2012. Source: <https://vimeo.com/112758123>

Jeffrey Makin

Rubicon Valley

Tattersall's Club Landscape Art Prize winner 1991



Jeffrey Makin *Rubicon Valley* (1991)
Oil on canvas 120 x 150cm
Photography by Carl Warner
Image courtesy of Tattersall's Club Landscape Art Prize Collection

Born in Wagga Wagga, New South Wales, Jeffrey Makin is an acclaimed artist, art critic and Co-Director of Port Jackson Press Australia. While maintaining an academic career, Makin always pursued his artistic practice. Because of his unique view of the Australian landscape and his skill as a painter Makin is acknowledged as one of Australia's foremost landscape artists.

Makin's work explores concepts of the picturesque and the sublime in nature. His paintings encapsulate those essentially Australian qualities, characteristics and conditions that form the spirit of our landscapes; for example, the intensity of light and the resulting shadows and colours. His creative life has been dedicated to capturing the immensity and subsequent variations of the Australian terrain inspired by locations regularly visited by the artist throughout his career, including the You Yangs, the Grampians, Mt Buller, Wannon Falls and the Yarra Valley. Makin painted with the late Fred Williams in the 1970s and it was Williams who introduced him to the You Yangs and its distinctive granite peaks.

Jeffrey Makin has regularly exhibited his artworks nationally and internationally and has been awarded numerous prizes for his paintings including the *Tattersall's Club Landscape Art Prize* in 1991. His highly sought after artworks are represented in many public and private Australian art collections, including the National Gallery of Australia and most State gallery collections. In 2007 he was invited to create new works for the first of the Australian Art Series Hotels, named after him and based in east Melbourne.

"Makin has, of course, been much influenced by the sharpness of antipodean light and the bold forms and curious shapes of our ancient continent. Nevertheless, it is in his selection of subjects as well as in their execution that you can find ideas and inspirations that are derived from eighteenth and nineteenth century Europe, and from those European-born artists who settled in and pioneered Western styled art in Australia." ⁽¹⁾

"Like many landscape artists, Makin seeks to capture the spirit of the place he paints; not its exact visual appearance, but that essence (for want of a better word) that says 'this is it - here it is'." ⁽²⁾

Upper Primary

Responding

- To where does your eye go first? Where to next? What has Makin done to draw you in?
- Examine the artwork for examples of scale and size.
- How might the colours in this landscape change if it were shrouded in mist or if it was captured in the light of a full moon? Describe one of these scenarios to a classmate.
- Where might the sun be in relation to this outlook?

Making

- Study a vertical cross-section of the artwork where it includes the foreground, middle ground and background. Reproduce this section in pencil then paint the colours as accurately as possible. Display it alongside your classmates' works.
- Make a line drawing of this artwork to depict how it would look without colour. Focus on the lines as you draw. Consider the angle, length, curvature, width and weight of each line. Is a sense of depth achieved by making the lines thick or thin, light or dark, curved or straight, long or short, horizontal, vertical or diagonal?
- Create a version of Makin's painting. Cut off the top half and paste it onto the lower edge of a piece of paper. Colour a sky to fill the blank space above the glued section. Alternatively, manipulate a digital copy to achieve a similar result. Discuss the outcome.

Lower Secondary

Responding

- Express your opinion regarding the “essence”⁽³⁾ captured in this artwork.
- Discuss the role of colour in this artwork. Research the phrase “colour intensity in art”. Find evidence of colour intensity in this artwork.
- Jeffrey Makin created the painting *Rubicon Valley* in 1991. In the same year, Makin painted another very similar version of Rubicon Valley, also oil on canvas but smaller, measuring 92cm by 122cm. View it online at » <http://www.artrecord.com/index.cfm/artist/6065-makin-jeffrey-t/medium/1-paintings/>. Five years later, Makin produced 65 silkscreen prints of the same outlook. View one of the prints online at » http://www.artnet.com/artists/jeffrey-t-makin/rubicon-valley-pR0KW0aws_Kvx9wf1DWheQ2. Discuss why artists might return to the same subject matter several times, often in the same location.
- Identify the technique employed by the artist to give the illusion of depth.
- During his career, Jeffrey Makin regularly worked *en plein air*. Define the meaning of the phrase and identify the derivative language.

Making

- Note: This activity needs to occur prior to viewing *Rubicon Valley*. Working in pairs, describe the unseen artwork to one of your classmates who will draw the landscape based solely upon your description. Describe not only what you see but also how the painting makes you feel. Compare your classmate's drawing with an image of the original artwork. Have you given an accurate description?

- Title a page with “Five Facts about Colour Intensity” and record your findings in bullet form. Use these notes to write a paragraph explaining why knowledge of colour intensity may be significant to landscape artists.
- Compare and contrast three of Jeffrey Makin's representations of Rubicon Valley. List the similarities and differences.
- Use a graphic organiser to record the advantages and disadvantages of painting in a studio, as opposed to *en plein air*.

References

- (1) David Thomas, 2002, extract from essay “Jeffrey Makin and the Grandeur of Nature”, Jeff Makin website. Source: <http://www.jeffmakin.com.au/s/The-Grandeur-Of-Nature-Australia-Felix-David-Thomas-2002.pdf>
- (2) David Thomas, 2002, extract from essay “Jeffrey Makin and the Grandeur of Nature”, Jeff Makin website. Source: <http://www.jeffmakin.com.au/s/The-Grandeur-Of-Nature-Australia-Felix-David-Thomas-2002.pdf>
- (3) David Thomas, 2002, extract from essay “Jeffrey Makin and the Grandeur of Nature”, Jeff Makin website. Source: <http://www.jeffmakin.com.au/s/The-Grandeur-Of-Nature-Australia-Felix-David-Thomas-2002.pdf>

Elisabeth Cummings

Stradbroke Noon

Tattersall's Club Landscape Art Prize winner 1992



Elisabeth Cummings *Stradbroke Noon* (1992)
120 x 150cm Oil on canvas
Photography by Carl Warner
Image courtesy of Tattersall's Club Landscape Art Prize Collection

Elisabeth Cummings was born in 1934 in Brisbane and is recognised as one of Australia's most respected contemporary female artists and colourists. Cummings studied at the National Art School from 1953–1957 in Sydney. In 1961 she studied with Oskar Kokoschka in Salzburg, Austria, beginning almost a decade of study, travel and life in France and Italy.

Upon returning to Australia, Cummings taught at the National Art School in Sydney from 1969–2001 and has always been a passionate and dedicated arts advocate and educator. In addition to winning the *Tattersall's Club Landscape Art Prize* in 1992, other important prizes achieved include the *Mosman Prize*, the *Fleurieu Art Prize* and the *Portia Geach Memorial Award*.

Landscape is the dominant theme in Cummings' practice. Thick, heavily worked, painterly surfaces with complex marks and intense colour define Elisabeth Cummings' artworks. Many of her landscape views are of the bush region around the Wedderburn area in New South Wales where she lives and works, or Currumbin in southern Queensland, the location of her parental holiday home. Her preference is to work from memory within the confines and parameters of the artist studio.

"She paints in the daylight that streams in through the back windows of the house. From a verandah she looks out onto a gully in which several varieties of gum tree stand in familiar disarray. Large, blackened trunks still bear scars from the 1994 bushfires, joined by gangling saplings that strain upwards towards the sun. Brilliantly coloured parrots flit from one branch to the next. By late afternoon, this panorama of gums, rocks, grass trees, and sparse undergrowth, is bathed in a dappled light – revealing the soft greys, browns and greens that have found their way into so many of Cummings' landscapes of the past decade."⁽¹⁾

Upper Primary

Responding

- Examine the surface texture of this artwork. Consider how Elisabeth Cummings has achieved this effect.
- Refer to the artwork label to identify the medium. Suggest why the artist chose to use this medium.
- Elisabeth Cummings' family holidayed at Currumbin in Queensland, Australia. Stradbroke Island is situated a few hours from Currumbin. Locate both on a map. Look at a selection of digital images of these places at » www.flickr.com. Speculate on how these locations may have influenced Cummings' artwork.
- Share your thoughts about the colours used for *Stradbroke Noon* and consider why the artist chose these particular paint colours.
- Discuss the presence or absence of man-made structures in this artwork.

Making

- Study one section of the artwork in detail. From the following list, select adjectives which best describe the brushstrokes you observe: narrow, thick, rough, straight, heavy, short, wavy, smooth, thin, long, light, wide. Write each of the chosen adjectives on sticky notes or flashcards and display in your classroom.
- Write your own descriptive words to contribute to the classroom display.
- Imagine a favourite holiday landscape. Brainstorm words and phrases to describe the view. Use sticks of chalks in colours similar to those used for *Stradbroke Noon* to depict this scene. Place the chalks on a water-soaked sponge and work on a light-coloured background. Blend some of the colours with a wet finger to smudge the lines and forms.

- Make a line drawing of a natural feature or man-made object from your immediate outdoor environment, e.g. a tree or a shed. Photocopy, or draw, three times. Label the sketches as: "early morning", "noon" and "late afternoon". Working outdoors as close as possible to these times of the day, colour each photocopy to represent the colours, the light and the shadows.

Lower Secondary

Responding

- Speculate on why Elisabeth Cummings titled this work *Stradbroke Noon*.
- Follow this link » <https://vimeo.com/71378863> to see and hear Elisabeth Cummings working *en plein air*. As you view the video clip, observe the artist's brushstrokes and colour choices. Observe the materials and tools used.
- Reflect on how the mood of the painting and/or the intention of the artist might be altered if the artist were to use a different medium, e.g. charcoal, markers or inks.
- Discuss how Elisabeth Cummings' perspective of landscape differs to that of Jeffrey Makin.
- Discuss the significance of the horizon line in the landscape. Comment on Elisabeth Cummings' treatment of the horizon in *Stradbroke Noon*. Compare how other artists in this exhibition have depicted horizons.

Making

- Write between 150 and 300 words about what you see in this painting and how you feel when you view the artwork. Publish your writing for a class display.
- Take three digital photographs of the same outdoor scene. Take one early in the morning, one at noon and one in late afternoon. Use a Venn diagram to compare the light, the shadows, the colours and the mood.

- Reflect on the Vimeo clip. Make notes about texture, rhythm, negative space, shadow, and Elisabeth's referral to "the spottiness". What is your understanding of the artist's comments regarding the following: research notes, "endless paintings of the same subject"⁽²⁾, and "we all look at it differently"⁽³⁾ Use your notes to give an oral presentation about the artist Elisabeth Cummings.

References

- (1) John McDonald, "Elisabeth Cummings: The Invisible Woman of Australian Art" – *Art Collector*, Issue 22, October-December 2002. Source <http://www.artcollector.net.au/ElisabethCummingsTheInvisibleWomanofAustralianArt>
- (2) Source: Elisabeth Cummings on <https://vimeo.com/71378863>
- (3) Source: Elisabeth Cummings on <https://vimeo.com/71378863>

Marcel Desbiens

The Passage

Tattersall's Club Landscape Art Prize winner 1996



Marcel Desbiens *The Passage* (1996)
120 x 190cm Oil on canvas
Photography by Carl Warner
Image courtesy of Tattersall's Club Landscape Art Prize Collection

Marcel Desbiens is recognised as an accomplished and passionate artist inspired by nature. Born in 1954, in Péribonka, Québec, Canada, he moved to Brisbane, Australia in 1990. In 1974 Desbiens began work as a full-time artist simultaneously honing his teaching skills, which he regularly shares.

His exquisite oil paintings are highly structured and employ classic compositional techniques such as the *Golden Rule* resulting in artworks that contain a sense of harmony, unity and dynamic rhythm. Desbiens' works are complex assemblages of line and form, colour and tone. Often exploring personal themes within nature, his large-scale flower paintings are highly sought after (he grows the flowers that he then meticulously paints). Landscapes with large, open skies and dramatic cloud formations are another recurring subject interrogated by Marcel Desbiens. An award winning artist, he has been involved in a number of solo and group exhibitions in Canada and throughout Australia.

"The sky, especially its cloud formations, is often underestimated in landscape paintings. It sets the mood for an enhanced atmospheric perspective. We tend to forget how much we can improve our painting by just taking the time to explore 'the sky potential'.

The backdrop of a landscape can play an important role into the overall composition, colour and line. They are easy to achieve as we can use, to a large extent, our artistic license to do so.

We can create a special mood in the landscape by choosing the right sky. It can at times become dramatic or furious, and, at other times, be calm and serene."⁽¹⁾

Upper Primary

Responding

- For many landscape artists, observing the sky is an important part of their preparation. Study a cloudy sky. Consider shapes and textures, look for overlaps, evidence of movement and gradation of colours. Imagine how clouds look from above, from the side, from below.
- Identify both the smallest and the largest features of *The Passage*. Discuss why the artist has composed his painting in this way.
- Look for evidence of relative size and scale in *The Passage*, e.g. compare the size of the grasses in the foreground with the silo.
- Search online for “atmospheric perspective in art”, also known as “aerial perspective”. Read the definitions and look for examples of atmospheric perspective in this and other landscapes in the exhibition.

Making

- Almost two hundred years ago, artist John Constable made sketches of clouds and skies during different conditions. Search online for his sketches from 1822. Contribute to a classroom word wall by writing descriptive words and phrases about the skies in Constable’s sketches. Select words from the word wall which best describe the clouds in *The Passage*.
- Photograph a variety of cloud formations or select images from the Internet. Caption each with a comprehensive description.
- Mix paint to create a value chart of grey hues, as in the example below. Start with white paint and tint with a small amount of black paint. Repeat the process, adding a little more black paint each time. Continue until you have at least 5 gradations of grey. Paint a cloudy

sky with sponges or brushes. When dry, draw or paint natural and man-made features.



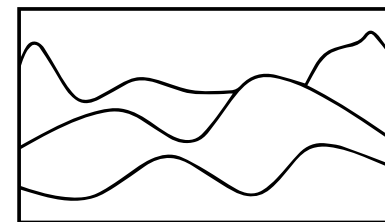
- Follow the procedure above to produce value charts for a warm colour and then for a cool colour. Use leftover paint to create warmth or coolness in your painted sky.
- Many landscape artists, including Desbiens, portray atmospheric perspective through decreasing levels of colour saturation. To explore this concept, draw lines to depict a mountain range (e.g. see Fig.1 right).
- Create a monochromatic landscape painting using powdered paint. Pure hues have the highest level of colour saturation, so the more water you add, the lighter the saturation becomes. To begin, add a little water to the powdered paint to paint the mountain in the foreground. Add more water before painting the middle ground. To achieve an even lower saturation of colour, add more water before painting the background.

Lower Secondary

Responding

- Many landscape artists employ visual techniques to trick the viewer’s eyes into seeing depth on a flat canvas. Research these “tricks” and identify which, if any, are evident in *The Passage*.
- Research the compositional technique known as *The Golden Rule*, alternatively referred to as *The Golden Ratio*, *The Golden Mean* and *The Rule of Thirds*. Discuss how Desbiens has applied this technique in *The Passage*. Identify other artists in this exhibition who have employed this principle of design.
- Traditional landscape painters view relative size and scale as important design principles, but some artists

Fig.1



reject the convention. Locate and study the following examples: *Les Valeurs Personnelles (Personal Values)* by Rene Magritte, 1952; *In Bed* by Ron Mueck, 2005; *Lorsque le vent viendra – When the wind will come* by Gilbert Garcin, 2007. Choose one of these artworks and share your opinion of it. Suggest why some artists elect to distort the principle of proportion.

Making

- Select and print a “one point perspective grid” from the Internet. (Note: Ask your teacher to select the grid, as there are many variations.) Working outdoors, draw your environment using the grid to illustrate perspective.
- Search the Internet for landscape photographs which show evidence of *The Rule of Thirds*. On a printed copy of one or more of the photographs, draw the compositional lines to indicate how the photographer has applied the rule. Implement *The Rule of Thirds* in your own photograph of a local landscape. Present your photograph for comment by your classmates.
- Paint four examples of grass. Look locally for inspiration. For each example use a different tool, e.g. fuse wire, toothbrush, twig, toothpick. Annotate each of the finished works to identify the tool used and evaluate its success.

References

- (1) Marcel Desbiens, Brisbane Painting Classes website. Source: http://www.brisbanepaintingclasses.com/painting-sky-and-clouds/?doing_wp_cron=1446594021.3655500411987304687500

John Caldwell

Above Brachina Gorge

Tattersall's Club Landscape Art Prize winner 1997



John Caldwell *Above Brachina Gorge* (1997)
100 x 150cm Mixed media on paper
Photography by Carl Warner
Image courtesy of Tattersall's Club Landscape Art Prize Collection

John Caldwell is acknowledged as one of Australia's master landscape artists, with a prodigious exhibition schedule (over forty solo shows). He has been twice selected for the *Art Gallery of NSW Wynne Prize*, and has been the recipient of numerous prestigious national awards including the *Art Gallery of NSW's Trustees Watercolour Prize* in 1984 and 1987.

His works are represented in important national collections such as the Art Gallery of NSW, Tasmanian Museum and Art Gallery, Artbank and the Holmes à Court collections. Caldwell has won the *Tattersall's Club Landscape Art Prize* twice, first in 1997 for *Above Brachina Gorge* and later in 1999 for a work titled *Slopes and tablelands*.

John Caldwell was born in Sydney in 1942. It was a ten-year period working in rural southwestern Queensland that influenced and informed his early creative practice. Extensive travel around Australia was followed by journeys to the UK, Europe and Antarctica.

A signature of Caldwell's artworks is the absence of human activity. Devoid of humanity, his work captures the essence or the atmosphere of the original site. He often sketches and photographs while on location, creating reference materials that he uses to complete the artwork within the confines of his studio. His love of nature is obvious and through his choice of topography and vegetation, John Caldwell depicts the many different facets of the Australian landscape.

"While some images are inspired by specific locations, my approach is more an interpretative one than a concern for accurate detail."⁽¹⁾

"John Caldwell... continues a long exploration of rugged landscape in some of the most accomplished work one is ever likely to see."⁽²⁾

Upper Primary

Responding

- Read the artwork label for *Above Brachina Gorge*. Examine the artwork closely to identify the “mixed media” used by the artist.
- Where is the focal point? How has Caldwell drawn your eye to this area?
- What is a gorge? Use the Internet to locate Brachina Gorge on Google Earth. Do you know of any gorges in Queensland?
- What is the dominant feature in the foreground? How does the depiction of the foreground features differ from the depiction of similar features in the background?
- Discuss the process Caldwell goes through prior to putting paint on the paper (refer to the artist’s profile). Give your thoughts on how you would approach this task.

Making

- Brachina Gorge is in South Australia. Search the Internet for tourist information to discover why people might visit this area.
- Create a digital tourist brochure for Brachina Gorge. Include relevant information and at least one image. Avoid plagiarism by using your own words and your own images (or images that are free of copyright).
- Plan your own mixed media landscape. You could try combinations of: photographs and paint; ink and watercolours; collage and drawing; screen printing and found objects; wax crayon with a paint wash. Display your landscape with a paragraph outlining the process you undertook to create this artwork.

- Find a place near you where you can see three trees together. First, draw the farthest tree lightly with a blunt pencil. Next, in the same scene on the same sheet of paper, draw the middle tree a little darker and larger. Last, draw the nearest tree darker and larger still, making it bigger than your paper and including plenty of detail. Mount your work for public viewing. Attach a brief explanation of how you achieved the sense of perspective.
- Use a graphic organiser with the headings: “*Above Brachina Gorge* by John Caldwell” and “*Painting Mountains* by Euan Macleod”. Note similarities and differences. Consider scale, style, technique, design elements, design principles and medium.

Lower Secondary

Responding

- Search for online images of Brachina Gorge. Compare these photographs with Caldwell’s representation. Do you think he has captured the essence of the location? Justify your opinion to your classmates.
- Examine Caldwell’s techniques for creating perspective in this artwork.
- Speculate about where the artist stood to have this view. Explain your reasoning.
- Research the significance of Brachina Gorge in the geological world. Do you think that this knowledge gives you insight into why many artists have painted the gorge? Or do you believe the reason is more aesthetic than geological? Discuss.
- A signature of Caldwell’s practice is the absence of human activity. Offer your thoughts on why the artist has made this choice.

- What makes this scene so identifiably Australian? Share your thoughts with your classmates.
- John Caldwell has travelled extensively throughout Australia and overseas. How might these experiences influence the works of an artist?

Making

- Write a definition for “topography” in your own words.
- Create a three-dimensional representation of this artwork using the medium of clay. To depict the various colours, experiment with combinations of earthenware, stoneware and/or kaolin. Photograph your finished work.
- Use a graphic organiser to compare and contrast Hans Heysen’s 1937 landscape painting *Guardian of the Brachina Gorge* with John Caldwell’s *Above Brachina Gorge*.
- Cut a frame from a postcard-size piece of card. Attach the frame to a clear glass window at your eye level. Ask a friend to stand back one metre from the other side of the window. Sketch what you see through the frame. Do the same with your friend standing at five metres, twenty metres, then fifty metres. Display the four sketches alongside a written comment addressing their scale, proportion and perspective.
- What is the predominant colour used in this painting? Use the colours of Caldwell’s palette to paint a landscape scene from your local area.

References

- (1) John Caldwell, February 1992, Artsite website. Source: <http://www.artsite.com.au/artists/john-caldwell.php>
- (2) Elizabeth Fortescue, Arts Editor, *Sunday Telegraph*, 25 April 2004. Source: <http://www.artsite.com.au/artists/john-caldwell.php>

Sybil Curtis

Pink and Grey Cylinders

Tattersall's Club Landscape Art Prize winner 2003



Sybil Curtis *Pink and Grey Cylinders* (2003)
110 x 140cm Oil on linen
Photography by Carl Warner
Image courtesy of Tattersall's Club Landscape Art Prize Collection

Sybil Curtis was born in 1943 in Canungra, Queensland. In the 1960s Curtis moved to Brisbane where she worked in an entomology lab while studying for a Bachelor of Science at The University of Queensland, establishing a life long commitment to environmental concerns. It was in the early 1970s that she became involved with the Brisbane art scene through exhibitions, discussions and events hosted by art dealer Ray Hughes. Curtis acknowledges the importance, impact and influence that this period had on her artwork and the direction it was to take.

Throughout her working life, Sybil Curtis has balanced working within the environmental sector simultaneously with being an artist. With a personal interest in natural history and geology it is interesting to note that Curtis often depicts industrial landscapes in oil on linen. She is particularly drawn to the geometric patterning distinctive to the architecture of industrial and mining sites, and shipping ports. Due to the temporary nature of the industrial sites she captures, many of these structures no longer exist.

Curtis has won the *Tattersall's Club Landscape Art Prize* twice, first in 2001 for a work titled *A triangle of landscape at BHP Newcastle refinery* and subsequently in 2003 with *Pink and Grey Cylinders*. She has widely exhibited her work in Brisbane, Sydney and Melbourne.

"Among the artists I most admire is Cézanne. In his mature years, he attempted to give underlying structure to his landscapes by rendering them in terms of cones, cylinders and spheres. As a pale homage to the Master, instead of copying his style or even attempting to apply his theory, I have found real structures that are in fact made from these simple geometric shapes. They are the grain silos and other agricultural and industrial structures that rise like gigantic monuments out of the vast western plains."⁽¹⁾

Upper Primary

Responding

- View collective works by this artist to identify a common theme. Go to » <http://sybilcurtis.com/>
- Research the use of repeated subject matter by artists such as Arthur Streeton or Tom Roberts. As a class, discuss why some artists paint the same subject more than once.
- Describe how the artist has depicted the curve of the cylinders in this painting.
- View works by artist Paul Cezanne in his later years. Identify the geometry underlying his landscapes, noted by Sybil Curtis in her artist's profile.
- Describe the light and shadows in this artwork. How do they relate to the time of day?

Making

- Sketch a series of real-life cylinders found in your immediate environment, e.g. drink can, pipe, cardboard tube, water tank, silo. Sketch three of the cylinders from a different perspective.
- List ways in which cylinders are used in your local environment. Your classmates or teacher may veto answers which are not considered accurate. How many did you identify?
- With your classmates, plan and construct a three-dimensional representation of an industrial landscape featuring cylinders. Consider the principles of design in your planning. Photograph the finished work from various angles and display the photos in your classroom. Collaboratively write an artwork label.

- Pretend that you are standing on the stairs in this scene. Imagine what you could see that the artist could not see? Sketch Curtis' industrial landscape from this new viewpoint.
- Search online for a landscape which illustrates Sybil Curtis' reference to Cezanne "... rendering them in terms of cones, cylinders and spheres."⁽²⁾ Create a landscape using this geometric style.

Lower Secondary

Responding

- "Initially Curtis takes photographs that form the underlying structure of her paintings, however, she does not paint records of buildings as they are, but instead uses addition and subtraction to produce a coherent and visually intriguing artwork."⁽³⁾ Discuss the concept of addition and subtraction in landscape painting.
- Identify elements of design (line, shape, form, texture, space and colour) in this artwork. Reflect on which, if any, are dominant.
- The cylinders depicted in this industrial landscape are located at the Newcastle steelworks in New South Wales, which shut down in 1999. Speculate on the likely challenges faced by Sybil Curtis during the completion of this painting in 2003. Were the structures still intact? Was there safe access to the site? Did the artist work on location, paint from memory or record the image in another format?
- With the closure of the steelworks that served as the inspiration for *Pink and Grey Cylinders*, would you consider this artwork as historically significant? Explain your response to your classmates.

- In pairs, talk about your understanding of how tonality is used in this artwork.

Making

- Imagine you are an art critic and prepare five to ten questions that you would ask Sybil Curtis about this artwork if you were interviewing her.
- Use computer software to create a virtual industrial landscape in the style of Sybil Curtis.
- Research Sybil Curtis' involvement with the environmental sector. Write a short magazine article summarising your perceptions of the relationship between art and the environment.
- Photograph an industrial landscape in your area. (Note: You may need to seek permission to enter the property.) Capture the scene from a variety of angles. Mount your photographs for a classroom exhibition.
- Draw a stylised version of the industrial landscape.

References

- (1) Sybil Curtis, 2012, Brenda May Gallery website. Source: <http://www.brendamaygallery.com.au/details.php?exhibitionID=160-Sybil-Curtis>
- (2) Source: <http://www.brendamaygallery.com.au/details.php?exhibitionID=160-Sybil-Curtis>
- (3) Source: <http://www.brendamaygallery.com.au/essay.php?artistID=72-Sybil-Curtis#sthash.uJTSFrit.dpuf>

Hélène Grove

Queensland Country

Tattersall's Club Landscape Art Prize winner 2004



Bundaberg-based Hélène Grove was born in 1946 in South Africa. She trained and practised as a psychiatrist for many years but changed career path in 1988 to paint full-time.

Recurring themes are investigated via her paintings and central to her practice are her evocative portraits, still life and landscape works. Constructed in a way that captures a unique representation of the landscape, her paintings are quietly contemplative and sensitive depictions.

Hélène Grove won the *Tattersall's Club Landscape Art Prize* in 2004, and more recently was the recipient of the *Portia Geach Memorial Award* in 2013. As well as her solo exhibitions, Grove's paintings have been included in various group exhibitions in Australia and Norfolk Island as well as internationally in England and South Africa. Her work is held in many public and private collections throughout Australia and overseas.

"I love the challenge of moving in and out of abstraction and realism never knowing where I might end up."⁽¹⁾

"The artist's reductive approach to the process means that every brushstroke is considered and demonstrates her maturity as a painter."⁽²⁾

Hélène Grove *Queensland Country* (2004)
100 x 120cm Acrylic on canvas
Photography by Carl Warner
Image courtesy of Tattersall's Club Landscape Art Prize Collection

Upper Primary

Responding

- At the exhibition, study the artwork *Queensland Country* for at least two minutes without speaking. Consider how the colours, shapes and lines make you feel.
- Does your local landscape look like this? How is it similar, or dissimilar, to the scene depicted in this painting? Discuss with your classmates.
- Describe how this landscape might look under different conditions, e.g. in Winter; with a crowd of people; during a storm.
- Consider how Hélène Grove has achieved “softness” in this painting. Share your thoughts with your classmates.

Making

- Working alongside your classmates, make a series of sketches and drawings of a local landscape *en plein air*. Include sketches from a variety of vantage points. Back in the classroom, compare your work with that of your classmates. Suggest reasons for similarities and differences in the drawings.
- Create a colour palette similar to that used in *Queensland Country*. Work with a group of classmates. Share your knowledge and understanding of how to mix colours, how to create tints and how to achieve muted colour.
- Find a digital landscape image (that is free of copyright) and manipulate it using technology such as Photoshop. Crop the foreground until all that remains is a sliver of colour. Add a stormy sky so that it fills more than a third of the frame. Print the altered image. Display with a comment regarding how the changes have, or have not, affected the original image.

- Make a line drawing of this artwork including the lines that delineate the foreground, the middle ground, the background and the horizon. Draw a person in the extreme foreground, another standing by the trees and a third person standing in the extreme background. To ensure that the figures were in perspective, what considerations did you explore? Write your answer as bullet points.

Lower Secondary

Responding

- Two vertical and two horizontal lines are highly prominent in this painting. Suggest their purpose.
- A dwelling appears on the left-hand side at mid-ground. Suggest why the structure appears to be so insignificant.
- Careful observations of the background reveal scratch-like marks in the paint. What are they? Are the marks intentional? Discuss possibilities with your classmates.
- Share your thoughts on the composition of this painting. Which principles of design can you identify?
- Consider the challenges of sketching outdoors.
- Contemplate the technique used by Grove to depict the grass in the foreground of this artwork. Which tools might she have used?

Making

- Select one of the nine areas framed by the lines. Reproduce the section in actual size.
- Hélène Grove talks about her movement between abstraction and realism.⁽³⁾ Write your own definition of each of these artistic styles and note where evidence of each can be found in *Queensland Country*.

- Speculate on how this land may have looked at the time of the first European settlement. How might the land have been used by the local Indigenous population? How did subsequent inhabitants use the land? How might this land look in two hundred years' time? Choose one of these scenarios to create either a collage or a watercolour artwork.
- Make a study of local grasses (or study Internet images). Observe a range of thicknesses, shapes, growth habits (e.g. clumping, single stem, seeds), colours, lengths, shapes and forms. Apply ink or paint to a variety of found objects (e.g. toothpick, string, edge of a card, toothbrush, cotton wool ball) to print a landscape of grasses. Display with an accompanying list of the tools you used.

References

- (1) Hélène Grove, Eastgate & Holst Art Gallery website. Source: <http://www.eastgateholst.com.au/helene-grove/>
- (2) Jane Watters, a judge of the 2013 *Portia Geach Memorial Award* and Director of SH Ervin Gallery, Sydney, quoted by Elizabeth Boag, *ArtsHub*, Friday 4 October 2013. Source: <http://visual.artshub.com.au/news-article/news/visual-arts/elizabeth-boag/queensland-artist-wins-portia-geach-memorial-award-196851>
- (3) Source: <http://www.eastgateholst.com.au/helene-grove/>

Craig Waddell

On the Wing

Tattersall's Club Landscape Art Prize winner 2005



Born in Sydney in 1973, it was Craig Waddell's childhood spent growing up regionally on a farm that connected him to nature and continues to inform his art practice. His abstract and semi-abstract paintings focus on flora, figures or landscapes. Waddell's paintings are highly gestural, distinctly masculine works of art that celebrate both the subject matter he selects and the materials that he chooses to create with.

His paintings possess a dynamic physicality due to his use and application of paint. He works predominately with a technique of wet-on-wet paint, at times scraping off or scratching into the paint, forcefully pushing and shifting it across the canvas surface creating a new geography within the painterly surface.

Waddell has exhibited throughout Australia and has received numerous prizes, awards and residencies. He was the recipient of the *Mosman Prize* in 2010, the *Woollahra Small Sculpture Prize* and in 2004 he was successful in winning both the Paddington and the Norvill Australian landscape prizes. In the following year, 2005, he won the *Tattersall's Club Landscape Art Prize*.

"I have a love affair with paint and painting and this passion runs through all the various subject matters and forms I tackle. I love the physical act of almost wrestling with paint and canvas, applying paint in an explosive way. Maybe this stems from my sporting background: I played first grade cricket from a young age, and this physical performance on the field, mirrors the physicality I bring to my painting."⁽¹⁾

Craig Waddell *On the Wing* 2005

150 x 150cm Oil on canvas

Photography by Carl Warner

Image courtesy of Tattersall's Club Landscape Art Prize Collection

Upper Primary

Responding

- Craig Waddell makes pencil or ink drawings of his subject before he paints it. Consider why he might choose to do this.
- Is *On the Wing* better viewed from a distance or at close range? Explain your reasoning.
- During the exhibition, study the artwork to gain an insight into how the artist has applied paint to the canvas.
- Reflect upon the artist's choice of colours in his artworks in this link » <http://craigwaddell.com/paintings/landscapes/>
- To observe the artist working in the studio, go to » <https://vimeo.com/121311418>. Identify the materials and equipment Waddell uses during this film clip. Observe the artist's body movements as he applies the paint. How might the artwork change if the artist was more conservative in his movements? Compare the work in progress with the finished artwork which can be seen behind Waddell during the interview. Use this film clip as a springboard for discussion with your classmates.

Making

- Go outdoors to sketch one natural feature of your school environment, e.g. a log or a bird's nest. Back in the classroom, transfer your drawing to a larger sheet of paper or a canvas. Add colour using a medium of your choice.
- Explore Waddell's wet-on-wet painting technique in your own artwork. Move the paint around with a variety of tools to create texture.
- Imagine you are the artist as he prepares to create *On the Wing*. Write a step-by-step procedure of how you will make this happen.

Lower Secondary

Responding

- Describe what interests you about this artwork.
- Suggest why this artwork has been titled *On the Wing*.
- Identify the vantage point from which the artist has viewed this scene.
- During the exhibition, examine the artwork for evidence of each of the following: colour mixing; the wet-on-wet paint technique; the push-pull movements made by the artist when painting.
- Which art style is best represented by *On the Wing*? Elaborate on your response.

Making

- Select an elevated point from which to sketch your surroundings, e.g. the top of a staircase or a high window or balcony. Next, sketch the same subject from a lower vantage point. Compare the completed sketches to identify which you prefer and why.
- Find a local scene or group of objects to reproduce in a two-dimensional format of your choice. Depict the same subject matter in three artworks titled: *On the Wing of a Butterfly*; *On the Wing of an Eagle*; *On the Wing of a Boeing 737*. Consider perspective, scale and relative size.
- Choose one of your three artworks and make a greyscale photocopy of it. Use pastels or paint to create a different colour palette over the photocopied image. Invite your classmates to compare your colour choices to those used in the original painting.
- Write a paragraph about *On the Wing* without using any descriptive words or phrases.

References

- (1) Craig Waddell, 2012, Craig Waddell website. Source: http://www.craigwaddell.com/news_frameset.html

Michael Nelson Jagamara

Moving Storm

Tattersall's Club Landscape Art Prize winner 2006



Michael Nelson Jagamara *Moving Storm* (2006)
120 x 150cm Acrylic on canvas
Photography by Carl Warner
Image courtesy of Tattersall's Club Landscape Art Prize Collection

Michael Nelson Jagamara (also cited as: Michael Nelson Tjakamarra, or Jakamara) was born at Vaughan Springs in the Northern Territory in c. 1949. He is a Senior Warlpiri Tribesman and an Elder of the Papunya Community in central Australia. He moved to Yuendumu to attend school and left after initiation at thirteen. It was after he settled in Papunya in 1976 that he began observing the senior men painting. By 1983 he had developed his own unique style, which he applied to his community's stories.

Central to his work is the concept of country in the Mt Singleton area and his paintings often tell traditional Dreaming stories including the Possum, Snake, Two Kangaroos, Rock Wallaby, Bush Banana, Honey Ant and Yam. While the stories that he tells have stayed the same, he is consistently reinventing his approach to art making.

Michael Nelson Jagamara has achieved international recognition and acclaim for his unique style of painting and has participated in numerous national and international solo and group exhibitions. His works can be found in major private and public collections throughout the world, including Australia, Europe, Asia and the United States of America. He has received numerous awards, starting in 1984 with the *Telstra National Aboriginal Art Award*. In 1993 he received the Order of Australia Medal for his services to Aboriginal Art and he was the recipient of the *Tattersall's Club Landscape Art Prize* in 2006.

"I thought to myself — I'll do different way to them mob instead of copying them. Do my own way".⁽¹⁾

Upper Primary

Responding

- Inspect the artwork closely to explore the technique/s used by Jagamara to create the lines and circles. Do you know of other techniques used to paint lines and circles? Share your ideas.
- Is the movement of the storm quick or slow? From which direction does the movement originate? Observe the lines from left to right. Give an interpretation to your classmates. Observe the lines from right to left. Discuss your observations.
- Storms don't always involve rain. Identify other types of storms. Consider possible effects of storm on the lifestyles of Australians in remote areas.
- Artists often layer their artworks with "hidden" stories or symbols. Look for evidence of this in *Moving Storm*.
- Jagamara grew up watching his Aboriginal elders record their stories in traditional ways. The artist is reported to have said, "I thought to myself – I'll do different way to them mob instead of copying them. Do my own way".⁽¹⁾
In your opinion, has he achieved this? If yes, how? Share your thoughts with your classmates.
- View other artworks by this artist to identify the variety of mediums he has explored.

Making

- Record a personal story where weather is the central theme. Present your work to your classmates. Invite them to respond to your story.
- Use printmaking techniques to explore repeated patterns of line, shape and/or colour.

- Storytelling occurs in many cultures throughout the world. Write a brief synopsis of two stories from cultures other than your own.
- Investigate where concentric circles occur in nature and in man-made forms. Work collaboratively to record your findings as two lists. Select one example to reproduce in your preferred medium.

Lower Secondary

Responding

- Michael Nelson Jagamara is credited with having a significant role in market recognition of Western Desert acrylic paintings. Investigate his contribution.
- Research and discuss the role of an Aboriginal elder. Do you think that elders have an obligation to record the stories of their people?
- Comment on how your own cultural background impacts on the way you interpret this artwork.
- In 1999, Jagamara mounted an exhibition titled *Without the Story, the Painting is Nothing*. With your classmates, discuss the inferences you make from this title.
- Discuss how *Moving Storm* fits within the genre of landscape art.

Making

- Imagine you are a guide in an art gallery. Make a voice recording of how you would describe *Moving Storm* to gallery visitors.
- Jagamara uses icons in many of his artworks.
Go to » <http://www.fireworksgallery.com.au/artist/michael-nelson-jagamara>. View both the "Selected

works" page and the "Story/Statement" page to identify which symbols appear obvious in *Moving Storm*. Sketch and label each symbol you recognise from this painting.

- Create your own original symbols to tell of a personal event, e.g. a holiday, fishing expedition, an accident, an outdoor adventure. Present your story in a medium of your choice.
- Search Google Earth on the Internet to locate a satellite view of your home or school. Zoom in so that the elevation is approximately 500 metres. Reproduce this view in pencil or charcoal. Focus on the basic shapes and lines.

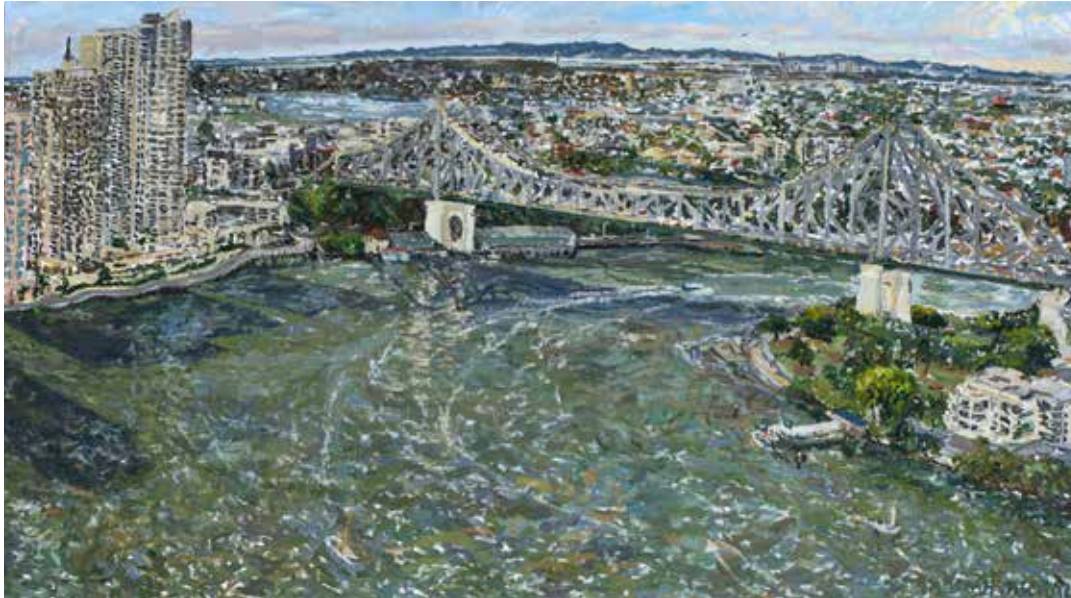
References

- (1) Michael Nelson Jagamara, Aboriginal Art On Line website.
Source: <http://www.aboriginalartonline.com/art/michael-nelson.php>

Maureen Hansen

Riparian 27

Tattersall's Club Landscape Art Prize winner 2007



Maureen Hansen *Riparian 27* (2007)
100 x 220cm Oil on canvas
Photography by Carl Warner
Image courtesy of Tattersall's Club Landscape Art Prize Collection

Born in Maryborough, Queensland, Maureen Hansen attended the Queensland University of Technology (QUT) to study fine art. It was there that her love of art developed and a life-long friendship with her teacher and mentor William Robinson began. Following in his footsteps, and additional to her painting, Hansen works as a freelance fine art teacher and art curator.

Inspired by nature and her own surroundings, Hansen regularly ventures out of her studio into the landscape, sometimes rural but, more recently, urban locations to paint in the *plein air* style (a French expression meaning “in the open air”). She is often found with her painting materials, a sketchbook or canvas, pencils and paints, publicly creating her artworks. Many things are contemplated before commencing a new work. She carefully selects her view with a consideration to the time of day and season of the year. Her paintings have a confidence and joyful spontaneity as a result of the need to apply the paint to the canvas surface quickly and efficiently, thereby capturing her own unique view of the world.

Hansen has exhibited extensively in Australia and London and has won a number of important awards including *The Churchie National Emerging Art Prize* in 1995, *The Courier Mail Art Prize* in 2001 and the *Tattersall's Club Landscape Art Prize* in 2007. Her work is represented in numerous public and private collections in Queensland.

“My passion is natural colour and nature; I observe directly from life and spend hours in front of my subject. I interpret nature in the most honest way you can – so what comes out is not contrived or clever – it's just the way I see it – may not be the way you see it.”⁽¹⁾

Upper Primary

Responding

- Reflecting on her artworks, Maureen Hansen is quoted as saying, "... I observe directly from life and spend hours in front of my subject ... I interpret nature in the most honest way you can – so what comes out is not contrived or clever – it's just the way I see it – may not be the way you see it." ⁽²⁾ To which art movement is the artist most likely affiliated? For discussion.
- The subject of this painting is a well-known city in Queensland. Man-made structures and natural features in the painting are clues to its identity. Join with your classmates to attempt to unmask the location. Which clues helped you to pinpoint the city?
- Where was the artist sitting to view this scene? Share your answer with your classmates.
- How has Hansen created emphasis in this artwork?
- Suggest an alternative title for this artwork and explain your choice to your classmates.

Making

- Write the definition of "riparian" in your own words. Identify the part of speech and its derivative language.
- Draw a concept map with *Riparian 27* in the centre. In each of the surrounding bubbles or boxes, write the name of a design element evident in this artwork, e.g. texture, line, space, colour, shape. For each design element, write your observations of how Maureen Hansen has incorporated it into this artwork.
- Choose one building in this scene. Reproduce it in the same style and scale employed by the artist. Alternatively, reproduce it in a three-dimensional form.

- For what purposes are rivers used in urban centres and in regional environments? Record your answers on two lists. Are there any similarities? Create an artwork based on one of the purposes that you have identified.

Lower Secondary

Responding

- To where is your eye drawn in this artwork? How has the artist encouraged this focus? Compare your thoughts with your classmates.
- Speculate as to why the artist has included digits in the title.
- Search the Internet for "Riparian Plaza" to answer the questions "What is it?" and "Where is it located?". Is there an obvious link to this artwork? Does this alter how you view the scene? Elaborate on your answers.
- What impact might a river have on the surrounding lands? Consider both positive and negative. Discuss.

Making

- Study the foreground of this painting. List all the man-made objects. How do these objects, individually or collectively, affect the river and its surroundings?
- Reproduce this scene as it might have appeared before the arrival of European settlers. Choose your preferred medium.
- In a small group, discuss how this scene might look one hundred years from now. Collaboratively plan and produce an artwork to illustrate your ideas.
- Scrutinise the brushstrokes used to depict the water. Write a descriptive paragraph comparing Hansen's brushstrokes with those of Elisabeth Cummings' in *Stradbroke Noon*.

- During the exhibition, view both Maureen Hansen's *Riparian 27* and Jun Chen's *Brisbane River* in order to identify which of these you prefer. Identify which elements and principles in each artwork assisted your decision-making. Back in the classroom, make an audio recording recounting your considerations.

References

- (1) Maureen Hansen, April 2013, University of Southern Queensland website. Source: <http://www.usq.edu.au/news-events/news/2013/03/maureen-hansen>
- (2) Source: <http://www.usq.edu.au/news-events/news/2013/03/maureen-hansen>

Lisa Adams

Cold Wind

Tattersall's Club Landscape Art Prize winner 2008



Lisa Adams *Cold Wind* (2008)

48 x 83cm Oil on canvas

Photography by Carl Warner

Image courtesy of Tattersall's Club Landscape Art Prize Collection

Lisa Adams was born in Adelaide in 1969 and now lives and works on a native bush property in the Sunshine Coast hinterland with her husband, artist Kim Guthrie. A self-taught artist, Adams began to paint at the age of nineteen. Her practice focuses predominantly on self-portraits and the Australian landscape, inspired and informed by the beauty of the rural landscapes and the creatures that inhabit this area. She won the *Tattersall's Club Landscape Art Prize* in 2008.

Adams' creative approach starts well before paint is applied to canvas; she forms a clear and focused, finished picture in her mind. To achieve this she then gathers detailed photographic references, generally images taken by herself or her husband, but also occasionally sourced from electronic media archives, libraries and bookshops. Lisa Adams' artworks are meticulous labours of love and often take months of continuous and dedicated work to create. Working with fine '000' paint brushes she overpaints an image two or three times, resulting in sometimes unsettling, always beautiful, small scale, jewel-like paintings.

"Lisa Adams creates images that are often unsettling, sometimes melancholy or by turns uplifting, but always affecting and richly atmospheric. The scale on which she works affords her involved and tightly realised paintings an intimacy that echoes the personal nature of her subject matter. Indeed, she explores grand emotions on a humble scale so that the very act of looking at her paintings is a revelatory and ultimately rewarding experience. Adams' emblematic paintings hold the promise of divested secrets and play with constructions of language through the incorporation of witty titles."⁽¹⁾

Upper Primary

Responding

- How does this painting make you feel? Share your thoughts. Reflect on how much the colour palette has helped to evoke those feelings.
- Does this landscape remind you of somewhere you've been? Tell your classmates about your experience.
- Deduce the time of day, the season and the weather conditions depicted in this painting. Share the clues which helped you to come to these conclusions.
- How do you know which features are near to, or far from, where the artist viewed this scene? Discuss how the artist has achieved this sense of perspective.

Making

- Draw a real or imagined landscape, focusing on creating movement. Add a photo or drawing of yourself to your artwork. Make decisions about what you are doing and what you are wearing.
- Design a poster, or write a news article, to persuade people to go to the art gallery to see this painting. Include descriptive comments and images to entice the public.
- Years of constant wind can result in plants growing with a permanent lean. Recall where you've seen evidence of this form, e.g. coastal roads, windswept plains, top of a hill or mountain. Alternatively, search for images on the Internet.
- Recreate the movement of wind forcing the local flora to lean in one direction: place a spoonful of watercolour paint, diluted acrylic paint or thin ink near the bottom edge of the paper. Get down to the work level and blow the paint through a straw. Move the paper to spread

the paint to make a trunk and branches. Don't forget to depict movement. Alternatively, use a thin paintbrush or other tool to spread the paint.

Lower Secondary

Responding

- Inspiration comes from many sources. Suggest what may have inspired Lisa Adams to produce this artwork. Brainstorm to identify what inspires your classmates to create art.
- This painting records a moment in time. How has the artist achieved this? Discuss.
- How does the artwork reflect the artist's perspective about the environment?

Making

- Illustrate your own moment in time, employing some of the techniques used by Lisa Adams in *Cold Wind*.
- Make an image of yourself as if you were inside the artwork. Consider how you will represent the movement caused by the wind. Produce a two-dimensional artwork (e.g. drawing, painting) or three-dimensional form (e.g. sculpture, installation) for critique by your classmates.
- Use a graphic organiser to compare the grasses depicted in *Cold Wind* and in Hélène Grove's *Queensland Country*. Make your comments relate to elements of art and principles of design.
- Search the Internet for images of artworks by Lisa Adams. Imagine you have been invited to curate an exhibition of Adams' artworks. List the artworks you would exhibit and explain your choices in bullet form. Design the layout of the exhibition space, giving careful consideration to the placement of each artwork.

References

- (1) Alison Kubler, Curator, Public Programs at QUT Art Museum, extract from 2004 exhibition catalogue, Philip Bacon website. Source: http://www.philipbacongalleries.com.au/artists_and_stockroom?id=452499&m=e

Euan Macleod

Painting Mountains

Tattersall's Club Landscape Art Prize winner 2009



Euan Macleod *Painting Mountains* (2009)
119 x 180cm Oil on linen
Photography by Carl Warner
Image courtesy of Tattersall's Club Landscape Art Prize Collection

Euan Macleod was born in Christchurch, New Zealand, in 1956, and moved to Sydney in 1981. Initially trained as a graphic designer he achieved his Diploma in Fine Arts (Painting) in 1979 from the University of Canterbury. As well as being recognised as one of Australia's preeminent landscape painters, he teaches painting at the National Art School in Sydney.

Euan Macleod's paintings are instantly recognisable, highly symbolic and conceptually rich, with heavily textured, encrusted, painterly surfaces. Landscape with a human presence is a recurring theme in Macleod's work. The artist captures the drama and emotional states of emptiness, worthlessness and impotence, expressing a collective understanding and experience of these feelings. The highly gestural marks made by the artist reflect both the physical and emotional labour undertaken.

Extensively exhibited throughout New Zealand and Australia, Macleod's artworks are represented in many private and public collections including the National Gallery of Australia and internationally at the Metropolitan Museum of Art, New York. He was awarded the prestigious *Archibald Prize* in 1999, the *Sulman Prize* in 2001 and the *Tattersall's Club Landscape Art Prize* in 2009.

"Euan Macleod's work evokes a world in which the landscape is rich and abundant and human presence is minimal, save for the solitary human figure. The figure can be read as the artist himself, or as a symbolic representation of humanity. Macleod often includes elements such as fire and water, as well as objects such as boats and shovels which have personal significance to the artist. These elements also speak to the historical relationship of human interaction with the world, and our desire to conquer and tame our surroundings. His work ultimately resonates with a universal need to understand and belong to an environment."⁽¹⁾

Upper Primary

Responding

- Where do your eyes go to first – the mountains or the man? Suggest why.
- Discuss why the subject matter in this piece might attract a landscape painter.
- Reflect on how Euan Macleod has conveyed a sense of awe and wonder in this artwork.
- Suggest where the artist may have been positioned when he painted this artwork. What do your classmates think?
- Observe how the textural effects have been achieved.
- Is there any evidence of Mankind's impact on this environment? How does this contribute to the appeal of this painting? Discuss with your classmates.

Making

- Write a postcard to your parent and talk about the artist you met in the mountains. Describe his work.
- Go online to view Euan Macleod's body of artwork. Identify and list his main subject interests. Make a second list of your main interests. Do the two lists match in any way?
- Imagine this landscape as if it were over-run by humans, e.g. fast food restaurants, mobile phone towers. Illustrate or write about your imagined landscape.

Lower Secondary

Responding

- Speculate on the relationship between the figure and the mountains, also between the figure and the artist.
- What do you notice about the horizon line? Discuss.
- Talk about the way light and space have been treated in this artwork.
- Analyse how the lines and angles direct your eyes.
- Identify similarities and differences between Macleod's work and other Australian landscape painters in this exhibition.

Making

- Create a diorama of a mountainous landscape. Draw a figure and cut around it, then place it in different positions within the landscape. When you have found the best location for the figure, reflect on why it works better than other locations. Also place your figure into landscapes created by your classmates. Did your understanding of scale and proportion influence your decisions about the placements?
- How long do you think it took for Euan Macleod to produce this artwork? What steps did he take in his process? Write diary entries in the artist's voice.
- How does this artist's work compare with the way you depict mountains? Write notes to yourself on how to incorporate Macleod's techniques into your own artwork.

- Frottage is a technique where paper is placed over a hard textured or embossed surface (e.g. concrete, brick, timber, woven mat) and a rubbing is made with pencil or crayon. Explore this technique to reproduce a range of textures. Cut, tear and/or layer your rubbings to create an artwork which depicts a mountainous region (include a focal point).

References

- (1) Kent Buchanan, 2010, extract from Tweed River Art Gallery touring exhibition education resource, *Surface Tension: the art of Euan Macleod*. Source: http://www.artmuseum.uq.edu.au/filething/get/9247/EdResource_EuanMacleod.pdf

Davida Allen

Cattle in Fog at Sunrise

Tattersall's Club Landscape Art Prize winner 2010



Davida Allen *Cattle in Fog at Sunrise* (2010)
120 x 150cm Oil on marine ply
Photography by Carl Warner
Image courtesy of Tattersall's Club Landscape Art Prize Collection

Davida Allen was born in Charleville, Queensland in 1951. Educated by Betty Churcher at Stuartholme Convent in Brisbane and then at the Brisbane Central Technical College by Roy Churcher, it was their support that encouraged Allen to pursue art and develop her distinctive expressionistic style of painting.

Her work is represented in the National Gallery of Australia, Art Gallery of South Australia, the Art Gallery of Western Australia, the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), and the National Gallery of Victoria. She won the *Archibald Prize* in 1986 and the *Tattersall's Club Landscape Art Prize* in 2010.

Davida Allen's paintings are defined by their expressive, wild brushwork, brilliant colours, and thick, luscious paint. Central to her creative practice are themes of motherhood and family and the cycle of birth, life and death. More recently she has taken to bush walking in Queensland and Tasmanian landscapes which continues to inform and influence her artworks.

"The colours used show the world within, that is both the painter's imagination and the world between this imagination and the felt reality of another parallel world. That is the passion of the artist, to let that other possibility manifest itself in the work. The viewer searches the work with no fixed expectations but with an openness to the other world revealed to us."⁽¹⁾

"I have become a bush-walker for our marriage. I had no choice. It's a love affair with Michael, really, and I have learnt his rules. You have to watch every step, there's a kind of momentum, and the landscape you are walking through is bigger than you are and sure to beat you."⁽²⁾

"It's a hard walk. Michael uses rope for me. You have to be fit. You can't stop and take a photo, you can't take drawing books."⁽³⁾

Upper Primary

Responding

- What is the first emotion evoked by this artwork? Share your thoughts and feelings with your classmates.
- Speculate on why Davida Allen has chosen this colour palette. How might this scene look at sunset? At noon?
- Discuss the artist's representations of cattle and trees.
- During the exhibition, study the brushstrokes used in this artwork to paint the sky. Has Allen intentionally created a sense of movement? Discuss.

Making

- Write a comment about each of the following elements of art, as they occur in this painting: line, colour, shape, texture and pattern.
- Print out a colour photocopy of this artwork. Look at it through yellow cellophane. Does the change in colour affect the mood of the piece? Record a brief oral or written response. Experiment with other colours of cellophane. Do you have a preference for a particular colour? Why? Record your answer. Mix tints and shades of your preferred colour and use them to paint your own interpretation of *Cattle in Fog at Sunrise*.
- Imagine you have parachuted into this landscape. In four sentences, describe what you hear, see, smell and feel.
- How do *you* draw cattle and trees? Make a few sketches to show to your classmates.
- What is the nature of fog? Describe its movement in five sentences using a different verb in each sentence, e.g. "The moist fog slowly crept up on the unsuspecting cattle."
- Paint your own interpretation of fog moving through a landscape.

Lower Secondary

Responding

- Speculate on what Davida Allen wants her audience to see and understand about this artwork. What do you think the message is?
- How would you describe the mood of this artwork? Would the same mood have been created had the artist used a different medium? Or a different colour palette? Elaborate on your answers.
- Davida Allen has used *sgraffito* in her painting. Find out what this is. Prepare a definition in your own words and identify where the artist has used it. Compare your definition with those composed by your classmates.
- Would this artwork be suitable for silkscreen printing? Explain your response.
- How did your classmates react when they first saw this artwork? (Hint: You may need to ask them!)

Making

- What characteristics make this recognisable as expressionistic art? Write a paragraph to explain what you know about expressionism.
- Suggest a genre of music or a tune that you think is a good match for this landscape. Invite your classmates to listen to and comment on your selection of music.
- Experiment with the *sgraffito* technique. Ensure that the bottom layer is dry before you add another layer. Try multiple colours and multiple layers. Many artists use the wooden end of their paintbrush to etch into the wet paint but you might like to try other tools, e.g. a nail file, toothpick, comb, twig or fork.

- Create a landscape painting using the *sgraffito* technique and then write a procedure for how you created it.
- Write speech bubbles for the cattle. What do you think they have to say about the way they've been depicted, the mood of the artwork and the technique used to create them? Present your speech bubbles in a cartoon version of *Cattle in Fog at Sunrise* and display in your classroom.

References:

- (1) Quote by William Robinson, 2008, Philip Bacon website. Source: http://www.philipbacongalleries.com.au/artists_and_stockroom?id=452544&m=e
- (2) Quote by Davida Allen, *The Age*, 12 July 2003. Source: <http://www.theage.com.au/articles/2003/07/12/1057783281509.html>
- (3) Quote by Davida Allen, *The Age*, 12 July 2003. Source: <http://www.theage.com.au/articles/2003/07/12/1057783281509.html>

Joe Furlonger

Wet Summer, Darling Downs

Tattersall's Club Landscape Art Prize winner 2011



Born in Cairns in 1952, Joe Furlonger is considered one of Australia's preeminent landscape painters. He studied fine art at the Queensland College of Art in Brisbane and was awarded a *Moët & Chandon Fellowship* in 1988. He then went on to win the *Fleurieu Art Prize for Landscape* in 2002, followed by the *Tattersall's Club Landscape Art Prize* in 2011. Furlonger's artworks are regularly exhibited in public and private galleries and his works are represented in many Australian and international collections.

Joe Furlonger draws every day and is never without a small sketchpad, pencils, charcoal, brush, pen or crayons. Furlonger regularly leaves his rural studio to *plein air* paint within the landscape. It is the colour of the landscape, the light and the air and subsequent feelings generated, that Furlonger seeks to capture. Energy and spontaneity in the paintings come from the urgency to rapidly get the paint onto the canvas or paper surface.

Work and travel have fuelled the creative process for Furlonger. He has travelled extensively through New Guinea, Vietnam, China, across Australia and Europe. For Furlonger, each journey enriches his personal experience and informs new artworks. Travel through Asia saw Furlonger engage with classic brush and ink painting techniques, and the use of negative space.

"I find parallels with the sea. I feel comfortable in big, flat areas. I've always done these camping trips [where] after a while, you sort of mellow down into the landscape: I feel like I just camouflage into it." ⁽¹⁾

Joe Furlonger *Wet Summer, Darling Downs* (2011)

96 x 104cm Pigment and binder on linen

Photography by Carl Warner

Image courtesy of Tattersall's Club Landscape Art Prize Collection

Upper Primary

Responding

- What does this landscape say to you?
- Suggest what might be growing on these cultivated fields. Do the colours influence your conclusions?
- Why does the artist make a point of telling his audience that it's a *wet* Summer? What evidence do you see? What might the same scene look like if it had been a *dry* Summer story?
- Does all art need to have a message? Discuss with classmates.
- Read through the second paragraph of the artist's profile. Use these insights as a discussion starter with your classmates.
- How is landscape artwork different from a map? Share your thoughts with your classmates.

Making

- Using sheets of paper in colours similar to those in the painting, tear shapes to represent each feature that appears in Furlonger's landscape. Layer and paste the torn shapes to recreate a sense of the original artwork. Draw or paint in the finer details, e.g. the dwelling and trees.
- Write a list of nouns identifying the names of places and things seen in this painting. Write at least one descriptive word for each noun. Make a classroom display of the different adjectives for each noun.
- If you lived in this landscape, what would you hear, see, feel, smell and taste? Write one or two sentences about your (virtual) sensory experiences.
- The landscape painted by Joe Furlonger is an actual view along the Warrego Highway near Gatton, Queensland. It's a scene which may possibly have been captured from a car window with a digital camera. On the opposite

side of the highway, not far from the artist's vantage point, the scene is quite different – a service centre and fast-food restaurant, with overwhelming evidence of human activity. Create your own car-window landscape by taking a digital photo of an urban or rural landscape (the driver will need to stop!). Alternatively, you could sketch an outline using the car window as a frame. Back in the classroom, develop an artwork based on your view from the car.

Lower Secondary

Responding

- Why do artists create landscape paintings? Brainstorm reasons with your classmates.
- Discuss the compositional techniques used by Furlonger. What effect do they have on you, the viewer?
- Identify probable challenges faced by the first European settlers in this region in the 1840s. Speculate about how this landscape may have looked in the year 1900. Consider land use, population, natural and built features. How do you think it will look in the year 2100? Share with your classmates.
- In a group, identify five words you would include in a glossary for this painting. Decide on a definition for each word.

Making

- Research the link between pioneer and pastoralist, Patrick Leslie, and the Darling Downs region. Paint the scene as it would have looked when he first arrived.
- Imagine you are an elderly neighbour of the property in this artwork. Write a letter telling your best friend about seeing this painting for the first time and how it compares to the actual property. Would you use the same language or descriptors if you were emailing a

friend or writing about it on Facebook? Discuss with your classmates.

- Many poems have been written on the theme of landscape. Read at least one of the following: Dorothea Mackellar's *My Country*, Robert Patinson's *Into the Woodland*, *The Four Seasons* by Obi Nwakanma, Douglas Stewart's *The Fierce Country*. Try writing a verse of poetry about this painting.
- Watch *Joe Furlonger in the Bush* at » <https://www.youtube.com/watch?v=JRgu20yH11Q> before engaging in the following tasks:
 - With your classmates, recall and discuss the purpose/s of Furlonger's drawings.
 - Make a list of the tools in Furlonger's art kit. Make a list of the tools you'd want in your art kit. Why have you chosen each one?
 - Reflect on how Furlonger achieves authenticity in his artwork. Discuss with your classmates.
 - Research the German expressionist painter, Ernst Ludwig Kirchner. Do you detect his influence in Joe Furlonger's artwork? Compare and contrast the two artists in a written paragraph.
 - Furlonger talks about conveying the idea of movement in a landscape. He mentions that there are "all sorts of little things going on all the time" within the stillness. Other than the wind, what else might cause movement in a landscape? Choose one of your answers and try to convey the sense of movement with paints, pencils or pastels.

References:

- (1) Quote by Joe Furlonger, *Sydney Morning Herald*, July 2012.
Source: <http://www.smh.com.au/entertainment/art-and-design/brush-with-death-brought-the-landscape-back-to-earth-20120726-22uta.html#ixzz3oyKunnzc>

Jun Chen

Brisbane River

Tattersall's Club Landscape Art Prize winner 2013



Born in China in 1960, Jun Chen migrated to Australia in 1990. Formerly trained in China at the Guangzhou Academy of Fine Arts as a brush and ink painter, it was in Australia that he embraced oil painting. He is known for his *impasto* oil portraits, nudes, still lifes and landscapes.

Chen has been shortlisted for many national awards including the *Archibald*, *Wynne* and *Sulman Prizes* and has been collected extensively by private and public galleries in Australia and overseas. He was the winner of the 2013 *Tattersall's Club Landscape Art Prize*.

Jun Chen's paintings are richly surfaced, achieved by applying the paint thickly with a palette knife. He employs *impasto*, a technique where paint is laid on an area of the canvas very thickly, allowing the brush or knife marks to remain visible. Expressionist in style, his first exhibition of large-scale Australian landscapes was created after a visit to the vineyards of the Hunter Valley. Strong friendships forged with Queensland artists, Joe Furlonger and Ian Smith and their shared passion and empathy for the Australian landscape and bush inspired him to work within the landscape genre. The resulting paintings are, Chen's unique and beautiful interpretations and observations of Australia.

"[Chen] was involved in 'Three Australian Painters' convened at the Guanshanyue Art Museum in Shenzhen alongside his friends Joe Furlonger and Ian Smith. Chen's impasto oil landscapes verge on the sculptural and are very warmly received and much loved by those who own them."⁽¹⁾

Jun Chen *Brisbane River* (2013)

100 x 120cm Oil on canvas

Photography by Carl Warner

Image courtesy of Tattersall's Club Landscape Art Prize Collection

Upper Primary

Responding

- What was your first response to this artwork at the exhibition? Share with your classmates.
- At the exhibition, were you drawn to view this artwork at close range or did you prefer to view it from a distance? Explain your response.
- What has the artist done to achieve a sense of distance or perspective in *Brisbane River*?
- Look for the horizon line in this landscape. Where is it? How is it different to other horizons seen in this exhibition? How does the horizon contribute to the scope and feel of this artwork? What convention has the artist adhered to with his placement of the horizon?
- Speculate on Jun Chen's relationship to this landscape. Consider why he may have been at this location; why he wanted to capture this image; whether he had prior experience with the landscape. Share your ideas with your classmates.
- Imagine if this artwork was scaled down to 10 x 12cm. How would this impact on your experience as the observer and/or reader of this artwork?

Making

- Imagine you are the curator of *Tattersall's Club Landscape Art Prize* exhibition and you need to write a curatorial essay on this winning entry. Write at least five questions you would ask Jun Chen regarding this artwork.
- Search Internet images to find a landscape photograph (free from copyright) which appeals to you. Capture the image with a screen shot or save it to a computer file. Draw lines on canvas or paper to represent the foreground, middle ground and background of the

captured photograph. Don't forget to include evidence of perspective and scale. Add thick acrylic paint to your surface. Select brushes and flat-edged tools to move the paint around, creating texture and layers of colour.

- Draw six squares of the same size on a sheet of paper, and then add a horizon line inside each square. Experiment with your placement of the line. Draw man-made or natural features to help you to decide where to position the horizon in each square. Consider how every decision affects the composition of the landscape. In your opinion, which square gives the best result? Share your answer with a friend or classmate.
- Reproduce the view of Chen's *Brisbane River* in a small-scale artwork using coloured pencils or pastels.
- Many artists have explored ways of adding texture to their paintings. Some of their explorations have been somewhat radical, even contentious. Search the Internet for artworks by American artist Jackson Pollock, who has dripped, flicked and poured paint, and Australian artist Pro Hart who has experimented with bursting balloons full of paint and firing paint from cannons. In a small group, brainstorm ways of achieving texture in painting.

Lower Secondary

Responding

- At the exhibition, observe this artwork from many angles. Study the painting from as close as possible then step back slowly to view it from an ever-increasing distance. Depending upon the gallery layout, you may even be able to view it from below or from above. Share your observations back in the classroom.
- Consider what you already know about the *impasto* technique. Identify the best medium for *impasto*. What are the advantages of *impasto* painting as opposed to other techniques? Discuss.

- Suggest how room lighting might impact the viewing of this artwork.
- Search online for the painting *Street in Tahiti* by Paul Gauguin. Discuss how this artist's use of perspective and the "vanishing point" compare to that implemented by Jun Chen.

Making

- Search for multiple definitions of *impasto*. Identify the derivative language. Write its meaning in your own words.
- Investigate the *impasto* technique to create texture in your own artworks. Experiment with the texture as you move the paint around with a variety of applicators, e.g. brush, spoon, palette knife, fingernail. Create lines, making many changes in direction, line width and speed of movement. Explore how changing the consistency of the paint itself affects the way it can be moved across the work surface. Experiment with thinning and thickening agents such as water, white woodwork glue, dishwashing detergent. To produce more substantial textures, add materials to the paint, e.g. crushed egg shells, sand, scrunched tissue paper, wool fibres.
- Record your experiences with the *impasto* technique in one of the following ways:
 - Make a digital diary of your experimentations, using a video camera, tablet or similar device. Present an edited version to your class, with narration.
 - Write prose or poetry to express the emotions you felt as you experimented with the paint.
 - Produce an *impasto* artwork to depict an emotional time in your life.

References:

- (1) Quote by Evan Hughes from The Hughes Gallery website.
Source: <http://www.thehughesgallery.com/contemporary-australian/jun-chen>

