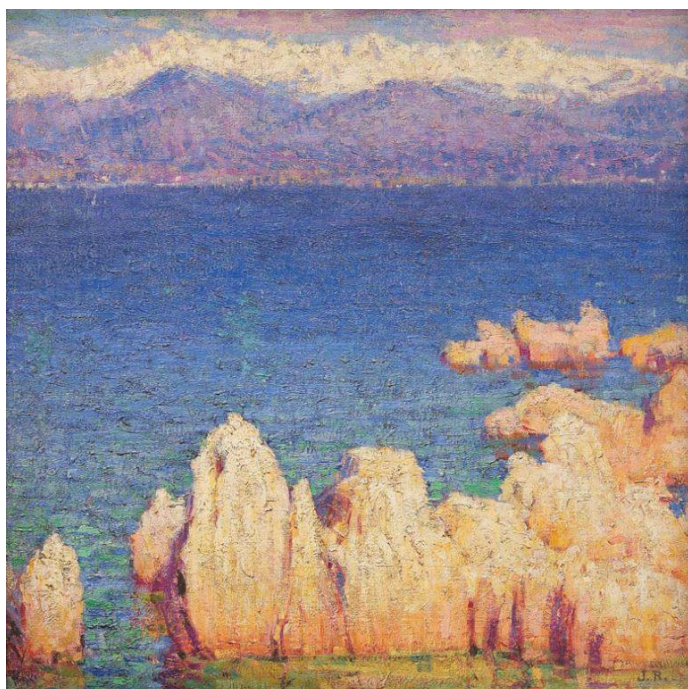


LAND, SEA, SKY

Explore how artists create mood and feeling within representations of the landscape.

VIEW ONLINE

QAGOMA
LEARNING



JOHN RUSSELL

CORAUX DES ALPES (THE ROUTE DU LITTORAL ON THE WEST SIDE OF CAP D'ANTIBES, LOOKING TOWARDS NICE, THE BAIE DES ANGES AND THE ALPS) c.1890

John Russell's seascapes, portraying the alternately stormy and calm aspects, are focused on light and colour. The strokes of complementary colours (pairs of colours that strongly contrast with one another), placed one beside the other, resonate and convey an effect of immediacy. The result is an impression of nature at a particular moment. Russell was drawn to dramatic subjects and would paint these landscapes over and over under different light and weather conditions.

LOOK

Compare this artwork with to Russell's *Roc Toul (Roche Guibel) (Toul Rock (Guibel Rock))* 1904–05. Look at how the artist has used different colours to portray the weather.

THINK

1. Based on the colours in the painting, what season and what time of day do you think it is?
2. Where do you think this place is? Why?
3. What kind of feeling do you think the artist was trying to portray through this artwork? Can you explain this feeling in five words?

CREATE

Think of a place that is important to you. Draw or paint what this landscape looks like on a clear, sunny day, then again what it looks like on a dark, stormy day. Think about how you can use colour and tone to show the difference.

JON MOLVIG

SUN 1959

Sun is one of a number of paintings inspired by Jon Molvig's trip to Central Australia. The sparse image of the sky, sun and land is striking and powerful, and it communicates a message of the physical experience of the Australian landscape. Molvig's colours have a glazed look that enhances the depiction of the bright Australian light.



LOOK

Compare this work to Molvig's *Landscape no. 3 (from 'Centralian' series)* 1960. How has the artist portrayed different types of weather in the outback? Compare the mood and atmosphere between the two works.



THINK

1. Why do you think the sun is blue and the sky is yellow?
2. How has the artist used colour to represent the Central Australian landscape?
3. If you were in this location, what do you think the temperature would feel like?

CREATE

Molvig was regarded as an 'expressionist' painter. This means that the feelings he experienced when painting the subject matter, for example a landscape, were more important to convey than what he actually saw.

Create your own landscape scene using coloured pencils or paint which emphasises a particular feeling or mood through colour and symbols.

EXPLORE

Investigate some other examples of Macqueen's landscapes such as *Harvesting scene*, *Hook Island from Hayman*, and *Ploughing the boundary*. Consider his use of clouds in these paintings.



KENNETH MACQUEEN (FLYING CLOUD) c.1950

Inspired by the natural patterns and forms he observed around his farm at Mount Emlyn (near Toowoomba in Queensland), Macqueen found delight in clouds, providing him with a never-ending source of interest. Clouds gradually became important elements in the artist's landscape paintings. In *(Flying cloud)* Macqueen barely refers to the landscape at all — the unusual cloud formation is his subject.

THINK

1. Why do we refer to this painting as 'flying cloud'?
2. Would you describe the colours of the painting as warm or cool?

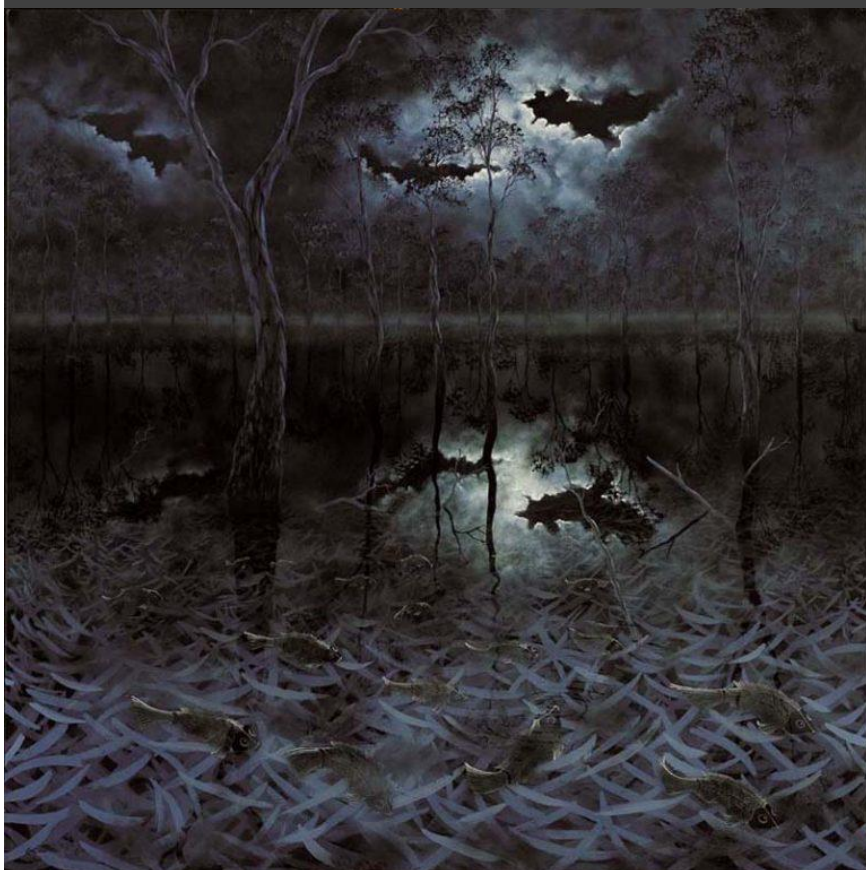
CREATE

Look up at the sky – can you see any interesting clouds? Choose your favourite to sketch. Think about how you could add light and shadow.

LIN ONUS

MORUMBEEJA PITOJA (FLOODS AND MOONLIGHT) 1993

This painting shows the artist's country, Barmah Forest, in flood by moonlight. Flooded gums and silver-lined moonlit clouds are reflected in the water. Below the surface, fish are decorated in rarrk, a traditional crosshatching design, which Lin Onus learnt in Arnhem Land. This incorporation of traditional Aboriginal painting styles into western realist landscapes — which is an Onus trademark — is a reminder to the viewer that this is Aboriginal land.



LOOK

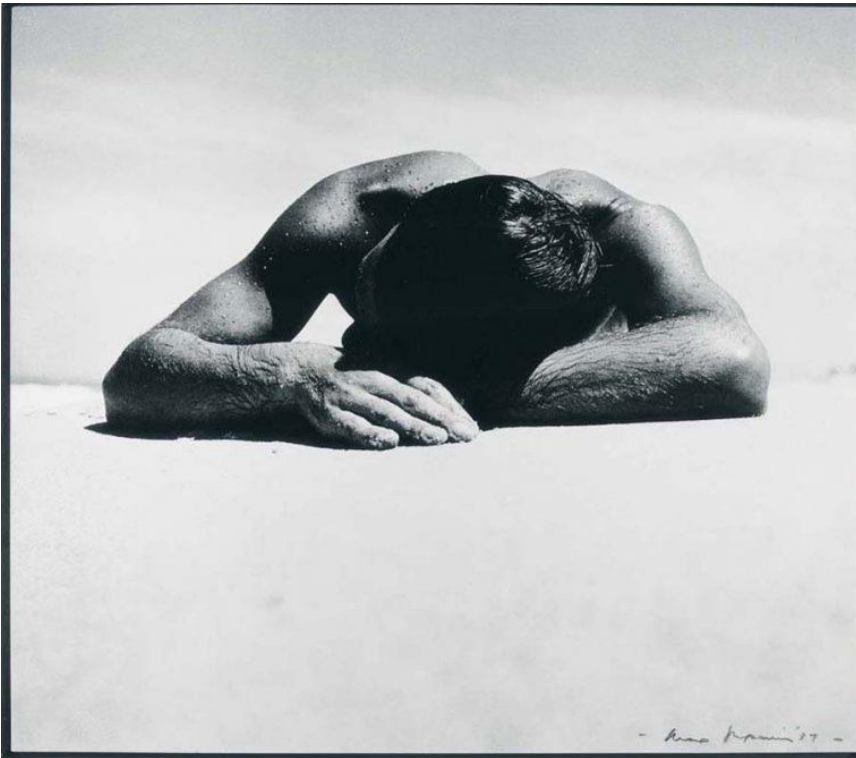
Write a list of five words that come to mind when you look at this painting. Compare your ideas with a friend or family member.

CREATE

Paint or draw a night-time scene. How will you show that it is night rather than day? Can you express in your artwork how night-time makes you feel?

THINK

1. Where is the moon? How has the artist suggested that the moon is present?
2. What do the shapes of the night sky poking through the clouds remind you of?
3. What is the mood of this painting? How does it make you feel?



MAX DUPAIN *SUNBAKER* 1937

This photograph is widely recognised as an iconic image of Australia and the Australian beach culture. It shows the head and shoulders of a man lying on a beach. The artist has placed his camera almost at ground level, positioning the sunbaker in between the sand and the sky.

EXPLORE

Explore different interpretations of Max Dupain's famous *Sunbaker* via the Australian Centre of Photography.



THINK

1. What time of year do you think this photograph was taken? Can you explain your answer?
2. What do you think the weather feels like on the beach?
3. What other things do you think might be happening in the background that we can not see in the photograph?

CREATE

Think about your favourite thing to do in the summer and draw a picture of it. While you are creating your drawing, think about what you can add that would make it obvious to the viewer that it is set in summer. Choose another season and draw a person doing something that is associated with that time of year. This could be skiing in winter or picking flowers in spring. Again, consider what features could help you communicate what season it is. Give your artworks a title.



LOOK

Journey through the painting from left to right. Reflect on how the mood changes as your eyes move across the artwork.

WILLIAM ROBINSON *DARK TIDE, BOGANGAR* 1994

William Robison depicts the impressive power of nature with the shifting perspective created by planes that recede, tilt and plunge. His work reinforces the feeling of a vastness impossible to express or experience from a single, fixed viewpoint. The scene records the multiplicity of nature's moods through an entire day, which unfold across the painting from left to right. The composition is simple, yet its formal qualities are complex. Tilting heavily to the right, the horizon seems to react to the rhythm of the waves. Both sea and sky are experienced without the support of any land.

THINK

1. How has the artist used colour to change the mood in this painting?
2. Take a closer look at the clouds. How would you describe their movement? Can you see any shapes?
3. Move your eyes down to the waves at the bottom of the painting. How would you describe the relationship between the water and the sky?

CREATE

Think about different types of weather (e.g. sunny, rainy, cloudy, windy, cold). Draw a symbol for each type, write down how it makes you feel and an associated colour.

Using a piece of paper, create an artwork of a weather scene which changes from left to right. Once you have finished your artwork, turn it upside down so it reads right to left. How does it change the story when you reverse it? Explain your thoughts.

CAPTIONS

John Russell / Australia/France 1858–1930 / *Coraux des Alpes (The route du Littoral on the West side of Cap d'Antibes, looking towards Nice, the Baie des Anges and the Alps)* c.1890s / Oil on canvas / 59 x 59.2cm / Purchased 1968 / Collection: Queensland Art Gallery | Gallery of Modern Art | **Jon Molvig** / Australia 1923–70 / *Sun* 1959 / Oil and enamel on hardboard / 63.5 x 51.5cm / Gift of Ray Hughes through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program / Collection: Queensland Art Gallery | Gallery of Modern Art / © Otte Bartzis | **Jon Molvig** / Australia 1923–70 / Landscape no. 3 (from 'Centralian' series) 1960 / Oil on composition board / 171.4 x 106.7cm / Purchased 1983 / Collection: Queensland Art Gallery | Gallery of Modern Art / © Otte Bartzis | **Kenneth Macqueen** / Australia 1897–1960 / (*Flying cloud*) c.1950 / Watercolour over pencil / 38 x 47.7cm / Purchased 1999 with funds from National Australia Bank Limited through the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Estate of Kenneth Macqueen | **Kenneth Macqueen** / Australia 1897–1960 / *Harvesting scene* c.1956 / Watercolour over pencil on wove paper / 38.3 x 49.9cm / Purchased 1956 / Collection: Queensland Art Gallery | Gallery of Modern Art / © Estate of Kenneth Macqueen | **Kenneth Macqueen** / Australia 1897–1960 / *Hook Island from Hayman* 1938 / Watercolour over pencil / 31.7 x 40.4cm / Purchased 2002. Queensland Art Gallery Foundation Grant / Collection: Queensland Art Gallery | Gallery of Modern Art / © Estate of Kenneth Macqueen | **Kenneth Macqueen** / Australia 1897–1960 / *Ploughing the Boundary* 1928 / Watercolour with pencil, heightened with white on paper adhered to cardboard / 38.4 x 39cm / Purchased 2002 with funds from Leighton Contractors Pty Limited through the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Estate of Kenneth Macqueen | **Lin Onus** / Australia 1948–96 / *Morumbeeja Pitoa (Floods and moonlight)* 1993 / Oil on canvas / 182.5 x 182.5cm / Purchased 1995. Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Lin Onus Estate 1994. Licensed by Copyright Agency 2020 | **Max Dupain** / Australia 1911–92 / *Sunbaker* 1937, printed early 1970s / Gelatin silver photograph / 39.1 x 42.5cm / Purchased 1995. Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Estate of Max Dupain. Licenced by Copyright Agency 2020 | **William Robinson** / Australia b.1936 / *Dark tide, Bogangar* 1994 / Oil on canvas / Diptych: 185 x 446cm (overall) / Purchased 1995 with a special allocation from the Queensland Government. Celebrating the Queensland Art Gallery's Centenary 1895–1995 / Collection: Queensland Art Gallery | Gallery of Modern Art / © William Robinson

© Queensland Art Gallery Board of Trustees, 2020

This work is copyright. Apart from any use as permitted under the Copyright Act 1968, no part may be reproduced without prior written permission of the copyright owners. Requests and inquiries concerning reproduction and rights should be addressed to the publisher. Copyright for texts in this publication is held by the Queensland Art Gallery | Gallery of Modern Art.

This resource has been developed by QAGOMA Learning.

ACKNOWLEDGMENT OF COUNTRY

The Queensland Art Gallery | Gallery of Modern Art (QAGOMA) acknowledges the traditional custodians of the land upon which the Gallery stands in Brisbane. We pay respect to Aboriginal and Torres Strait Islander elders past and present and, in the spirit of reconciliation, acknowledge the immense creative contribution Indigenous people make to the art and culture of this country.