

# MY PLACE

Explore how artists share their connection to places and how observing the landscape inspires them.

VIEW ONLINE

QAGOMA  
LEARNING

## EXPLORE

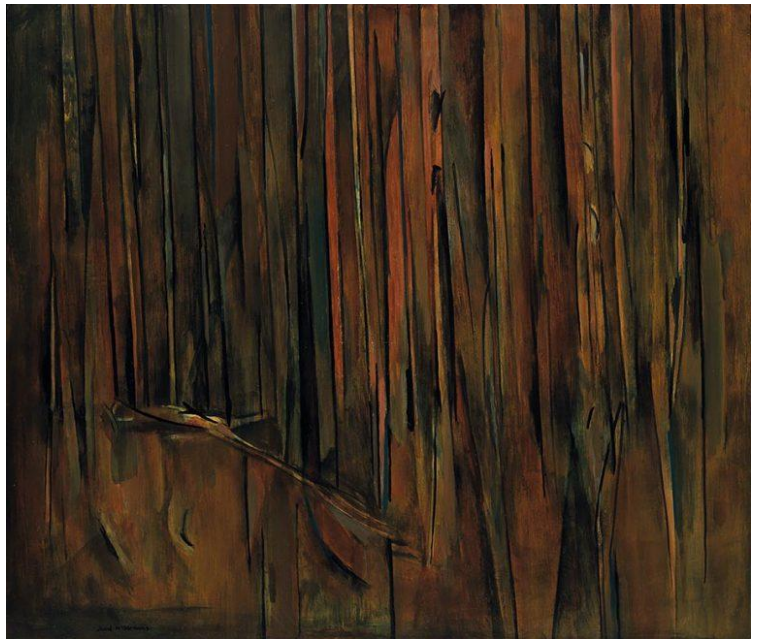
Compare this painting to etchings and prints of the same landscape. What key features of the landscape has the artist focused on?

## THINK

1. What are some aspects of the landscape of Echuca that we learn about from this painting?
2. How would you describe the colours that the artist has used?

## CREATE

Choose a location that you visit regularly that has lots of trees (this could be your backyard or the local park). Without looking down at your paper, can you draw this place using only the straight lines that make up the landscape? Use some coloured crayons or pencils to capture the atmosphere of the place.



## FRED WILLIAMS *ECHUCA LANDSCAPE* 1961

This painting demonstrates Fred Williams's ability to reduce the various components of the Australian landscape into clear and sophisticated compositions. Williams set out to paint the gum tree — a recurring theme among the work of many famous Australian landscape painters — a symbol of place and closely associated with Australian identity. He experimented with colour, composition and form, painting forests of trees, bent and fallen trees, saplings and stumps. By observing and exploring the different shapes and appearances of the same subject, Williams was able to reduce the gum tree to a more abstract form.



**JON MOLVIG**  
*(CARNIVAL MOTIF)* c.1952

Molvig probably completed this painting while travelling in Europe. Carnivals and fairs would have been a common sight in Europe at the time, especially in seaside resort towns, providing Molvig with visually interesting subject matter. It was during this time in Europe that he learnt the importance of colour as an expressive force to carry the mood of a picture, and the use of strong, rhythmic patterning. With its pinwheel patterning and warm tones of red and orange, *(Carnival motif)* shows the artist's use of simple forms and colours to convey energy and vibrancy.

**EXPLORE** 

Compare Molvig's painting with images of fairground rides such as ferris wheels, carousels and pendulum rides. Think about the colour and movement of these rides.

**THINK** 

1. What features of this painting remind you of a carnival?
2. At a carnival, can you think of anything that has repeated stripes on it?
3. What is the mood of this painting? Do you think it is playful and fun?

**CREATE** 

Use a piece of large paper and decorate it with bright colours, swirls and stripes that remind you of the vibrant atmosphere of a carnival. Once you have finished your design, fold it into a hat.



## MIRDIDINGATHI JUWARNDA SALLY GABORI

### *DIBIRDIBI COUNTRY 2008*

This painting shares the story places of Dibirdibi, the Rock Cod ancestor, who carved out the South Wellesley Islands from the mainland with his fins. This story belonged to the artist's late husband, Pat, and the painting brings Gabori closer to him in depicting the country they loved. Gabori's paintings retain certain representational elements. Here, stone-walled fish traps dominate the painting in the form of black and white arching forms through the centre of the painting. The physical characteristics of the land can also be identified — rivers, streams and sandy beaches.

### EXPLORE

The place Gabori painted is found on Dulka Warngiid (Bentinck Island). Explore Bentinck Island through this [interactive map](#).

### THINK

1. What is a fish trap? Can you see where these are in the painting?
2. Look at the other colours in the painting – what do you think these represent?
3. What was Sally Gabori trying to tell people about Dibirdibi Country through this artwork?

### CREATE

Think of a place which is special to you and your family (it could be your house, a holiday spot, or your school) and the key features of it. Draw an aerial view of this place using symbols and colours to mark out the important spots and what it means to you.



## ROVER THOMAS

### BLUE TONGUE LIZARD 1984

Rover Thomas's painting represents the stark and rocky topography of the Kimberley region of Western Australia. The work is an expression of the artist's deep relationship with the land of the Kimberley and the Northern Territory.

*Blue tongue lizard* belongs to a remarkable group of paintings that record the journey of Cyclone Tracy, from an aerial viewpoint, often with uncanny geographical accuracy. Following the death of an aunty in 1974 during Cyclone Tracy, Rover Thomas experienced a sequence of dreams showing the journeys taken by her spirit across Darwin, the Kimberley and Broome.

## EXPLORE

Have a look at our [map](#) which shows the major regions of Indigenous Australia. Can you find where the Kimberley is?



## THINK

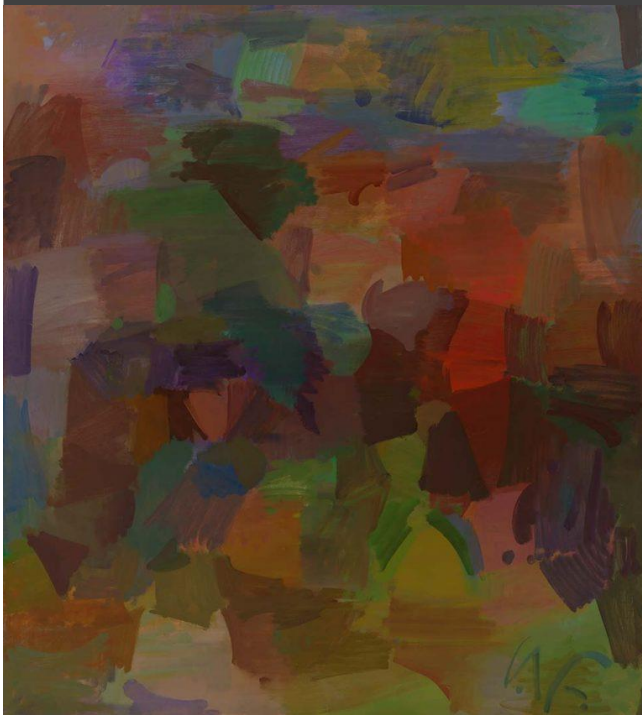
1. What do you think the different colours in this painting may represent?
2. The painting is an overhead of the landscape, similar to a map. How do you think the artist knows what the area looks like from above to be able to create this painting?
3. What do you think the circles in the centre of the painting represents?

## CREATE

Imagine you are a bird flying over the outback. What can you see? Create an artwork which shows the aerial view of a landscape. You can use some leaves for bush area, stones for a rocky, mountain area and soil to sandy plains.

**SAM FULLBROOK**  
*PIKE'S FARM AT HADEN*  
1982–87

*Pike's farm at Haden* depicts the farmland owned by the artist around Oakey in the Darling Downs. The painting is the work of many years of the artist observing the countryside and reflecting on the layers and colours that the land revealed to him throughout the seasons. Fullbrook approached the landscape like a farmer, moving from patch to patch, paddock to paddock, shifting colours and tones to explore the abstract relationship between colour and shape within the landscape.



**LOOK** 

Look closely at this artwork. How many colours can you see? Does it look like a landscape to you?

**THINK** 

1. The artist has used different colours and brush strokes to depict the landscape of his farmland. What do you think the different colours represent and why are they scattered all over the painting?
2. What mood do you think the artist tried to capture in this painting?
3. The painting includes elements of the different seasons on the farm that the artist experienced over many years. Can you use some describing words to explain what these seasons may have been like?

**CREATE** 

Using paint or collage, create your own landscape artwork. It could be a beach, desert, forest or snowy mountain. Try to use small patches of similar colours to create the different elements of your landscape like Sam Fullbrook has done with *Pike's Farm at Haden*.

## SHIRLEY MACNAMARA

*Cu* 2016

*Cu* refers to the deep holes of abandoned copper-mining exploration sites that scar the artist's family land at Mount Guide Station in western Queensland. Shirley Macnamara's grandson, Nathaniel, worked with her to make the copper wire and raw copper 'tree' shapes, to depict an overhead view of the snappy gums that grow on the surrounding hills, now levelled for mining. These trees can take decades to grow in the hot, dry climate of western Queensland, and their destruction is felt for generations.



### LOOK

Compare *Cu* to this photo of the landscape around Mount Guide from Macnamara's *Copper Mine Suite* 2016. What do you notice?



### THINK

1. How would you describe what copper looks like? Can you think of anything around your house or at school that is made of copper?
2. What do you think the landscape looks like where Shirley Macnamara lives?
3. Based on this artwork, what do you think the artist is trying to tell us about the snappy gums and the impact of mining on Country?

### CREATE

Create a sculpture using recycled materials that represents a feature of a landscape – this could be a mountain or a beach. Consider how people might view your sculpture from different angles and how you can use this to add meaning to the work.

## CAPTIONS

**Fred Williams** / Australia 1927–1982 / *Echuca landscape* 1961 / Oil on composition board / 122 x 143cm / Purchased 1982. Queensland Art Gallery Foundation/ Collection: Queensland Art Gallery | Gallery of Modern Art / © QAGOMA | **Jon Molvig** / Australia 1923–70 / (*Carnival motif*) c.1952 / Oil on board / 67.1 x 100.7cm / Purchased 2016 with funds from the Estate of Betty Quelhurst through the Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Otte Bartzis | **Mirdidingkingathi Juwarrnda Sally Gabori** / Kaiadilt people / Australia c.1924–2015/ *Dibirdibi Country* 2008 / Synthetic polymer paint on linen / 200 x 600cm / Purchased 2008 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Mirdidingkingathi Juwarrnda Sally Gabori/Licensed by Copyright Agency 2020 | **Rover Thomas** / Kukatja/Wangkajunga people / Australia 1926–98 / *Blue tongue lizard* 1984 / Natural pigments and synthetic polymer paint on board / 138.5 x 91.5cm (irreg.) / Purchased 1997. Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Rover Goolama Thomas/Licensed by Copyright Agency 2020 | **Sam Fullbrook** / Australia 1922–2004 / *Pike's farm at Haden* 1982–87 / Oil on canvas / 163.3 x 151.2cm / Purchased 2013. Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Estate of Sam Fullbrook | **Shirley Macnamara** / Indjalandji/Alyawarr / Australia b.1949 / **Nathaniel Macnamara** / Australia b.2004 / *Cu* 2016 / Hand-coiled copper wire and raw copper / 22 x 25 x 25cm / Purchased 2017 with funds from Gina Fairfax through the Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © The artists | **Shirley Macnamara** / Indjalandji/Alyawarr / Australia b.1949 / *Copper Mine Suite* (detail) 2016 / Collection: QAGOMA Research Library / © Shirley Macnamara

© 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.