

ROY & MATILDA

Discover paintings in the Australian Art Collection with Roy and Matilda, two friendly mice who love art galleries and live behind a tiny door in the Queensland Art Gallery.

VIEW ONLINE

QAGOMA
LEARNING

R GODFREY RIVERS *UNDER THE JACARANDA* 1903

Under the jacaranda shows artist R Godfrey Rivers and his wife, Selina, having afternoon tea in the shade of blooming jacaranda tree in the Brisbane City Botanic Gardens. The jacaranda tree seen in the painting was planted in 1864 and is likely the first one grown in Australia. Seeds of the native South American species were brought to Brisbane that same year, and by 1875 about 50 000 seeds and cuttings had been distributed around Queensland. Many of the jacarandas now growing in Brisbane suburbs are the children of this first tree.



LOOK

Look closely at the painting. Notice the artist and his wife sitting in the shade of the tree. Imagine it is you sitting under the tree in the Botanical Gardens. What can you see and hear? Describe this to a friend.

THINK

1. What colour do you see first when you look at this painting? How important is colour to the overall scene?
2. If the artist painted the jacaranda tree at a different time of year, before or after the tree had flowered, would it look different? How?

CREATE

Explore the trees around your school or local area. Look closely at your favourite – feel the bark, look at its leaves, and think about its overall shape. Draw the outline of your chosen tree, and add colour and texture using paint, oil pastel, or collage. Add yourself to your artwork, sitting beneath the tree like R Godfrey Rivers.



LOUIS BUVELOT
THE WANNON FALLS 1868

This work depicts a waterfall located around 350 kilometres west of Melbourne. During the 1860s, the area was a favourite destination for tourists from the city. Louis Buvelot's painting emphasises the colours, forms and qualities of light particular to the area and those features of the landscape that he found distinctively Australian.

LOOK 

Look carefully at the landscape. Can you see the goats, sheep, and cows? Can you find the small farmhouse?

THINK 

There are areas of light and shade in this painting. Describe what features are in light and what are in shadow.

CREATE 

Choose a special outdoor place at your school. Take a photograph of this location and print a copy in black and white. Looking at your black and white photocopy – what is in the light and what is in the shade? Use black and white oil pastels to highlight the light and darken the shadows. Compare your work to the original photograph.

E PHILLIPS FOX
BATHING HOUR (L'HEURE
DU BAIN) c.1909

Bathing hour depicts a mother drying a young girl with a towel at a popular beach. The artist, E Phillips Fox, was living in Paris at the time, and this was probably a beach along the French coast where swimming (or bathing) was not yet a common activity. Fox developed an interest in depicting scenes of motherhood after his marriage to Ethel Carrick in 1905.



EXPLORE 🔍

Compare *Bathing hour* with Ethel Carrick Fox's *Sur la plage* c.1907–10, another beach scene from a long time ago. Find similarities and differences.



THINK 💭

Who are the main people in *Bathing hour*? What has the artist done to make you think that? How are the people further away different?

CREATE ✎

Imagine you and your family are enjoying a day at the beach. What is everyone doing? Paint this scene of your family doing their favourite things at the beach. Think about how you can use size to show who is close and who is further away. Write or tell the story about your day at the beach with your family.

WATCH

Watch the video to find out more about Vida Lahey and her painting *Monday morning*.



THINK

1. Look closely at how the women are washing clothes in this painting. Is this different to how your family washes clothes at home?
2. What do you think the two women might be talking about? With a friend, act out their conversation.

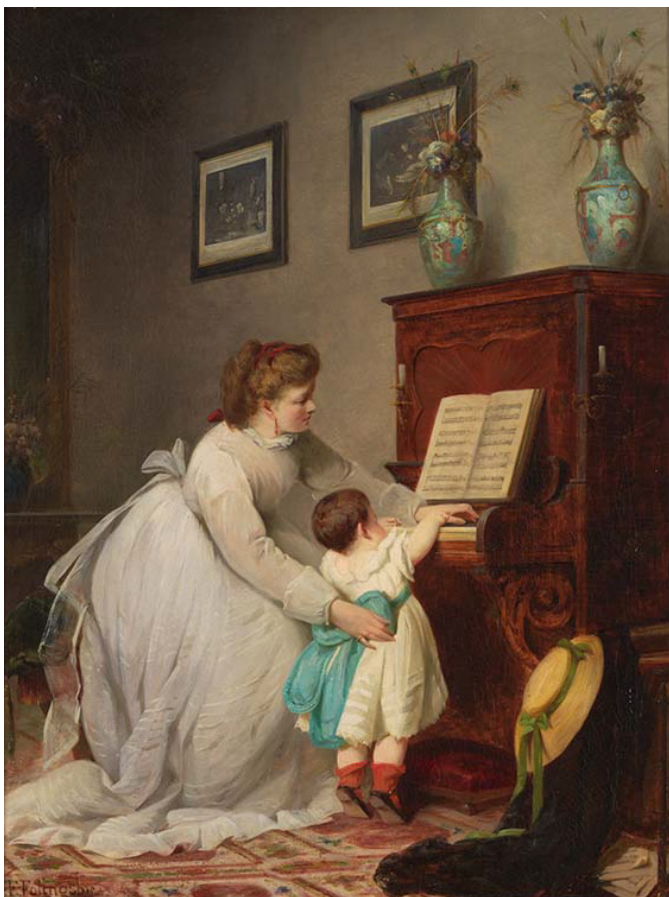


VIDA LAHEY *MONDAY MORNING* 1912

Monday morning shows two women doing the weekly wash with bars of soap in tubs, which was once a common sight in Queensland households. The scene takes place in Vida Lahey's family home, Greylands, in Indooroopilly. Esme, a younger sister of the artist, was the model for the woman at the washtub. The other woman is Flora Campbell, a family friend.

CREATE

Think about the activities you do on Monday mornings. Choose one of these to make into a painting. Make sure that you include yourself in the scene and show clues as to where this activity takes place. As a group, share your paintings and discuss the elements you have used such as colour, shape and line.



G F FOLINGSBY *THE FIRST LESSON* 1869

The first lesson shows George Frederick Folingsby's wife, Clara, and his daughter at the piano. In the painting the patterned rug, vases, prints on the wall, and hat and cloak casually positioned to one side act as interesting forms and shapes, as well as create different notes of colour within the scene. The figures form an almost pyramid-like structure that draws the viewer to the narrative.

Clara's half-seated position allows the artist to explore the texture, trimming and fullness of her gown, adding further detail to the painting.

LOOK

Find the following items in the painting: a hat with a green ribbon; a vase of flowers, a black cloak; an artwork hanging on a wall; a book of sheet music; a red sock.

THINK

1. What was the first thing you noticed when you looked at this painting? How has the artist drawn your attention to this section of the painting? Explain your thoughts.
2. What can you find in the image that suggests that this scene takes place in the past?

CREATE

Project an image of *The first lesson* onto a whiteboard. Identify shapes in the painting, drawing over the outlines with a whiteboard marker. Choose two of these shapes and two different colours of paper. Cut out different sizes of the selected shapes from the coloured paper. Make an abstract artwork by gluing the shapes onto a piece of white paper. Create areas of interest within your work by overlapping and rotating the shapes.

CROSS CURRICULUM IDEAS

Under the jacaranda 1903 | HASS: What makes a place special? (ACHASSK017)
What stories do other people tell about the past? How can stories of the past be told and shared? (ACHASSK013)

The Wannon Falls 1868 | HASS: What makes a place special? (ACHASSK017)

Bathing hour (L'heure du bain) c.1909 | English: Explore how words and images can be used to contribute to meaning in stories (ACELA1786); HASS: How can stories of families be communicated? (ACHASSK013)

Monday morning 1912 | HASS: What stories do other people tell about the past? How can stories of the past be told and shared? (ACHASSK013); Design and Technologies: Identify the technologies that we use to support our daily lives (ACTDEK001)

The first lesson 1869 | Mathematics: Identify familiar two-dimensional shapes (ACMMG009)

CAPTIONS

R Godfrey Rivers / England/Australia 1859–1925 / *Under the jacaranda* 1903 / Oil on canvas / 143.4 x 107.2cm / Purchased 1903 | **Louis Buvelot** / Switzerland/Australia 1814–88 / *The Wannon Falls* 1868 / Oil on canvas / 76 x 102cm / Purchased 1973 | **E Phillips Fox** / Australia/France 1865–1915 / *Bathing hour (L'heure du bain)* c.1909 / Oil on canvas / 183.5 x 113.3cm / Purchased 1946 | **Vida Lahey** / Australia 1882–1968 / *Monday morning* 1912 / Oil on canvas / 153 x 122.7cm / Gift of Madame Emily Cungeau through the Queensland Art Society 1912 / © QAGOMA | **G F Folingsby** / Germany/Australia 1828–91 / *The first lesson* 1869 / Oil on canvas / 83.5 x 63.8cm / Purchased 1990

All works Collection: Queensland Art Gallery | Gallery of Modern Art

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This resource has been developed by QAGOMA Learning in collaboration with Valerie Rogers, QAGOMA Learning Teacher Advisory Group member.

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.