

# PRIMARY

## ENGAGEMENT RESOURCES

Mosman Art Gallery  
Art Education Series



Development of this resource was supported by The Balnaves Foundation as part of the Mosman Art Gallery Art Education Series. Resource text and design by artist Cameron Stead. Copyright the artist.

# ADELAIDE ELIZABETH PERRY. TARONGA WHARF: 1939



Scan the QR code to view this artwork

## TOGETHER WE WILL

**Discuss** the use of expressive mark-making in painting

**Perform** gestures in response to an artwork

**Experiment** with different types of mark-making

## ABOUT THIS ARTWORK

'Taronga Wharf' is a landscape painting by Adelaide Elizabeth Perry, created in 1939. The viewer is positioned by the water's edge, looking west towards Taronga Wharf.

The artist uses vibrant colours and expressive, painterly marks to represent the unique Australian landscape. The water, plants, buildings and clouds appear to each have their own personalities, as interpreted by Adelaide Elizabeth

## CREATIVE ACTIVITY

### You will need:

Pens, pencils, crayons + textas

**1** Spend time observing this artwork. Choose an component on the artwork that interests you. For example, a tree, leaves, water, grass or building. What words would you use to describe what you have chosen? Write them below:

_____	_____
_____	_____
_____	_____

**2** Stand up and find space on your own (not touching anyone or anything). Use your full body to mimic the shapes or textures that you can see in the painting.

**3** Add movement to your shape. Is it fast or slow, wobbly or firm?

**4** Experiment by making different marks, shapes or patterns in response to the words below.

**HINT:** Try using different drawing utensils.

Jiggle

Kapow

Woosh

Grainy

Creep

Bumble

# JAMES R JACKSON, 'THE SPIT', 1935



Scan the QR code to view this artwork

## TOGETHER WE WILL

**Discuss** how a painting is made

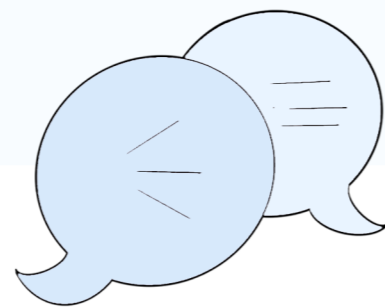
**Learn** about the different elements that make a landscape painting

**Experiment** with scale and perspective in a **collaborative artwork**

## ABOUT THIS ARTWORK

'The Spit' is a landscape painting by James R Jackson, created in 1939. The artist has painted with traditional composition techniques that lead the viewer's gaze from the foreground (the bottom on the painting), through to the middle ground, where Spit Bridge is visible, trailing off into the background.

James R Jackson is among many artists drawn to Mosman during this period. The unique and varied landscape continues to provide an idyllic setting for the creation of paintings and drawings. Artworks like this one are important additions to the Mosman Art Gallery collection, offering a glimpse into the lives of residents and artists of the past.



## LET'S DISCUSS

1. Spend time observing James R Jackson's painting, 'The Spit'. As a group, name the biggest things you can see, followed by the smallest things.
2. What do you think are some of the choices or decisions that an artist has to make when creating a painting?

## CONTEXT CLUES

Creating a painting of a landscape is very different from taking a photograph: a photo captures everything you can see in front of you, whereas when an artist creates a painting, they are responsible for every aspect of the picture, including size (or scale), the use of colour and tone (light and dark), and overall composition.

An important aspect of landscape painting is the use of perspective, a tool that shows us how things up close seem larger than things further away, which appear to be smaller.

## TRY THIS!

Close one eye and hold up both of your hands in front of your face. Slowly move one hand away from you. See how it appears to be smaller the further away it goes.

## CREATIVE ACTIVITY

### You will need:

Dark coloured paper  
A light coloured pencil  
Scissors

- 1 Think of an object that you use or play with outdoors. It could be a toy, machine, an item of clothing something completely different.
- 2 Draw the outline of this object on your piece of paper. Before you begin, decide how big or small you want your drawing to be.
- 3 Cut out your drawing using scissors. (If you don't have access to scissors, you can carefully tear out your drawing).
- 4 Collaborate as a group to create a picture using your drawings on the floor. Think about the size (or scale) of each cut-out and consider where each should be placed in relation to one another.



# MARGARET PRESTON, 'WOODEN BRIDGE' (1925) + 'MOSMAN BRIDGE' (1927)



Scan the QR codes to view these artworks

## TOGETHER WE WILL

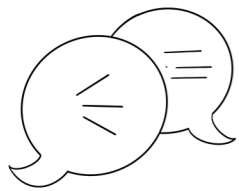
- Discuss** the concepts of repetition and change
- Learn** about woodblock printing
- Create** experimental drawings

## ABOUT THIS ARTWORK

Margaret Preston is a celebrated Australian artist, who created 'Mosman Bridge' (1927) and 'Wooden Bridge' (1925) while in residence at "Glenorie", a flat on Musgrave Street at Mosman Bay. Both artworks offer a perspective of Mosman Bridge from different viewpoints, created two years apart.

Margaret Preston was one of many artists drawn to Mosman for creative inspiration. These artworks show Margaret Preston's connection with Mosman, and unique interpretation of the local landscape.

## LET'S DISCUSS



1. Spend time observing these artworks. What do they have in common? How are they different?
2. These artworks are hand-coloured woodblock prints. Have you heard these terms before? In your own words, describe how you think these artworks were made.

## CONTEXT CLUES

Woodblock printing is a printmaking method, whereby an image is carved into a flat piece of wood and layered with ink, before it is pressed onto a piece of paper, almost like a stamp. The black lines in Margaret Preston's artworks were created using this method and she painted the coloured sections by hand.

## CREATIVE ACTIVITY

### You will need:

- A pencil and a crayon
- A piece of string
- 4 x pieces of white paper

- 1 Think of a place that you know well. How does this place make you feel? Write or draw or responses below.

- 2 Lay your piece of string on a flat surface. Arrange your string in a pattern or shape that embodies the words or drawings you created above (it might to focus on one at a time).



- 3 Place a piece of paper on top of your string. Use the side of a crayon to gently rub across the surface of the paper. You should see marks form where your string sits below the page.

Repeat this process three more times.

- 4 Once you have finished your drawings, line them up next to each other. How do your drawings relate to or embody the place you know well? Discuss as a group.

# ARTHUR STREETON, 'SYDNEY HARBOUR', 1895



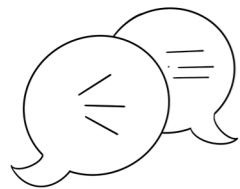
Scan the QR code to view this artwork

## TOGETHER WE WILL

- Learn** about the art movement of Impressionism
- Consider** the role of innovation in art-making
- Create** an imagined landscape drawing

## ABOUT THIS ARTWORK

'Sydney Harbour' was painted by Arthur Streeton in 1895. Streeton was a renowned Australian landscape painter and a pioneering figure in the art movement of Australian Impressionism. This is a landscape painting that depicts the view from Georges Head (near the entrance of what is now Taronga Zoo), looking east towards the headlands.



## LET'S DISCUSS

1. Spend time observing this painting. What is familiar to you? What is unfamiliar?
2. What are some ways that technology is present in this artwork?

## CONTEXT CLUES

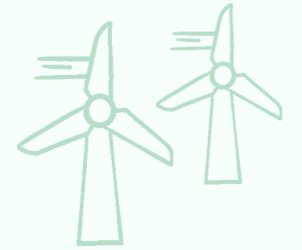
**Innovation for artmaking:** The art movement of Impressionism began in Europe in the mid-late 19th century following the invention of portable metal tubes for oil paint, which allowed artists to create paintings 'en plein air', a French term meaning 'outside'.

**Innovation depicted in artworks:** Prominent in Streeton's artwork 'Sydney Harbour' is the gray steam arising from the steamboat, a new form of water transportation that was invented 100 years earlier.



## CREATIVE ACTIVITY

**You will need:**  
A pencil



- 1 Can you think of new innovations or technologies that you have seen outside (in the landscape)? Discuss as a group.
- 2 In the space provided below, create a drawing of an imagined landscape that includes one or more examples of the technologies you discussed.



- 3 What are some ways you could create a landscape artwork using current technologies or innovations? Discuss as a group.  
**HINT:** Minecraft, 3D printing or paint pens



# CONRAD MARTENS, 'VIEW FROM CRAIGEND', 1840



Scan the QR code to view this artwork

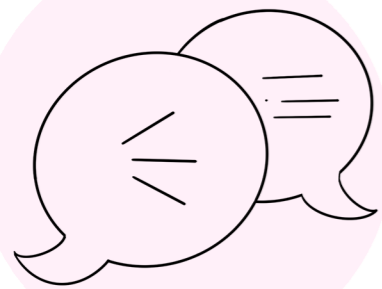
## TOGETHER WE WILL

- Learn** about subjectivity in art
- Consider** the influence of European painting in colonial Australia
- Create** your own subjective drawings

## ABOUT THIS ARTWORK

'View from Craigend' is a painting created by Conrad Martens in 1840. The painting depicts a topographical scene of Sydney Harbour looking north-eastwards from the viewpoint of a property named Craigend (in what is now in the suburb of Darlinghurst, on Gadigal Country). The painting is dominated by the bushy and rugged Australian landscape, with colonial structures dotted across the canvas. This artwork gives us a glimpse at what Sydney might have looked like following the colonisation of Australian land, from 1788.

Having moved to Australia from England only five years before creating this painting, Conrad Martens infuses 'View from Craigend' with a European sensibility. With influences from French artist Claude Lorrain (1600-1682) and English artist J.W.M Turner (1775-1851), the painting has a dreamlike quality, made possible with the use of dark colours and the appearance of a lustrous glow.



## LET'S DISCUSS

1. Spend time observing this artwork. What words would you use to describe the colours you can see in this painting?
2. If this painting was a person, what personality traits do you think they would have?

## CONTEXT CLUES

Countries around the world have different flora and fauna, and even the colour of sunlight can appear to change, depending on where you are. When British and European artists moved to Australia from the late 1700s, they attempted to apply prior knowledge of their native environments to paintings of the Australian landscape, with some strange and interesting outcomes.

'View from Craigend' is an example of this, and demonstrates the how **artists are subjective in their creation of artworks**. We cannot detach ourselves from our different lived experiences, intentions or ways of thinking when making a decision (or when creating an artwork!).

## CREATIVE ACTIVITY

### You will need:

- A pencil
- 2 x pieces of paper
- A clipboard or book to lean on



- 1** Find space to sit on your own. Using your memory (or a mirror, if you have access to one), spend 5 minutes drawing a portrait of yourself.
- 2** Sit facing someone you know well. On a new piece of paper and without talking, spend 5 minutes drawing a portrait of your friend. **Remember** to be respectful of your friend when drawing them!
- 3** Compare the drawing you created of yourself with the drawing that your friend created of you. How are they different? How are they similar? Why do you think this is the case? Discuss as a group.