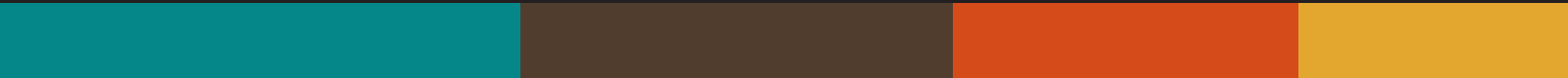


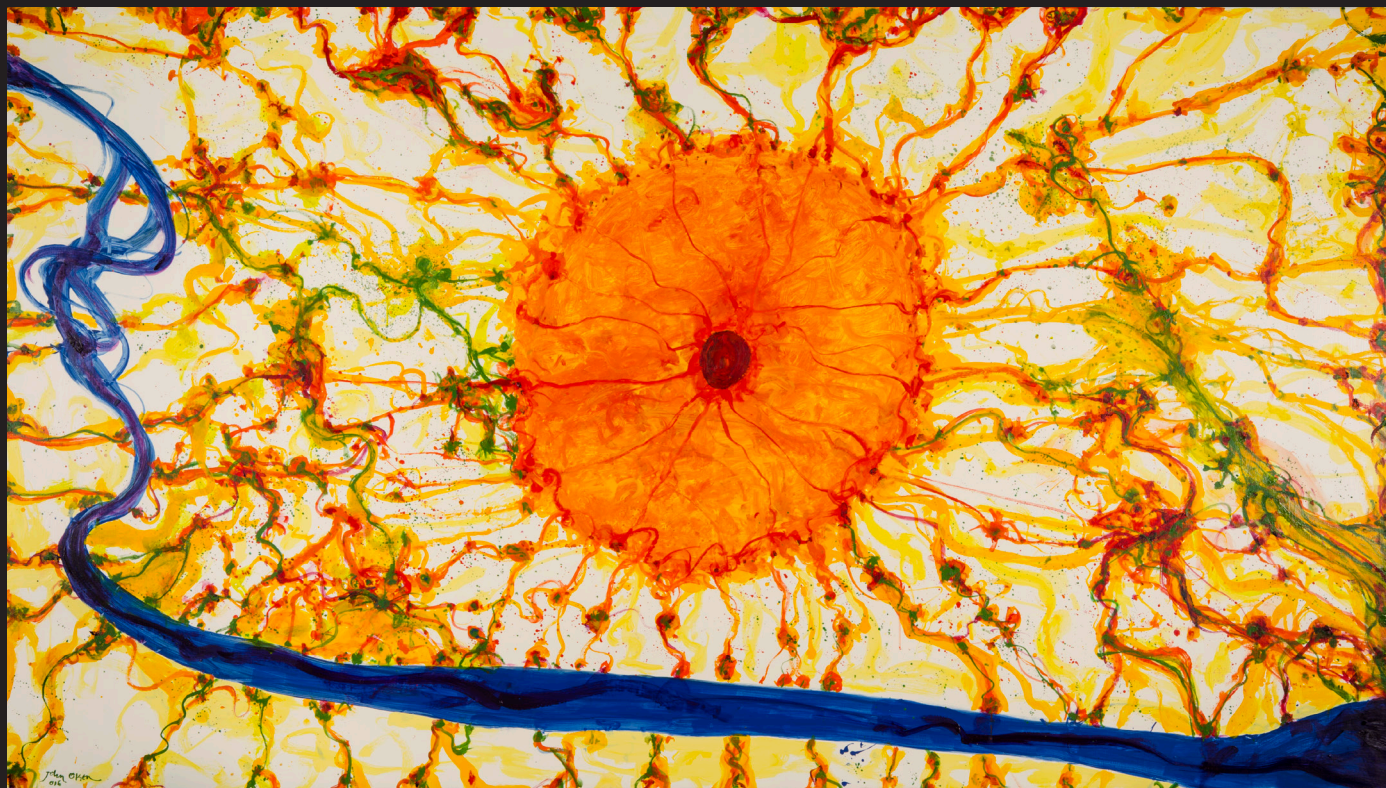


Newcastle
Art Gallery

EXPLORE AND DRAW THE COLLECTION

IMAGINED VIEWPOINTS





FUN FACTS

Master painter and Australian living treasure **John Olsen OBE, AO** was born just around the corner from Newcastle Art Gallery in Cooks Hill. Olsen has travelled widely across Australia interpreting the unique landscape in vibrant detail. He has created works of art inspired by Newcastle and the Hunter region's waterways, beaches, harbour, lake, river and wetlands. Newcastle Art Gallery is proud to have 43 works of art by Olsen in the collection, including ceramics, drawings, prints, paintings, and sculptures spanning 1954 - 2017.

To gain inspiration for this painting, Olsen took a helicopter flight above Newcastle to view the Hunter River. He noticed the sun was very bright, and the river was a striking blue colour. Olsen hopes his monumental work of art *King Sun & the Hunter 2016* will encourage all of us to observe the Hunter River more carefully - and to cherish it.

RESPOND

Draw a landscape inspired by Olsen's *King Sun & the Hunter 2016*. To begin, practise drawing continuous lines and patterns that suggest water. Include the movement of any animals that might live in the environment, e.g. leaping frogs.

Use google earth and take a virtual trip to the Hunter River. What are the similarities between Olsen's work and the Hunter River?
Discuss the use of line and colour.

Image:

John OLSEN OBE, AO

King Sun & the Hunter 2016

acrylic on linen

170.0 x 300.7cm

Purchased with the assistance of the Les Renfrew Bequest, Newcastle Art Gallery Foundation, Newcastle Art Gallery Society, Laurel Bale, Experienced Office Furniture, Peter Frost (in memory of Denise Frost), Eric Hardman Family Trust, John and Margaret Tonkin and public donation 2016
Newcastle Art Gallery collection
Courtesy the artist



FUN FACTS

Australian landscape painter, **Valerie Strong** had an endearing love of the Australian bush and native flowers. She was born in Sydney and spent her early years in Papua New Guinea with her family. They returned to Australia at the outbreak of the Second World War. After leaving school, she studied to be a milliner, eventually saving enough money to put herself through an art diploma, graduating from East Sydney Tech in 1961.

Strong started this painting of the bush landscape in plein air. She then finished it back in her studio where she explored her memory and experience of being in the bush at a place called Yarramalong. This approach demonstrates Strong's unique sensibility and ways of looking and painting the Australian landscape.

RESPOND

Strong has relied mostly on memory to execute her work *Afternoon Yarramalong* 1963. 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. Once completed, go outdoors to observe, and sketch that same plant. Back in the classroom, compare the two sketches.

Make a line drawing of a natural feature or object from your immediate outdoor environment, e.g. a tree or a classroom building. Make three copies of the drawing and label each one 'morning', 'noon' and 'afternoon'. Then work outdoors as close as possible to these times of the day. Fill in each image to represent the colours, the light and the shadows.

Image:

Valerie STRONG

Afternoon Yarramalong 1963

oil on board

90.2 x 120.5cm

Gil Docking Bequest 2018

Newcastle Art Gallery collection

Courtesy the artist's estate



FUN FACTS

Ronnie Tjampitjinpa is a master of the Central & Western Desert art movement. Since the early 1970s, he has painted bold geometric forms and repetitive lines as a means of recording his Country and Aboriginal culture. He was born at Walungurru (Kintore) in the Northern Territory.

The colours the artist uses are often bright, and the general effect is mesmerising. Tjampitjinpa explores the themes of water dreaming, bushfire dreaming and the Tingari cycle in his paintings. Tingari are the legendary beings of the Pintupi people that travelled the desert performing rituals, teaching law, creating landforms, and shaping what would become ceremonial sites. The meanings behind Tingari paintings are intended to be multi-layered.

RESPOND

Discuss how Ronnie Tjampitjinpa's perspective of landscape differs to that of John Olsen and how art can be abstract or realistic. In your response refer to their works *King Sun & the Hunter* 2016 and *Untitled* 1999.

Imagine a bird's eye view of where you live. Think about the things you would see. You might see rooftops of houses, dams, fences, gates, roadways, waterways, ovals, and so on. Draw all the things you would see using lines, shapes and colours appropriate to your idea.

Image:

Ronnie TJAMPITJINPA

Untitled 1999

acrylic polymer on Belgian linen

152.3 x 122.3cm

Donated through the Australian Government's Cultural Gifts Program by Helen Zimmerman 2015 Newcastle Art Gallery collection

Courtesy the artist



Australian Government

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