



### PLEIN-AIR DRAWING

Drawing and sketching in the open air was an important part of Eugene von Guérard's (1811–1901) art practice. From early in his career he recorded locations in small sketchbooks, often including observations of colour and light. He would sometimes also draw larger and more detailed sketches on location. These drawings were then used by the artist to create presentation drawings, paintings and prints in the studio.

- Research von Guérard's drawings and sketches, observing the subject matter, techniques and annotations used by the artist.
- Organise an outdoor sketching day with a group of friends.
- Create a series of sketches and drawings in the landscape, including studies of small details and broader views.
- Compare your work with others in your group. Analyse and discuss the reasons for the similarities and differences.
- Reflect — *What were some of the challenges of sketching and drawing outdoors? What new things did you discover? Does the experience of drawing and sketching outdoors change the way you view von Guérard's work. Explain.*

### CREATING A TOUR ITINERARY

Imagine you are a tour director. Your brief is to complete a two- to three-week tour based on key locations in the life of von Guérard. Your tour can be based in Europe, Australia and/or New Zealand. Look at other examples of travel itineraries based around a particular theme or interest for ideas for your own tour.

- Research and prepare your itinerary listing the places you will visit and a brief description of each, identifying the significance of the area for von Guérard.
- Your itinerary should include at least one map, as well as illustrations, including two or more art works by von Guérard.
- Design and print your itinerary using appropriate computer software to ensure the design reflects the nature of the tour.

### DIGITAL LANDSCAPE

The painting *Weatherboard Creek Falls, Jamieson's Valley, New South Wales 1862* has been described as panoramic.

- Using a digital camera, create your own panoramic view of a city or suburban landscape by taking photos in a 360-degree view.
- Once these photos have been printed, join them to create a single landscape.
- *How does this approach inform your understanding of the landscape?*





## SIGHTS AND SOUNDS JOURNAL

Create your own contemporary multimedia 'sketchbook' of a place/journey familiar to you. It might be a holiday, or even the familiar trip that you take to school.

- Use photographs, drawings, audio or video recordings, or other visual or text-based media to create a multimedia journal recording different aspects of this place/journey.
- Include both emotional responses and factual observations in your journal.
- Select from, and use, the observations in your journal to create an art work that captures the essence of the place/journey. Your work should be both a visual record and a record of your experience of the place/journey.

## THE MAKINGS OF A FILM

In the spring of 1862, von Guérard was invited to take part in what became one of the most exciting and challenging expeditions of his career. He joined a team led by Georg von Neumayer in a magnetic survey of north-east Victoria and Mount Kosciusko, involving some 1400 kilometres of travel. Magnetic surveys measure variations in the earth's magnetic field caused by different rock types, and they provide important information about the geological history and structure of the earth. The journey to Mount Kosciusko — including the hardships and challenges faced by the Georg von Neumayer expedition party — has the makings of a film.

- In small groups, create a storyboard for a documentary film about the expedition. Your storyboard should include a sequence of images and descriptions that effectively identify the main scenes and characters.
- Aim to create a strong narrative that engages and entertains an audience with interesting detail and dramatic highlights.
- Consider how you can use historical and contemporary images, including the work of von Guérard, to tell the story. Think about how zoom options might be used to focus in on details of images, and how the narrative might be enhanced by music.

## COMPARE AND CONTRAST

Look at the work of other Australian artists for whom the landscape and natural environment have provided inspiration and subject matter; for example, Frederick McCubbin (1855–1917), Tom Roberts (1856–1931), Jane Sutherland (1853–1928), Clara Southern (1860–1940), Russell Drysdale (1912–81), Rosalie Gascoigne (1917–99), Fred Williams (1927–82), John Wolseley (b.1938) and Lauren Berkowitz (b.1965).

- Research the work of one of these artists that interests you.
- Compare and contrast the art practice of this artist with that of von Guérard, including a discussion of at least one art work by each artist. In your discussion, consider significant similarities/differences in the artists' careers, working methods, materials and techniques, as well as their approach to subject matter.
- Suggest reasons for the similarities and differences you find.

## THE LEGACY OF VON GUÉRARD

There is a long tradition of artists learning from the work of other artists. The Australian landscape painter Fred Williams (1927–82) admired the work of von Guérard and created several paintings inspired by his oeuvre.

- Explore, and outline in a few sentences, the links between the work of von Guérard and Fred Williams. Discuss a work by Williams that reflects the influence of the earlier landscape painter. *How is this influence evident in the later painting?*

<http://artsearch.nga.gov.au/Detail.cfm?IRN=100814&PICTAUS=TRUE>

Fred Williams (*Free copy of Eugene Von Guerard's Waterfall, Strath Creek 1862*)  
1970 (National Gallery of Australia)

## APPROPRIATING VON GUÉRARD

Some contemporary artists create new art works by copying and reworking aspects of the work of other artists. This practice is often referred to as 'appropriation'. There are many different reasons why artists use appropriation; for example, they may wish to comment on, or add to, the meanings or ideas associated with the image they are appropriating.

- Identify an art work by a contemporary artist who has appropriated a work by von Guérard.
- Research this art work and the appropriated von Guérard art work.
- Identify the similarities and differences between the two.
- Suggest why the contemporary artist may have appropriated the von Guérard work.
- *What ideas does the contemporary art work suggest to you? How does the appropriation of von Guérard's work contribute to these ideas?*

## ARTISTS TO CONSIDER

### Imants Tillers (b.1950)

<http://nga.gov.au/Exhibition/Tillers/Default.cfm?MnuID=4&Essay=2>

*Imants Tillers One World Many Visions*  
(National Gallery of Australia)

[http://nga.gov.au/Exhibition/TILLERS/Download/TILLERS\\_EDUKIT.pdf](http://nga.gov.au/Exhibition/TILLERS/Download/TILLERS_EDUKIT.pdf)

*Imants Tillers One World Many Visions*  
education kit (National Gallery of Australia)

<http://cs.nga.gov.au/Detail.cfm?IRN=68991>

Imants Tillers *Mount Analogue* 1985  
(National Gallery of Australia)

### Seth Keen (b.1964)

<http://netsvictoria.org.au/new-artistpage-11/?PHPSESSID=375c85feeba68dc5f881f07b4b2edd5b>

NETS Victoria 'The Stony Rises Project': Seth Keen

<http://www.sethkeen.net/blog/locative-painting/>

Seth Keen Blog: Locative painting

### Fergus Binns (b.1980)

<http://www.abc.net.au/news/stories/2008/06/24/2284362.htm?site=news>

ABC News: 'Melbourne artist wins richest youth art prize' (24 June 2008)

<http://www.abc.net.au/tv/sundayarts/txt/s2386445.htm>

ABC News Sunday Arts: 'Fergus Binns'  
(12 October 2008)