



**Education Resource**  
Primary and Secondary Schools

A McClelland Gallery+Sculpture Park  
and NETS Victoria touring exhibition

# SPIRIT IN THE LAND

## **Education Resource**

Primary and Secondary Schools



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*Spirit in the Land* exhibition initiated by McClelland Gallery+Sculpture Park. A national tour managed by NETS Victoria and supported by Visions of Australia. Curated by McClelland Gallery+Sculpture Park's Director, Robert Lindsay and Senior Curator, Penny Teale. Education Resource written and prepared by Education Coordinator, Grace Longato.



# INTRODUCTION TO THE EXHIBITION

Robert Lindsay, Director and Penny Teale, Curator

**The landscape has been an enduring subject in the history of Australian art and vital to the on-going formation of images of a national identity. Within this tradition *Spirit in the Land* explores the connection between eleven Australian artists, historical and contemporary, Indigenous and non-Indigenous, and their special appreciation and engagement to the spiritual ethos and power of the land.**

Unearthing shared themes and cultural exchanges this exhibition brings together over 40 key works by some of Australia's most influential artists, Lorraine Connelly-Northey, John Davis, Russell Drysdale, Rosalie Gascoigne, Emily Kame Kngwarreye, Dorothy Napangardi, Sidney Nolan, John Olsen, Lin Onus, Rover Thomas and Fred Williams from private and public gallery collections throughout Australia.

Thematic and metaphysical connections exist within the selection of works. Aerial landscapes take shape in the elevated perspectives of Sidney Nolan's eroded landforms of central Australia. These works share empathy to the delicate and detailed windswept patterning of shifting sands gracefully captured in the paintings of Dorothy Napangardi.

Notions of mapping the land are uncovered in the flowing forms and textural surfaces of Rover Thomas' desert paintings counterpointed to the gestural markings of John Olsen's series *Lake Eyre* and billabong works.

The life-force of water and its erosive power are focal points within the structure of Fred Williams' paintings and the linear patterns of Emily Kngwarreye's *yam dreaming* images, which echo the life-giving patterns of water. While the works of Lin Onus and John Davis explore the interchange between Indigenous and non-Indigenous traditions and images.

By way of contrast are the red desert images of Russell Drysdale which testify to the harshness of the Australian climate and its power to defeat ill-conceived attempts at European civilization. These works are juxtaposed against the poignant beauty of Lorraine Connelly-Northey and Rosalie Gascoigne's elegantly weathered and rusted works which utilise the pastoral detritus collected from across the rural landscape.

## ABOUT THIS EDUCATION RESOURCE

**This Education Resource is intended as a starting point for generating ideas and classroom activities for primary and secondary students before, during and after a visit to the *Spirit in the Land* exhibition. It is intended to extend on the information provided in the exhibition catalogue.**

*Spirit in the Land* explores ideas of a ‘sense of place’ and understanding of our relationships to the land as well as the meaning of belonging. While the artists within this exhibition come from a variety of different backgrounds and periods, their work nevertheless shares a number of thematic and metaphysical commonalities. Some of the artists utilise natural or man-made materials, others depict tangible aspects of a location or landscape. Most of the artists record sensory impressions, raise concerns about the environment, or depict the personal, spiritual, cultural and/or historical narratives that imbue a site with significance.

The commonalities mentioned above can be developed by selecting relevant sections of this Resource and compiling your own exhibition response sheet for students prior to their visit. A complete list of the works in *Spirit in the Land* is included at the back of this resource for those wishing to research works not covered by this Education Resource. **5**

# CURRICULUM LINKS & CONNECTIONS

**This is a national touring exhibition and teachers are encouraged to adapt the curriculum links given in the list below to suit the relevant state curricula. Use this list to generate ideas, activities and points for discussion, and where suitable contact staff at the Gallery for further ideas and suggestions.**

## Visual/Creative/Studio Art

- Artists as social commentators and storytellers
- Artist's practice: ideas, innovations, materials and techniques
- The relationship between the artist and subject
- The use of symbolism and development of personal iconography/mythologies
- Responding to artworks: analysis, interpretation and criticism using appropriate language
- Art history
- Art industry practice in context

## English and Media Studies

- Responding verbally to visual images
- Analysis of narratives in artworks
- Creative writing
- Critical essays and reviews

## Australian History

- Indigenous history, culture and spirituality
- Colonial history/Post colonial society
- European experience in Australia

## Studies of Society and the Environment

- National identity, migration and cultural displacement
- Interconnectedness between humans, society and environment
- Geography, ecology, environmental sustainability and ethics



## PRE-VISIT ACTIVITIES

- Q** What does the exhibition title *Spirit in the Land* suggest?
- Q** Indicate on the map below the desert regions and places of Australia that have been depicted by the artists represented in the exhibition *Spirit in the Land*. (A list of the works exhibited is located at the back of this Education Resource).



- Q** What are the nearest main centres or cities to the areas depicted in the artworks? How far are these places from where you live?



## PRE-VISIT ACTIVITIES

**Q Using books from the library or the internet, find photographs of one of the regions depicted in *Spirit in the Land*. Complete the following:**

- Research the region's landforms, weather conditions, plants and animals. Present this information to the class in PowerPoint or poster form.
- Find out when European people first arrived in the area and what they used the land for. What is the land used for now?
- Find out who the original custodians of the land in that area are. Research their customs and different forms of ceremonial art. Is there a *Dreamtime* story relevant to the region you have chosen to research?
- When did Indigenous artists first start utilising acrylic paint and what impact did this have on how they approached painting?

**Q Read some stories on life in the bush by Australian authors Henry Lawson, Banjo Patterson, A.B. Facey and Miles Franklin, or look at some Australian films that are set in the bush or the city, for example: *My Brilliant Career*, *Picnic at Hanging Rock*, *A Town Like Alice*, *The Chant of Jimmy Blacksmith* or *The Shiralee*. What similarities and differences do they use in describing or depicting the environment and in their feelings towards the land?**

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**Create *En plein air* is the French term used to describe the act of painting in the outside environment.**

Find a local area with natural surroundings to produce your own outdoor painting. Use watercolour, inks, gouache or acrylic paint to capture the light and colour of the area at that time. You may choose to include figures in your artworks or apply visual clues to suggest a human presence in the landscape.

**Create Record your thoughts and feelings and the changing qualities of a special place that you visit regularly.**

Capture images, words, movements and sounds using a visual diary, camera or recording device. Decide on the most effective way to present the material you have collected to produce a finished artwork that conveys what that place means to you.



# LORRAINE CONNELLY-NORTHEY

Waradgerie people, born in Swan Hill, Victoria in 1962

***“I want to be more than just a traditional weaver. I want to be a distinguished weaver with an instantly recognisable style and voice... I set out to upload fifteen years of self-acquired knowledge in an installation of objects that would enable people to immediately share my knowledge”***

Artist quote featured in Hunter-Gatherer exhibition media release, Mossenson Galleries, Collingwood 2005]

Lorraine Connelly-Northey is a *Waradgerie* woman, who was raised along the Mallee and Riverina bush area of north-western Victoria. Her works explore her personal connection to land as well as that of her people, the *Waradgerie*, who are known for their possum skin cloaks as well as the weaving of natural materials to make utilitarian objects such as *narrbongs* (string bags). Connelly-Northey maintains the continuity of her people’s cultural traditions by reproducing these objects using discarded corrugated iron sheets, mesh and wire found on the land and weathered by the natural elements. Her choice in recycling these materials not only reflects her personal history of travelling into the bush as a child with her Irish father to collect “hidden treasures and items of use”, but also the inherent belief of her people in caring for and respecting the land.



***Narrbong (String bag / Waradgerie for pouch of a marsupial) I–VII 2010***

- 1 rusted mig wire, (white) acrylic paint, rusted pressed tin  
82.0 x 31.0 x 14.0 cm
- 2 rusted fencing wire, renderers’ rusted mesh wire  
104.0 x 23.0 x 10.0 cm
- 3 rusted fencing wire, burnt roof guttering  
75.5 x 31.0 x 12.0 cm
- 4 rusted saw blade, rusted fly-wire gauze  
117.0 x 34.0 x 11.0 cm
- 5 rusted fencing wire, rusted mesh  
88.0 x 30.0 x 8.0 cm
- 6 rusted fencing wire  
100.0 x 63.0 x 17.5 cm
- 7 dinted galvanised, (white) acrylic paint  
73.5 x 40.0 x 13.5 cm

Courtesy of the artist  
© The artist

# LORRAINE CONNELLY-NORTHEY

Waradgerie people, born in Swan Hill, Victoria in 1962

## Primary to Junior Secondary

**What might *narrbongs* be used for?**

**What natural materials do you think the Waradgerie people used to make them?**

**Connelly-Northey recycles industrial or man-made materials that she finds discarded on the land to make her traditional cultural objects.**

- What might have these materials been used for initially on the land?
- Describe the look and feel of the materials Connelly-Northey uses in her work. Could the words you used to describe these materials be used to describe the Australian landscape? Discuss.

**Which other artist in the exhibition uses materials similar to that of Connelly-Northey?**

How is this artist's work similar and/or different in appearance and meaning to the works of Connelly-Northey?

**Create:** Traditional possum-skin cloaks often had designs etched onto their skin. These designs said something special about the community or the land in which they belonged. Create your own design which says something important about you or where you live. Join your design with other members of your class to form a class display.

## Middle to Senior Secondary

**Connelly-Northey's *Ten Canoes* 2010 is derived partially from Rolf de Heer's film *Ten Canoes* 2006, which depicts the traditional life of the Yolgnu people of the Northern Territory. The film itself was inspired by Australian anthropologist, Donald Thomson's late nineteenth century photo of ten Yolgnu canoeists.** View the film and compare its themes and various images of Indigenous traditional life with the work of Connelly-Northey. What ways are they similar?

**Compare and contrast Connelly-Northey's *Ten Canoes* with Gascoigne's *Inland sea* 1995.** What significance does recycling discarded industrial materials have for both artists? Consider the cultural background of each artist, their purpose and how this may influence the meaning of the work, choice of materials and the style used.

**Connelly-Northey demonstrates her commitment to maintaining cultural continuity in her work through contemporary artistic practice.** Discuss.

**List at least four points relating to the changes that have occurred in the way non Indigenous artists have depicted and/or responded to the Australian landscape from the time of the European settlers.** List at least two points in which Indigenous art and culture has influenced this change.

**Create:** Make your own string bags by recycling newspaper, magazines, card and/or gift wrap. Look at Connelly Northey's *Narrbongs* 2010 for inspiration and invent ways to weave strips of paper together.

# JOHN DAVIS

Born in Ballarat, Victoria in 1936, died Melbourne 1999

***“My sculptures are of and about the landscape, not just objects in the landscape”***

‘John Davis Presence’ by David Hurlstone, Essay by Robert Lindsay, NGV National Gallery of Australia, 2010 p.139

John Davis was an environmental artist inspired by the beauty and ecological fragility of north-western Victoria’s Mallee bush region, in particular its lakes (Mournpool, Hattah) and river systems. Inspired by Indigenous people’s understanding and respect of the land, as well as their natural methods of cultural production, Davis was equally concerned at the devastating impact non-Indigenous people were having on the environment, particularly in regards to the health of the Murray River, which had declined significantly since European settlement. Native fish such as the Murray Cod, the nation’s largest and best-known freshwater fish, were now rare due to over fishing as well as the introduction of European fish species such as Carp, which was destroying natural habitat. As a result, fish became a reoccurring motif in Davis’ work and metaphor for life’s journey, spirituality and fertility. To make them Davis would manipulate natural and fragile materials such as twigs into fish form, wrap them with string and calico, and then finish them in dark brown tones and patterns using bituminous paint. The charred appearance of the fish and the use of natural and fragile materials reinforced Davis’ belief in the earth’s fragility and vulnerability to exploitation.

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## LEFT

### **Collection two** 1993

twigs, calico, bituminous paint,  
cotton thread  
55.0 X 65.0 cm

Courtesy of the artist's estate and  
Arc One Gallery, Melbourne  
© Penelope Davis and Martin Davis

## RIGHT

### **Collection three** 1993

twigs, calico, bituminous paint,  
cotton thread  
44.0 x 72.0 cm

Courtesy of the artist's estate and  
Arc One Gallery, Melbourne  
© Penelope Davis and Martin Davis



# JOHN DAVIS

Born in Ballarat, Victoria in 1936, died Melbourne 1999

## Primary to Junior Secondary

**Collection two 1993 and Collection three 1993 are fish and pebbles in three dimensional forms.**

- What personal experiences or places does this work remind you of?
- What might the colour of the bituminous paint used in these works suggest about the state of the environment?
- How does the materials Davis has used relate to the subject matter?

**Do you think the works in the exhibition by Davis are quite strong or delicate?** Discuss.

**Use the following three words in sentences to describe Davis' work: fragile, organic, assemblage.**

**Create:** Make your own fish sculptures using natural materials like Davis. Collect twigs of all widths and lengths and use string or masking tape to hold your structure in place. Cover with calico or paper mâché. Decorate with patterns using inks or acrylic paint.

## Middle to Senior Secondary

**Describe the importance of water in the context of the Australian bush by referring to the work of John Davis.**

**Compare and contrast a work by Davis with a work by Lin Onus in this exhibition. What is common to both their works?**

- How are their works different or similar to a traditional European perspective of the Australian landscape?
- How does their work link with ancient Aboriginal culture?

**Commissioned for the Australian Embassy in Riyadh, Saudi Arabia, John Davis' *Riyadh installation* 1985-86 is said to represent "the essence of Australian culture, evoking the land's spirit". Do you agree?** Discuss.

**Create** a hanging relief sculpture using recycled and natural materials, which encourages viewers to explore environmental issues in today's world. Consider the use of text to reinforce your message.



# RUSSELL DRYSDALE

Born England 1912, arrived Australia 1923, died 1981

***“...it is continually exciting, these curious and strange rhythms which one discovers in a vast landscape, the juxtaposition of figures, of objects, all these things are exciting. Add to that again the peculiarity of the particular land in which we live here, and you get a quality of strangeness that you do not find, I think, anywhere else.”***

De Berg, H., interview with Drysdale, February 1960, *The Reserve Bank of Australia Collection* 1992, p.3

Russell Drysdale immigrated to Australia as a young boy from England in 1926. He grew up on the land, spending time working on his uncle's estate in Queensland, and as a jackaroo in Victoria after leaving school. Relocating to Sydney in 1941 he began a series of paintings of outback New South Wales, which were to become quintessentially Australian. He depicted the relationship between an inhospitable land and its inhabitants, capturing their tenacious and resilient spirit in the face of hardship and adversary. A couple of years later, Drysdale's paintings of drought affected areas in western New South Wales were quite dark and ominous, the mood in part a reflection of a world in the midst of World War II. Later, Drysdale travelled to the abandoned gold mining towns of Hill End in western New South Wales, as well as to the rural country towns of Northern Australia. Here he painted eroded areas, reinforcing the landscape's own mysterious, defiant and enduring spirit.

*The crow trap* 1941 is a snapshot of two tall and lanky farmhands posing underneath and alongside a wooden crow trap in the middle of a hot, dry and barren landscape. A sense of loneliness, isolation and stillness fills the air. A dog lays stretched out underneath the trap keeping the farmhands company, while a roll of mesh to the right hand side of the painting indicates yet more work to be done. Drysdale painted in his studio from sketches and photographs of his travels to these outback areas. Using a process reminiscent of the Old Masters, Drysdale would draft an underlying design, layering in expressive brushstrokes warm colours that corresponded to the rural environment's climatic conditions.

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***The crow trap*** 1941

oil on fibro-cement panel  
40.7 x 60.8 cm

Newcastle Region Art Gallery,  
New South Wales

Gift of Dr Roland Pope, 1945

© Estate of Russell Drysdale



# RUSSELL DRYSDALE

Born England 1912, arrived Australia 1923, died 1981

## Primary to Junior Secondary

**Imagine you are one of the figures within Drysdale's painting *The crow trap* 1941.**

Describe who you are, your surroundings, feelings and the sounds you may hear.

**How might the crow trap work? What purpose might the ladder and roll of mesh to the right of the painting have with this trap?**

**Why do you think Drysdale has elongated the figures in this painting?**

**Choose a painting by Drysdale in the exhibition.**

What clues or visual elements are given to suggest that Drysdale has painted an Australian landscape?

**Create:** Look at Drysdale's *Golden Gully* 1949 or *Broken Mountain* 1950 and list as many words as you can think of to describe what you see and feel about the work. Now compose a poem of five lines using some of the words you came up with. The following is a guide on how to structure your poem;

Line 1 could be one word (from the title).  
Line 2 could be two words that describe the title.  
Line 3 could be three words that tell the action (in the painting).  
Line 4 could be four words that express the feeling (the mood in the painting).  
Line 5 could be one word that recalls the title.

## Middle to Senior Secondary

**How has Drysdale represented the isolation, hostility and harshness of life in outback Australia and of the people's tenacious spirit in his painting *The crow trap* 1941?**

**How are Drysdale's paintings 'quintessentially Australian'?**

**How might the mood of Drysdale's works reflect the tumultuous times in which they were painted?**

**How has Drysdale's work developed away from the Heidelberg artists of the late 19th to early 20th century to create his own unique style?**

**Can human presence be implied in a landscape without actual figures being depicted?**

Compare Drysdale's painting *The crow trap* with one other work by another artist in the exhibition.

**Sense of place and identity are intricately interwoven and connected concepts.**

Discuss this statement in relation to the works of Drysdale and one other artist in the exhibition.

**Research the dominant European art movements, such as Surrealism and Expressionism, during Drysdale's time.** How did these movements influence Drysdale's style of painting and reinforce his ideas about the Australian landscape?

# ROSALIE GASCOIGNE

Born Auckland, New Zealand in 1917, arrived Canberra, Australia 1943, died 1999

***“I look for the eternal truths in nature, the rhythms, cycles, seasons, shapes, regeneration, restorative powers and spirit.”***

Janet Hawley ‘A late developer’,  
*Sydney Morning Herald, Good Weekend*, 15 November 1997, p.44

Rosalie Gascoigne made works from objects sourced from the land. Her interest in the Australian landscape began when she and her husband moved from New Zealand to the vast, hard and unforgiving dry slopes of Mount Stromlo outside Canberra in 1943. The unique shapes, colours and textures of the place as well as its warmth and breeze became a source of inspiration for Gascoigne. She became fascinated with the native vegetation growing in the area, as well as with the industrial and commercial materials she found discarded on the land and weathered by the elements. Gascoigne would cut, group and arrange materials such as wire, wooden soft-drink crates, reflective road signs and corrugated iron into ‘poetic’ assemblages of a minimal and abstract nature that captured the form, essence and experience of the Australian landscape.

*Inland sea* 1995 was inspired by the open, wind-swept, hilly plains of the Monaro grasslands, located south of Canberra. The title refers to the myth of a large expanse of water within inland Australia. In most recent times the term has also been used to describe the rare occurrence of floods that have literally turned dry, arid areas of inland Australia into oceans. *Inland sea* comprises of sixteen corrugated iron sheets loosely arranged in grid formation. The round wire stands lifting the soft pale greys and whites of some of the sheets suggest clouds, winds, and waves of water as referenced in the title, while the undulating textures of the green and red sheets evoke the grassland’s hilly plains.

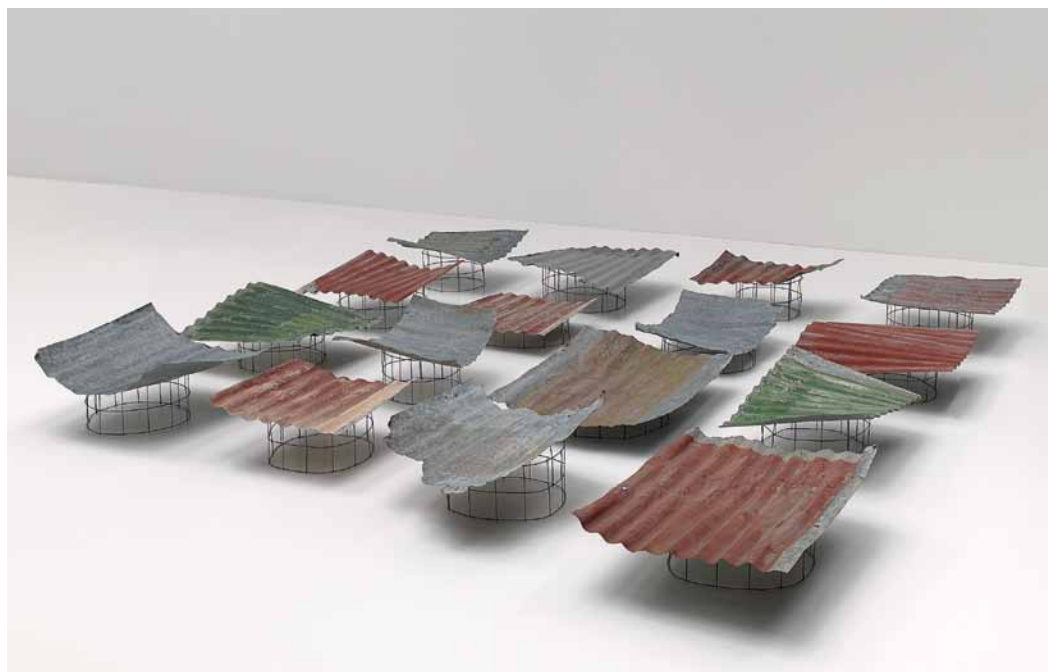
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## ***Inland sea*** 1986

weathered painted corrugated iron, wire  
39.1 x 325.0 x 355.5 cm (variable)  
(installation)

National Gallery of Victoria, Melbourne  
Purchased 1993

© Rosalie Gascoigne Estate.  
Licensed by VISCOPY, Australia



# ROSALIE GASCOIGNE

Born Auckland, New Zealand in 1917, arrived Canberra, Australia 1943, died 1999

## Primary to Junior Secondary

**What might the title *Inland sea* mean?**

**Would you agree that *Inland sea* 1995 has a sense of movement? Why?**

**What aspect of the environment might this movement in *Inland sea* be referring to?**

**What aspects of the environment are the colours painted on the corrugated iron sheets referring to?**

**Where do you think Gascoigne collected the materials to make this work?**

**What words can you make from Gascoigne's work *Vintage* 1990?**

**Create:** *Vintage* 1990 is made up of orange retro-reflective road signs cut into squares and reassembled into an abstract grid of repeated letters and word fragments. Write down words that describe what landscape means to you or choose words from poems that talk about the Australian landscape such as Dorathea McKeller's *My Country*. Do multiple copies of these words in different sizes. Cut and rearrange the words like Gascoigne into a collage. Consider repetition and create visual effects such as movement to mimic the land's natural formations and elements.

## Middle to Senior Secondary

**How do Gascoigne's artworks challenge our understanding of the depiction of the Australian landscape?** Describe how she re-contextualises objects to give them new meaning.

**How is the landscape suggested or evoked in *Inland sea*?** Consider the materials Gascoigne has used, the art elements such as colour, line and texture as well as the principals used to help with its composition such as repetition, movement, contrast and balance. What personal experiences or memories of the landscape does this artwork recall for you?

**Discuss the advantages of working with found materials in Gascoigne's and Connolly-Northey's work rather than using new materials.**

How do they create a sense of time and place?

**How important is the use of text and repetition in conveying the message of Gascoigne's artwork?**

**Compare and contrast a work by Gascoigne with a work by Sidney Nolan.** How have they captured the essence of the Australian landscape? Consider each artist's materials, their working method, style and colour for one of their works.

**Gascoigne's art is 'of the environment, but decidedly not "environmental"'.<sup>1</sup>** Discuss this statement by comparing her work with that of John Davis in the exhibition.

**Create** a relief assemblage that is based on everyday natural or manufactured materials from your environment. Think of ways to combine and present your materials on a firm surface. Like Gascoigne, use repetition and try to create interesting rhythms and a unified composition.

<sup>1</sup> Kelly Gellatly, 'Rosalie Gascoigne: Making poetry of the commonplace', *Rosalie Gascoigne* (exh. cat.), NGV, Melbourne, 2008, p. 18



# EMILY KAME KNGWARREYE

Anmatyerre people, Australia c1950–1996

**“Whole lot, that’s whole lot, Awelye (my Dreaming), Arlatyeye (pencil yam), Arkerrthe (mountain devil lizard), Ntange (grass seed), Tingu (Dreamtime pup), Ankerre (emu), Intekwe (favourite food of emus, a small plant), Atnwerle (green bean), and Kame (yam seed). That’s what I paint, whole lot.”**

From an interview with Rodney Gooch translated by Kathleen Petyarre, 1990

Emily Kame Kngwarreye was born in Alhalkere, Utopia, 230 kilometres north east of Alice Springs. Alhalkere is home to her people, the *Anmatyerre* and the *Yam Dreaming*. The yam is an underground tuber, similar in texture to the potato with very long root systems. It is a stable food source in the bush, gathered by Aboriginal women who dig for it in regions around Central Australia. As custodian of the *Yam Dreaming*, Kngwarreye had an all-encompassing knowledge of the perennial *atnwelarr* pencil yam and its growth cycle. She painted all the different aspects of the yam, including its tiny white seeds (*Kame*), bright green creeping leaves and yellow flowers.

Kngwarreye paints ‘whole lot’; a term she uses to describe the physical, cultural and spiritual associations of her country in the one painting. *Kame colour II* 1995 shows ‘whole lot’ subconsciously relayed through the interplay of line, colour, movement and space. Depicted in this painting are the sinuous forms of the tubers’ root system, in a style reminiscent of the striped designs painted on the breasts and neckline of women during *Awelye* (women’s ceremonies). Kngwarreye depicts the yam tracks with bold and expressive lines that interconnect and overlay horizontally and vertically in a spatially complex composition. Weaving in and out of the picture frame the lines and warm colours suggest the endlessness of the landscape and the climatic conditions of central Australia.

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## ***Kame colour II* 1995**

synthetic polymer paint on canvas  
243.5 x 152.5 cm

Bendigo Art Gallery  
RHS Abbott Bequest Fund 1996  
© Emily Kame Kngwarreye.  
Licenced by VISCOPY, Australia



# EMILY KAME KNGWARREYE

Anmatyerre people, Australia c1950–1996

## Primary to Junior Secondary

**What part of the yam plant is Kngwarreye depicting in *Kame colour II* 1995?**

**Consider Kngwarreye's use of line and colour in *Kame colour II*.** How are they moving around the page? What aspect of the environment might these colours be referring to?

**Create:** Find out how the yam came about by reading the story of the *Yam Dreaming*. How does Kngwarreye's paintings of yams relate to the *Dreamtime* story? Illustrate your own version of the event.

## Middle to Senior Secondary

**Discuss the formal qualities of one of Kngwarreye's paintings in the exhibition.**

In what way is it abstract?

**How does *Kame colour II* suggest the micro and macrocosmic scale of her country?**

**In what way is 'Awelye' (women's ceremony) an inspiration in the art of Kngwarreye?**

**Kngwarreye describes what she paints as 'whole lot'.** Discuss Kngwarreye's spiritual and cultural connection to land as she conveys it through her art.

**Compare the subject matter and formal qualities in the works of Kngwarreye, Dorothy Napangardi and Rover Thomas.**

Discuss the things they have in common and the reasons for their differences.

**Create:** Collect leaves, roots, seeds and flowers from the garden and use them to create a multi-layered design for a lino print. Consider line variations, organic shapes, pattern, movement and contrast in your overall design.



# DOROTHY NAPANGARDI

Warlpiri, born c1956 Tanami Desert, Northern Territory

**“To me, Dorothy’s work is like Yapa (people) running through and across their country, moving across their pathways when they go travelling.”**

Warlpiri speaker quoted in a catalogue of Napangardi’s work

Dorothy Napangardi was born in Mina Mina, Yuendumu in the salt lake crystalline of the Tanami Desert region of the Northern Territory. The land is an important and powerful part of Napangardi’s spiritual life, providing a foundation and sense of connectedness to her people.

*Sandhills of Mina Mina* 2000 depicts the *Digging Stick Possessing Dreaming*. Digging sticks are women’s traditional and ceremonial tools used for such tasks as digging up yams and goannas, making shelter and for *sorry business* (funerals). According to this *Dreaming* ancestral women made the tracks that formed the topography of the desert region, while dancing eastward with their digging sticks. During their journey they were confronted by the Warlpiri Snake (*Walyankarna*), who himself was travelling north to the Granites. To scare him away they danced enthusiastically, billowing up dust, which formed the sandhills of Napangardi’s country. Represented in profile and as an elaborate grid pattern in aerial view, Napangardi paints her country’s topography with intricate white and yellow dotted lines that weave in and out to create a strong sense of movement and symbol of her ancestors’ journey and adventures.

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## ***Sandhills of Mina Mina* 2000**

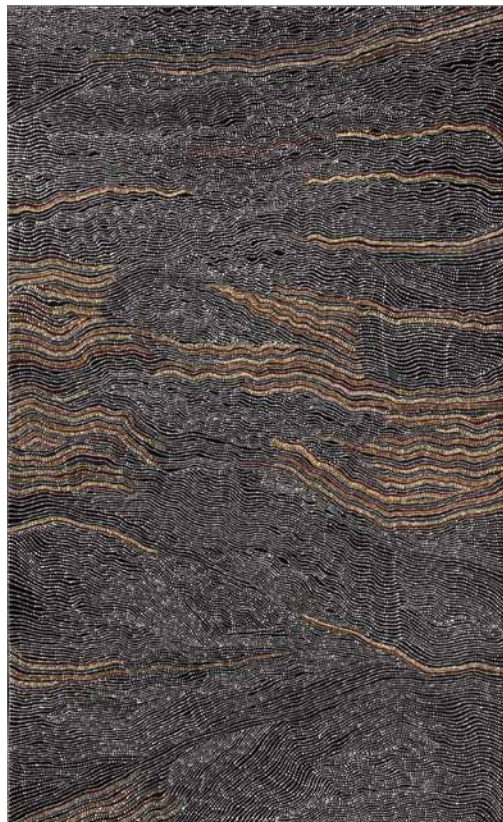
synthetic polymer paint on canvas  
198.0 x 122.0 cm

National Gallery of Australia, Canberra

Purchased 2001

© Dorothy Napangardi.

Licensed by VISCOPY, Australia



# DOROTHY NAPANGARDI

Warlpiri, born c1956 Tanami Desert, Northern Territory

## Primary to Junior Secondary

**Look closely at the painting *Sandhills of Mina Mina* 2000.** Can you see shapes of Sandhills? Follow the direction of some of the dotted lines with your finger in the air to help you.

**Why has Napangardi painted her lines using dots?**

**Sandhills recur in predictable patterns and are often described as having rhythm.**

According to the *Digging Sticks Dreamtime* of the Mina Mina, what gave the sandhills their rhythm? How has Napangardi painted this rhythm?

**Why do you think Napangardi painted the background black in *Sandhills of Mina Mina*?**

What might it look like if Napangardi painted white and yellow sand on a white background?

**Create:** Choose a well-known story such as a fairy tale or fable. Create a set of symbols to represent the story (or an important aspect of it). Hang your work with those of your class mates. What can you say about them? How are they similar or different?

## Middle to Senior Secondary

**Discuss the formal qualities of one of Napangardi's paintings in the exhibition.**

In what way is space an important element in her works?

**Compare Napangardi's *Sandhills of Mina Mina* with a geographic view of the Tanami Desert region of Central Australia using Google earth.**

Identify rivers, hills, sand dunes, tracks and vegetation and contrast this perspective with the way she has used symbols to depict her land.

**Compare Napangardi's *Sandhills of Mina Mina* with Nolan's *Unnamed ridge, Central Australia* 1949.** In what ways are their topographical views of the Australian landscape similar and/or different?

# SIDNEY NOLAN

Born Australia 1917, lived and worked in England 1953–92, died England 1992

***“I wanted to deal ironically with the cliché of the ‘dead heart’; I wanted to know the true nature of the ‘otherness’ I had been born into. It was not a European thing. I wanted to paint the great purity and implacability of the landscape. I wanted a visual form of the ‘otherness’ of the thing not seen.”***

Elwyn Lynn & Sidney Nolan,  
*Sidney Nolan – Australian*,  
Sydney, 1979, p.13

Sidney Nolan’s paintings of Central Australia brought a new perception of inland Australia, known as the silent ‘dead heart’, and captures the essence and spirit of an ancient central Australian landscape. Australia is one of the driest inhabited continents on earth, characterised by the vastness of its scorched desert and semi arid areas, its sand dunes and rugged mountain ranges. Travelling by air Nolan was able to capture this dramatic scale as well as its shifting light, shadows, colours and curving shapes in photographs and sketches.

*Unnamed ridge, Central Australia* 1949 depicts a group of mysterious abstracted landforms. The high horizon line and aerial perspective, which increases the sense of distance, creates the illusion of gazing obliquely at the whole continent. Nolan completed these paintings in his studio, relying heavily on his experiences, and his personal feelings for the places he visited. The flat opaque narrow strip of blue sky in this painting as well as the translucent and thinly painted hills and valleys is evident of his diversity in style, often applying paint with his fingers and a semi-dry bristle brush.

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## ***Unnamed ridge, Central Australia* 1949**

oil and enamel paint on  
composition board  
91.4 x 122.2 cm

National Gallery of Victoria, Melbourne  
The Joseph Brown Collection.  
Presented through the NGV Foundation  
by Dr Joseph Brown AO OBE, Honorary  
Life Benefactor, 2004

Reproduced with the permission of  
the Sidney Nolan Trust /  
Bridgeman Art Library, London



# SIDNEY NOLAN

Born Australia 1917, lived and worked in England 1953–92, died England 1992

## Primary to Junior Secondary

**Image you are on top of the ridge in Nolan's painting *Unnamed ridge, Central Australia* 1949.**

- What can you see in the distance and how would you be feeling?
- What would concern you most about experiencing the environment which Nolan presents?

**Look at Nolan's paintings of central Australia in the exhibition.** Was he looking at this country from the ground or the sky? What gives you this impression?

**Create:** Nolan often worked from memory. Collect images of Central Australia. Look closely at them, noting the tones and landforms. Put away your source images and paint a series of landscapes from memory.

## Middle to Senior Secondary

**Choose one of the works within the exhibition to explore how he has communicated the epic scale and dryness of the landscape.** Refer to the composition of the work as well as Nolan's use of media, his attention to surface qualities and colour.

**Look at the quote on the previous page by Nolan.**

- What is the '*otherness*' that Nolan is trying to capture? What perception of inland Australia is Nolan trying to dispel?
- Has he been successful in capturing the '*great purity and implacability of the landscape*'? Discuss.

**Create:** Choose a place that is important to you. Draw this place from memory. Simplify your drawing by selecting the main lines or shapes and emphasising the key features. What colour scheme will you use to communicate a mood or feeling about the place you have drawn?



***“The lake might be viewed symbolically as an unconscious plughole of Australia... nowhere in Australia does one have the feeling of such complete emptiness”***

From Vincent Serventy and John Olsen, ‘The dead heart lives’, *National Times*, 17-22 February 1975, quote from Olsen, p.31

John Olsen’s personal response to the Australian landscape began when he returned home to Sydney from Spain in 1960. Time away had given him a new found appreciation for Australia’s unique landscape, in particular the importance of water in dictating the shape and structure of Australia’s landform and inhabitants. From an aerial perspective and using energetic and colourful lines, Olsen celebrates the vibrancy and contrasting activities of the rivers, lakes and desert edges of Sydney Harbour, the Kimberley region, Lake Eyre, and South Australia’s Coorong National Park.

*Nothing is as beautiful as spring* 2005 is a joyful depiction of new life in the Coorong, a national park and lagoon ecosystem, 156 km southeast of Adelaide. From an aerial perspective Olsen depicts this long slit of very salty water, with a dense mix of spontaneous and expressive lines that depict up close the vibrant blue-green frogs and tadpoles bouncing around its curved edge.

***Nothing is as beautiful as spring* 2005**

oil on canvas  
122.0 x 152.0 cm  
Private collection, Melbourne  
© John Olsen.  
Licensed by VISCOPY, Australia



### Primary to Junior Secondary

**How many frogs and tadpoles can you find in Olsen's painting *Nothing is as beautiful as spring 2005*?**

- What other creatures can you find hiding in and around the water's edge in this painting?
- Is this painting quiet and still or busy and playful? How?
- Consider Olsen's use of line and colour. Why do you think he painted the frogs and tadpoles the way he did?
- How do you feel when you look at this painting?

**Research: What is the significance of Lake Eyre?** Do you think Olsen's painting of Lake Eyre is an accurate depiction from photographic images of the place? How are they similar and/or different?

**Create:** Find a local wetlands area and go bug blitzing for water bugs. Water bugs are a great indicator of water quality. You will need nets and a couple of deep buckets filled with water. Find out more information by contacting your local water watch program. Using oil pastels draw the living organisms that you find. How would you show their movement? Colour it by using watercolour, inks or food dyes, which will reveal the oil pastel drawing so you won't lose any detail.

### Middle to Senior Secondary

**Would you describe Olsen's paintings as abstract?** Discuss the formal qualities of one of his paintings in the exhibition.

**How has Olsen created the feeling of life or energy in *Nothing is as beautiful as spring 2005*?**

***Nothing is as beautiful as spring 2005* has been described as viewing the world through both the micro and macro.** Discuss.

**Olsen's paintings have often been described as *mapping the landscape*.** What does this mean? Compare Olsen's painting style with that of Rover Thomas who also paints his view of the landscape using multiple viewpoints.

**Create:** Collect images and makes sketches of different forms of water in your environment. Explore your ideas to plan a mixed media artwork based on the theme of water. Develop your composition by experimenting with such mediums as modelling compound, gel medium and plaster powder as well as tools such as palette knives, brushes and sponges.



# LIN ONUS

Yorta Yorta people, Australia 1948–1996

**“...the fish image keeps coming back to me in various ways. The next phase was to paint the fish to make them traditional in some sort of way. Because if I didn’t do that I’d be just be painting a fish.”**

See compilation by Liz Thompson, *Aboriginal Voices: Contemporary Aboriginal Artists, Writers and Performers*, Simon & Schuster Australia, Brookvale 1990, p.131

Lin Onus was raised in the suburbs of Melbourne with his Scottish mother and activist father, a *Yorta Yorta* man from the Barmah Forrest, near Echuca on the Murray River (now the spiritual resting place of Onus). Onus’ paintings explore his cross cultural background, a sense of social justice and a spiritual understanding of place and country. On a pilgrimage to Arnhem Land, Onus developed strong cultural ties with *Garmedi* elder Jack Wunuwun from Maningrida. Wunuwun gave Onus permission to use in his paintings the traditional *rarrk* (cross-hatching) patterns belonging to his people, to which Onus overlayed on many of his photorealist works, such as those depicting billabongs, water and fish.

In *Jimmy’s Billabong* 1988 Onus depicts a tranquil and light filled landscape that evokes the spiritual connection of his people to land, as well as suggesting the dilemmas and aspirations of Indigenous Australians. Onus paints the trees and their reflection in the water with realism using traditional Western art techniques that emphasis depth and atmosphere. However, he combines traditional *rarrk* patterns in red, yellow and white over the billabong, as if to indigenise the other and reclaim custodianship of the land. For Onus, water became a reminder of the close links between his people, culture and of his ancestral land with fish a symbol of the nomad on a journey to find oneself.

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***Ginger and my third wife approach the roundabout* 1994**

synthetic polymer paint on Belgian linen  
200.0 x 250.0 cm

Queensland Art Gallery, Brisbane  
Purchased 2000. The Queensland Government’s special Centenary Fund  
© Lin Onus.  
Licensed by VISCOPY, Australia



**Primary to Junior Secondary**

**Before considering the title, what do you think is going on in this painting *Ginger and my third wife approach the roundabout* 1994.**

- How does the title change your initial ideas about the artwork?
- What is unusual about this scene?
- Where would you usually find these objects and why has he placed them underwater?
- What do you think Onus might be suggesting regarding the stingrays' environment? Is this a natural setting for them? How might it make them feel?

**Describe the patterns on the stingrays.**

In what art/culture might we find these patterns?

**Formulate a short story (narrative) that describes an average day in the life of the stingrays in Onus' painting *Ginger and my third wife approach the roundabout* 1994.**

**Which other artist in the exhibition depicts fish in their work?** How are they similar and different in appearance to the work of Onus? How have fish been used in both works to convey a meaning?

**Create:** Draw a black outline of a marine animal, like a fish or stingrays as depicted in Onus' works. Divide the drawing up into sections then start filling in each section with *rarrk* patterns using colours of ochre such as red, yellow, brown and orange.

**Middle to Senior Secondary**

**Lin Onus has been described as an 'urban' Indigenous artist.** What does this mean? Explain how he has given contemporary expression to his aboriginal heritage.

**Would Rover Thomas or Dorothy Napangardi be considered 'urban' Indigenous artists?**

Compare the work of Lin Onus with that of Rover Thomas or Dorothy Napangardi. Choose a painting from each to discuss ways in which 'traditional' Indigenous art is different to contemporary 'urban' Indigenous art.

**Issues of identity are explored in both Lin Onus' and Lorraine Connelly-Northey's works.** Discuss how both artists address this theme. In your response refer to at least one work by each artist from the exhibition.

**Discuss how Lin Onus' painting *Jimmy's Billabong* draws on the tradition of Australian landscape painting.** How does he subvert it? What ideas or art traditions does Onus challenge?

**Do you think Onus' works raises important social issues, particularly for contemporary Australia?** Discuss this in relation to the symbols used in such works such as *Ginger and my third wife approach the roundabout* 1994.

**Research the bark paintings and *rarrk* patterns of Arnhem Land and explain their significance and purpose.** Is it still used today? Research the processes and cultural protocols Onus went through in order to be able to use this design and technique in his work. Why is this cultural protocol important to respect?

**What similarities can you identify with Onus' *Fish* and Williams' *You Yangs*?** What does this suggest to you about the possibilities of technique?

## ROVER THOMAS (JOOOLAMA)

Kakatuja/Wangkajunga peoples, Australia 1926/1928–1998

**“That old lady came back and made old Rover sick. And she gave him all that song, you know? That Gurrir Gurrir.”**

Patrick Mung Mung in *True stories: artists of the East Kimberley*, directed by James Marshall and Hetti Perkins, 25 minutes, Art Gallery of New South Wales 2004

Rover Thomas was born in the Great Sandy Desert, and worked on cattle farms in and around the area before settling in the East Kimberly Aboriginal community of Warmun, Turkey Creek in 1975. It was in this area that Thomas had several visitations through dreams of a spiritual journey of a female relative who, when airlifted to hospital after injuring herself in a road accident passed away over a whirlpool belonging to *Juntarkal*, the Rainbow Serpent. The historical and contemporary relevance of the many *Dreaming* sites she passed during her journey were told to Thomas in his dreams, to which Thomas then passed onto his uncle, Paddy Jaminji, who painted them on board. These boards were held over the shoulders of dancers during the *Kurirr-Kurirr* ceremony, which was established to appeal and pay tribute to Thomas’ spiritual ancestors. The interest in these boards started the emergence of the East Kimberley or Warmun School of Painting as well as Thomas’ desire to paint the stories himself.

Thomas’ map-like paintings depict old and new *Dreamings* from his spiritual ancestors embedded within the topography of the East Kimberley region. In *Bedford Downs* 1984, he combines an aerial and profile view of the enormous space and landform once used for farming, hinting at a tragedy that Thomas fully explores in another painting titled *Bedford Downs Massacre* 1985. Thomas was inspired by the East Kimberley rock paintings of the *Wandjina* spirits. The white pipe-clay stippling that outlines the organic shapes of his natural topographic forms resembles the simple lines, shapes and traditional ochre colours used to depict the *Wandjinas*’ bodies, facial features and headdress.

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### ***Bedford Downs* 1984**

earth pigments and natural binders  
on plywood  
91.0 x 101.0 cm

The Janet Holmes à Court Collection, Perth  
Purchased 1986

© The artist's estate, courtesy of  
Warmun Art Centre





# ROVER THOMAS (JOOOLAMA)

Kakatuja/Wangkajunga peoples, Australia 1926/1928–1998

## Primary to Junior Secondary

**Look closely at the paintings of Rover Thomas.**

- What might the titles of his paintings refer to?
- Name the colours and list the shapes you can see.
- What might these shapes remind you of?
- What stories might these shapes suggest?
- Could Thomas' paintings be read as a map? How?

**In Thomas' paintings are you looking at country from the ground or the sky?**

**How can you tell?**

**How else might this work represent landscape?**

Look at what he has painted his works with.

Where do we find these materials?

**A *Wanjina* figure is an Aboriginal spirit symbol used in Aboriginal artwork.** Find an example and sketch it.

**Create** an artwork in aerial view based on a special journey to and from school. Think of shapes that represent aspects of your surroundings. Use symbols, colours and repetitive patterns of similar shapes and lines to represent different objects, materials, vegetation, feelings and sensations. Draw your shapes and arrange them to make your story.

## Middle to Senior Secondary

**Shading and tone to create solidity do not seem to exist in Aboriginal art.** What art elements are used instead to represent Thomas' country as open and sparse?

**How does Thomas' use of ochre paint reference a 'sense of place'?** Would this change if they were made with acrylic paint? Does using acrylic paint alter the significance of Napangardi's paintings of country?

**Discuss the way in which Rover Thomas paints minimal aerial views of his country/landscape and expects that the stories associated with that landscape get passed on to those viewing the paintings.**

**Compare and contrast Thomas' paintings with those of Nolan or Olsen in terms of style, perspective, media and spiritual beliefs.**

**Research: What aspects of Rover Thomas' art link it to traditional Aboriginal art and what is new or different?** Look at the significance of the *Wanjina* figures in rock or bark paintings and the establishment of the Warmun School of Painting by Thomas, Paddy Jaminji and Queenie McKenzie.

**Create:** Make art materials by grinding and mixing natural pigments such as charcoal, dry clay, earth or oxide with water, egg or wax. Compare the effects of this pigment with a synthetic medium of a similar colour. Test each on various surfaces – paper, canvas, bark, wood, rock – and record the differences, similarities and effects in your sketchbook. Would you consider using natural pigments in your own work? In what situation would it be appropriate?

# FRED WILLIAMS

Born Australia 1927, lived in England 1951–56, died 1982

**“...but in Australia there are no focal points except where we have introduced them.”**

Fred Williams quoted by Anthony Clarke, ‘Exploring Fred Williams’  
*The Age*, 12 July, 1980

Fred Williams focused on the unique features of the Australian landscape, as well as the impact water had on dictating the shape and structure of Australia’s landform and vegetation. He painted water catchment areas outside of Melbourne as well as the arid north regions of Australia *en plein air*, later completing these paintings in his studio. *Lal Lal Falls polyptych* 1977 is a four panel painting that depicts the changing of light on the Falls, located on the Moorabool River, west of Melbourne. Slicing almost diagonally through the landscape, the Falls are surrounded by a rugged landscape bathed in warm colours that change intensity within each panel, depending on the time of day Williams has depicted. Williams’ style was considered expressive, with dabs and swirls of paint confidently applied to represent the organic forms and coarse textures of Australian foliage and trees. The supposed randomness of the vegetation huddled towards a high horizon line and/or running fully parallel to the picture plane not only references an underlying water distribution pattern, but reinforces Williams’ belief of “no focal points” in the Australian landscape.

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## *Lal Lal Falls polyptych* 1977

oil on canvas  
polyptych in four panels:  
a–106.5 x 96.5 cm; b–96.5 x 86.2 cm;  
c–106.5 x 96.2 cm; d–96.2 x 86.0 cm

Courtesy of the Estate of Fred Williams,  
Melbourne  
© The Estate of Fred Williams



# FRED WILLIAMS

Born Australia 1927, lived in England 1951–56, died 1982

## Primary to Junior Secondary

***Lal Lal Falls polyptych* 1977 is comprised of four paintings depicting the same view of the Falls during different times of the day.**

- Describe the different colour ranges in each of the paintings.
- What time of the day do each of these panels suggest?

**What words would you use to describe the waterfall and the surrounding landscape?**

Write a short poem using these words to express the feelings and mood associated with this work.

**Locate at least three different textures or finishes in Williams' painting.** What are they representing? How do you think the paint has been applied to make them?

**Discuss the significance and importance of water in Australia today.**

- How does water relate to a sense of Australian identity?
- Consider issues about water availability in recent times.

**Create:** Make some rubbings (frottage) of interesting textured surfaces in the landscape. See if a friend can guess where they have come from. Cut, tear and collage these frottages into your own landscape. Extend your work by combining some detailed drawings of the landscape over the top of your collage.

## Middle to Senior Secondary

**Williams developed his own visual language to express his feelings of the landscape.**

Choose one painting by Williams in the exhibition. Carefully examine the features, surface quality and compositional structure of this work. Do you think Williams is successful in communicating his experience of the land? Discuss.

**Look at the painting *Lal Lal Falls polyptych* 1977.** What might its multiple-point perspectives and the representation of time help us in understanding the landscape better?

**How would you describe the mood in Williams' paintings?** Compare one of the *Lal Lal* panels with one other work by Williams in the exhibition.

**How do other artists in the exhibition depict or allude to water?** What different commentaries or statements are they making about water and its significance?

**Create:** Complete a number of sketches from different viewpoints of an outdoor place that is of particular significance to you. Combine or organise these viewpoints into a large work of art like Williams.



# GLOSSARY

## **Abstraction**

Art that is non-representational. Achieving effects through line, shape, form, texture and colour.

## **Aerial perspective**

Bird's eye view of the landscape.

## **Assemblage**

A sculptural technique of organizing or composing into a unified whole a group of unrelated and often fragmentary or discarded objects.

## **Awelye** (Anmatyerre language)

Ceremonial world of women, or women's business. Women paint designs on their body, perform songs and dance.

## **Bitumous**

A black mixture consisting mainly of hydrocarbons used to make asphalt. John Davis used it to paint with and preserve his work.

## **Colonisation**

The forceful occupation of land, resources and people of a nation by a foreign government.

## **Country**

Refers to the country of a person's mother's group – an area traditionally owned and looked after by an Aboriginal language group, community or certain people within it. Includes the spiritual meanings and feelings associated with the area.

## **Dispossessed**

To deprive (a person) of something, such as their connection to land.

## ***en plein air***

French for 'in the open air'. Used to describe the act of painting in the outside environment rather than indoors.

## **Gurrir Gurrir (Kurirr Kurrir or Krill Krill)**

Balga's dance and song cycles based on Thomas' female relative's epic spiritual journey to her homeland.

## **Jukurrpa**

Another word for *Dreaming*. Describes the origins and journeys of ancestral beings in the land, and identifies the sacred places where the spirits reside.

## **Narrbong**

Waradgerie for marsupial pouch. String and mesh bags made of native grass and fibres.

## **Ochre**

Soft, crumbly stone and natural earth pigments or 'clay' used as a medium for art making. Generally yellow or red-brown in colour.

## **Perspective**

A technique of depicting volumes and spatial relationships on a flat surface. Includes aerial and linear perspective.

## **Rarrk**

Cross-hatching design, found in Aboriginal artworks as a colour infill. Traditionally from Arnhem land.

## **Recycle**

To reuse for new use.

## **Sacred**

Worthy of religious respect, dedicated to religion, holy.

## **Wandjina**

An aboriginal spirit symbol and ancestral being usually rendered in white with dark round eyes and stippling headdress.

## **Yam**

Bush tucker. Similar in look and texture to a potato.

# LIST OF WORKS

Please note: Not all works will be travelling to all venues.

## Lorraine CONNELLY-NORTHEY

Waradgerie people  
born Australia 1962

*O'Possum-skin cloak (Hut on Brungle Station)* 2010  
rusted and galvanised corrugated iron, drain pipes  
and fencing wire  
280.0 x 450.0 cm  
Courtesy of the artist © The artist

*Narrbong (String bag / Waradgerie for pouch  
of a marsupial) I–VII* 2010

- 1** rusted mig wire, (white) acrylic paint, rusted  
pressed tin  
82.0 x 31.0 x 14.0 cm
- 2** rusted fencing wire, renderers' rusted mesh wire  
104.0 x 23.0 x 10.0 cm
- 3** rusted fencing wire, burnt roof guttering  
75.5 x 31.0 x 12.0 cm
- 4** rusted saw blade, rusted fly-wire gauze  
117.0 x 34.0 x 11.0 cm
- 5** rusted fencing wire, rusted mesh  
88.0 x 30.0 x 8.0 cm
- 6** rusted fencing wire  
100.0 x 63.0 x 17.5 cm
- 7** dinted galvanised, (white) acrylic paint  
73.5 x 40.0 x 13.5 cm  
Courtesy of the artist © The artist

*Ten canoes* 2010

installation variable, 10 elements:

- 1** burnt corrugated iron 'bark' canoe  
15.0 x 237.0 x 61.0 cm
- 2** galvanised iron 'bark' canoe  
29.0 x 293.0 x 67.0 cm
- 3** (red) acrylic paint, galvanised corrugated iron  
'bark' canoe  
18.0 x 212.0 x 75.0 cm
- 4** galvanised and rusted corrugated iron 'bark' canoe  
17.0 x 184.0 x 62.0 cm
- 5** rusted barb wire 'bark' canoe  
23.0 x 251.0 x 75.0 cm
- 6** rusted ring-lock fencing wire 'bark' canoe  
19.0 x 257.0 x 75.0 cm

- 7** (pink) acrylic paint, galvanised ripple iron canoe  
10.0 x 269.0 x 60.0 cm
- 8** rusted fencing wire canoe  
25.0 x 209.0 x 80.0 cm
- 9** rusted tin 'bark' canoe  
19.0 x 150.0 x 74.0 cm
- 10** rusted and galvanised mixed media 'bark' canoe  
27.0 x 260.0 x 97.0 cm  
Courtesy of the artist © The artist

## John DAVIS

Australia 1936–1999

*Lake Mournpool, one (presence)* 1989  
twigs, calico, bituminous paint, cotton thread, paper  
245.0 x 200.0 x 36.0 cm  
McClelland Gallery+Sculpture Park, Langwarrin  
Purchased 2004. The Fornari Bequest  
© Penelope Davis and Martin Davis

*Riydah installation*

(Commission for the Australian Embassy, Riyadh,  
Saudi Arabia) 1985–86  
twigs, calico, bituminous paint, cotton thread, paper  
installation (size variable)  
McClelland Gallery+Sculpture Park, Langwarrin  
Gift of the Australian Department of Foreign Affairs  
and Trade, Canberra  
© Penelope Davis and Martin Davis

*Collection two* 1993

twigs, calico, bituminous paint, cotton thread  
55.0 X 65.0 cm  
Courtesy of the artist's estate and Arc One Gallery,  
Melbourne  
© Penelope Davis and Martin Davis

*Collection three* 1993

twigs, calico, bituminous paint, cotton thread  
44.0 x 72.0 cm  
Courtesy of the artist's estate and Arc One Gallery,  
Melbourne  
© Penelope Davis and Martin Davis

# LIST OF WORKS

## Russell DRYSDALE

born England 1912, arrived Australia 1923, died 1981

*The crow trap* 1941

oil on fibro-cement panel

40.7 x 60.8 cm

Newcastle Region Art Gallery, New South Wales

Gift of Dr Roland Pope, 1945

© Estate of Russell Drysdale

*Man feeding his dogs* 1941

oil on canvas

51.2 x 61.4 cm

Queensland Art Gallery, Brisbane

Gift of C.F. Viner-Hall 1961

Reproduced with the permission of the Queensland Art Gallery, Brisbane

*Bush fire* 1944

oil and ink on canvas mounted on composition board

62.0 x 77.0 cm

Queensland Art Gallery, Brisbane

Gift of Captain Neil McEacharn, Italy through CL Harden, 1954

Reproduced with the permission of the Queensland Art Gallery, Brisbane

*Golden Gully* 1949

oil and ink on canvas mounted on composition board

66.0 x 101.4 cm

National Gallery of Australia, Canberra

Purchased 1976

© Estate of Russell Drysdale

*Broken mountain* 1950

oil on canvas

66.2 x 102.0 cm

National Gallery of Victoria, Melbourne

Presented through The Art Foundation of Victoria by the National Australia Bank Limited, Honorary Life Benefactor, 1990 © Estate of Russell Drysdale

## Rosalie GASCOIGNE

born New Zealand 1917,

arrived Australia 1943, died 1999

*Inland sea* 1986

weathered painted corrugated iron, wire

39.1 x 325.0 x 355.5 cm (variable) (installation)

National Gallery of Victoria, Melbourne

Purchased 1993

© Rosalie Gascoigne Estate.

Licensed by VISCOPY, Australia

*Vintage* 1990

retro-reflective road signs on plywood

131.0 x 101.0 cm

Gascoigne Family Collection

© Rosalie Gascoigne Estate.

Licensed by VISCOPY, Australia

*Monaro* 1989

synthetic polymer paint on soft drink crates on plywood

131.0 x 457.0 cm

State Art Collection, Art Gallery of Western Australia

Purchased 1989

© Rosalie Gascoigne Estate.

Licensed by VISCOPY, Australia

## Emily Kame KNGWARREYE

Anmatyerre people

Australia c1910–1996

*Ankerr mern–intekw* 1990

synthetic polymer paint on canvas

199.4 x 128.3 cm

National Gallery of Victoria, Melbourne

Purchased from Admission Funds, 1990

© Emily Kame Kngwarreye.

Licensed by VISCOPY, Australia

## LIST OF WORKS

### *Anwerlarr angerr (Big yam)* 1996

synthetic polymer paint on canvas  
401.0 x 245.0 cm (overall)  
National Gallery of Victoria, Melbourne  
Purchased by the National Gallery Women's Association  
to mark the directorship of Dr Timothy Potts, 1998  
© Emily Kame Kngwarreye.  
Licenced by VISCOPY, Australia

### *Kame colour II* 1995

synthetic polymer paint on canvas  
243.5 x 152.5 cm  
Bendigo Art Gallery  
RHS Abbott Bequest Fund 1996  
© Emily Kame Kngwarreye.  
Licenced by VISCOPY, Australia

## **Dorothy NAPANGARDI**

Warlpiri people  
born 1948/1952 Australia

### *Sandhills of Mina Mina* 2000

synthetic polymer paint on canvas  
198.0 x 122.0 cm  
National Gallery of Australia, Canberra  
Purchased 2001  
© Dorothy Napangardi.  
Licensed by VISCOPY, Australia

### *Karntakurlangu Jukurrpa (Belonging to women)* 2000

synthetic polymer paint on canvas  
130.0 x 239.5 cm  
National Gallery of Victoria, Melbourne  
Bequest of Asle Chilton, 2001  
© Dorothy Napangardi.  
Licensed by VISCOPY, Australia

### *Salt* 2006

synthetic polymer paint on canvas  
76.0 x 122.0 cm  
Courtesy of the artist and Fireworks Gallery, Brisbane  
© Dorothy Napangardi.  
Licensed by VISCOPY, Australia

## **Sidney NOLAN**

born Australia 1917, lived and worked in England  
1953–92, died England 1992

### *MacDonnell Ranges* 1949

oil on composition board  
90.1 x 120.3 cm  
Art Gallery of South Australia, Adelaide  
South Australian Government Grant 1952  
Reproduced with the permission of the Art Gallery of  
South Australia, Adelaide

### *Unnamed ridge, Central Australia* 1949

oil and enamel paint on composition board  
91.4 x 122.2 cm  
National Gallery of Victoria, Melbourne  
The Joseph Brown Collection.  
Presented through the NGV Foundation by  
Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004  
Reproduced with the permission of the Sidney Nolan  
Trust / Bridgeman Art Library, London

### *Musgrave Ranges* 1949

oil and enamel paint on composition board  
76.8 x 121.7 cm  
National Gallery of Victoria, Melbourne  
Bequest of Allan R. Henderson, 1956  
Reproduced with the permission of the Sidney Nolan  
Trust / Bridgeman Art Library, London

### *Lagoon* 1950

oil and enamel paint on composition board  
122.0 x 92.3cm  
Private collection, Melbourne  
Reproduced with the permission of the Sidney Nolan  
Trust / Bridgeman Art Library, London

# LIST OF WORKS

## John OLSEN

born Australia 1928, lived in Europe 1956–60,  
England and United States 1965–68

*Journey into the you beaut country no.1* 1961

oil on composition board

152.2 x 121.4 cm

National Gallery of Victoria, Melbourne

Purchased, 1961

Reproduced with the permission of the National  
Gallery of Victoria, Melbourne

*Journey into the you beaut country no. 2* 1961

oil on composition board

185.8 x 124.2 cm

Queensland Art Gallery, Brisbane

Acquired 1961. HC Richards Memorial Prize  
(winning entry)

Reproduced with the permission of the Queensland  
Art Gallery, Brisbane

*Lake Eyre, edge of the void* 2001

oil on canvas

91.0 x 91.0 cm

Private collection, Melbourne

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*Salt Lake* 2003

oil on canvas

121.0 x 107.0 cm

Private collection, Melbourne

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*Nothing is as beautiful as spring* 2005

oil on canvas

122.0 x 152.0 cm

Private collection, Melbourne

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## Lin ONUS

Yorta Yorta people

Australia 1948–1996

*Ginger and my third wife approach the  
roundabout* 1994

synthetic polymer paint on Belgian linen

200.0 x 250.0 cm

Queensland Art Gallery, Brisbane

Purchased 2000. The Queensland Government's  
special Centenary Fund

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*Jimmy's billabong* 1988

synthetic polymer paint on canvas

114.0 x 235.0 cm

National Gallery of Australia, Canberra

Purchased 1988

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*Fish* 1991

synthetic polymer paint on canvas

182.5 x 182.5 cm

National Gallery of Victoria, Melbourne

Presented through the NGV Foundation by Shell  
Australia Limited, Honorary Life Benefactor, 2002

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## Rover THOMAS (Joolama)

Kakatuja/Wangkajunga peoples

Australia 1926/1928–1998

*The burning site* 1990

natural gum and pigments on canvas

90.0 x 180.0 cm

National Gallery of Australia, Canberra

Purchased 1990

© The artist's estate, courtesy of Warmun Art Centre

*Bedford Downs* 1984

earth pigments and natural binders on plywood

91.0 x 101.0 cm

The Janet Holmes à Court Collection, Perth

Purchased 1986

© The artist's estate, courtesy of Warmun Art Centre



## LIST OF WORKS

### *Blancher country* 1987

earth pigments and natural binders on cotton duck

101.0 x 90.0 cm

The Janet Holmes à Court Collection, Perth

Purchased 1988

© The artist's estate, courtesy of Warmun Art Centre

### *Gula Gula (Manking)* 1989

earth pigments and natural binders on canvas

90.2 x 180.5 cm

The Janet Holmes à Court Collection, Perth

Purchased 1989

© The artist's estate, courtesy of Warmun Art Centre

## **Fred WILLIAMS**

born Australia 1927, lived in England 1951–56, died 1982

### *You Yangs (second series)* 1968

oil on canvas

102.0 x 112.0 cm

Courtesy of the Estate of Fred Williams, Melbourne

© The Estate of Fred Williams

### *Lal Lal Falls polyptych* 1977

oil on canvas

polyptych in four panels:

a–106.5 x 96.5 cm; b–96.5 x 86.2 cm;

c–106.5 x 96.2 cm; d–96.2 x 86.0 cm

Courtesy of the Estate of Fred Williams, Melbourne

© The Estate of Fred Williams

### *Boab trees, Kimberley's* 1981

oil on canvas

96.5 x 106.5 cm

Courtesy of the Estate of Fred Williams, Melbourne

© The Estate of Fred Williams

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# ACKNOWLEDGMENTS

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McClelland Gallery+Sculpture Park  
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**Education Resource produced by**  
McClelland Gallery+Sculpture Park

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The development of this exhibition was  
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