



ngv
National
Gallery of
Victoria
NGV Touring
Exhibition

John Lavery

The Irish artist John Lavery lived with his family in Tangiers, Northern Africa, during the European winter months for sixteen years from 1904. He was interested in naturalism and often painted scenes with people as the focus using impressionist techniques.

PEOPLE

In the exhibition: exploring and responding

What is your impression of this painting? Who are the people in the painting and what are they doing? How would you describe the painting style of the artist? How has the artist portrayed another country? Discuss and comment on the clothing, the weather, the animals and the garden plants.

Back at school: creating and making

Set up a group of your friends or your family to create a portrait in a relaxed manner in an enclosed location; for example, your backyard, a corner of your local park or a netball court. The people are to be the focus and the location is the background. Sketch it first and assess your composition. Rearrange your models, varying their heights and positions to achieve a balanced composition. Use painting, drawing or photography to create your postcard portrait. Write a short story about the people in your portrait on the reverse.

John Lavery
Irish 1856–1941, worked in France 1881–
85, Scotland 1885–96,
England 1896–1917
In Morocco c. 1913
oil on canvas
200.0 x 174.7 cm
National Gallery of Victoria,
Melbourne
Felton Bequest, 1915



Herbert Rose

Herbert Rose, the son of a professional photographer, was born in Melbourne and studied art at the National Gallery School and in Paris. He travelled extensively across Europe and North Africa painting crowds, local scenes and architecture. His ability to capture sunlight and the atmosphere was well recognised.

PEOPLE

In the exhibition: exploring and responding

Carefully observe the oil painting and discuss the different types of buildings. Are they all permanent? Where are these people?

Look at the composition of the painting and identify and describe what you see in the foreground, the middle ground and the background. Describe how the artist has used light.

Herbert Rose
Australian 1890–1937
The domed mosque,
Tunis c. 1925
oil on canvas
62.0 x 75.0 cm
National Gallery of Victoria,
Melbourne
Felton Bequest, 1927

Back at school: creating and making

Think about the religious buildings in your community. Are there mosques, churches, temples or synagogues? Sketch these from your memory or try to imagine what they might look like. Observe the actual buildings and compare them with your pre-visit drawings. Select and draw one of these buildings and highlight its distinguishing architectural features, commenting about the style of the building on the reverse of your postcard.



Thomas Sheard

During the nineteenth century British and French artists and travellers explored unfamiliar countries such as North Africa and the Middle East and noted with fascination the vastly different, traditional ways of life of its inhabitants. In this painting British artist Thomas Sheard represents the work of a blacksmith using a very detailed realistic painting style.

PEOPLE

In the exhibition: exploring and responding

Observe the oil painting in detail. What are the men in the foreground doing? What are the people in the background doing? Imagine you are there. What conversations and sounds might you hear?

Thomas Sheard
English 1866–1921
The Arab blacksmith c. 1900
oil on canvas
115.0 x 163.0 cm
Bendigo Art Gallery, Victoria
Purchased, 1903

Back at school: creating and making

Reflect on the work people do in your community. Where are they located? What equipment do they use? What do they wear and what do they produce? Select an interesting example and create a snapshot of this work (with their permission) using photography or drawing. Provide more information on the reverse of your postcard.



Lionel Lindsay

Lionel Lindsay, an Australian artist, was born in Creswick, Victoria, and trained at the National Gallery School in Melbourne. He was recognised as a painter, printmaker, writer and critic.

PLACE

In the exhibition: exploring and responding

What can you observe in this print? Where might this be?

Note the large ceramic pots. What is unusual about their shape?

Discuss the difference between a painting and a print and consider why Lindsay used etching, a printing technique, to create this work of art.

Back at school: creating and making

Find a shop that sells souvenirs or unusual objects, or that displays its goods on the footpath.

What does the shop sell? Sketch the shop and highlight particular objects that you find interesting. Create your postcard and write about the shop on the reverse.

Lionel Lindsay
Australian 1874–1961
Pottery shop, Kairouan 1929
etching and plate-tone
17.5 x 25.0 cm (plate),
28.0 x 39.9 cm (sheet)
Mendelssohn 1987, 473
National Gallery of Victoria,
Melbourne
Felton Bequest, 1938
© National Library of Australia



David Roberts
 Scottish 1796–1864,
 worked in England
 1822–64

Louis Haghe (lithographer)
 Belgian 1806–85,
 emigrated to England 1823

Grand entrance to the temple of Luxor 1848
 plate 38 from *The Holy Land, Syria, Idumea, Arabia, Egypt and Nubia*
 From *Drawings made on the spot* by David Roberts
 R.A., volume 5 published by F. G. Moon, London, 1842–49
 hand-coloured lithograph
 32.8 x 49.0 cm (image),
 38.6 x 53.6 cm (sheet)
 National Gallery of Victoria,
 Melbourne

Presented through The Art Foundation of Victoria by Professor Jenny Zimmer, Member 1997

David Roberts

David Roberts was a Scottish artist who initially trained as a scenic designer and stage painter during the 1820s. As an artist traveller he was interested in other cultures. He was one of the first artists to travel independently to the Middle East and Egypt where he made many drawings and watercolour sketches 'on the spot' during the late 1830s and 1840s.

PLACE

In the exhibition: exploring and responding

What indicates that this is an ancient site? Look carefully at the title, the architecture, the atmosphere and the use of colour for clues. How has the artist depicted depth? Discuss the advantages for the artist drawing on the spot.

Back at school: creating and making

The obelisk, the tall structure in the centre of this colour lithograph, was given by Muhammad Ali, the ruler of Egypt, to Louis-Philippe, the King of France in 1833. Three years later it was erected in the Place de la Concorde where it still stands today – on the spot where the guillotine stood during the French Revolution. Google the Place de la Concorde in Paris and locate the current position of the obelisk. Do you consider this to be an appropriate site for an ancient monument? Identify the significant buildings located in your community, such as the post office, town hall and the library. Are there monuments or plaques on these buildings? Select one of these buildings or places and create sketches on the spot. Develop these into a postcard with information about it on the reverse.



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Tom Roberts

Tom Roberts, the Australian artist who played a key role in the development of Australian Impressionism, travelled to Southern Spain in 1883. He painted images that captured the atmosphere of local places, including the strong light and the dry atmosphere.

PLACE

**In the exhibition: exploring
and responding**

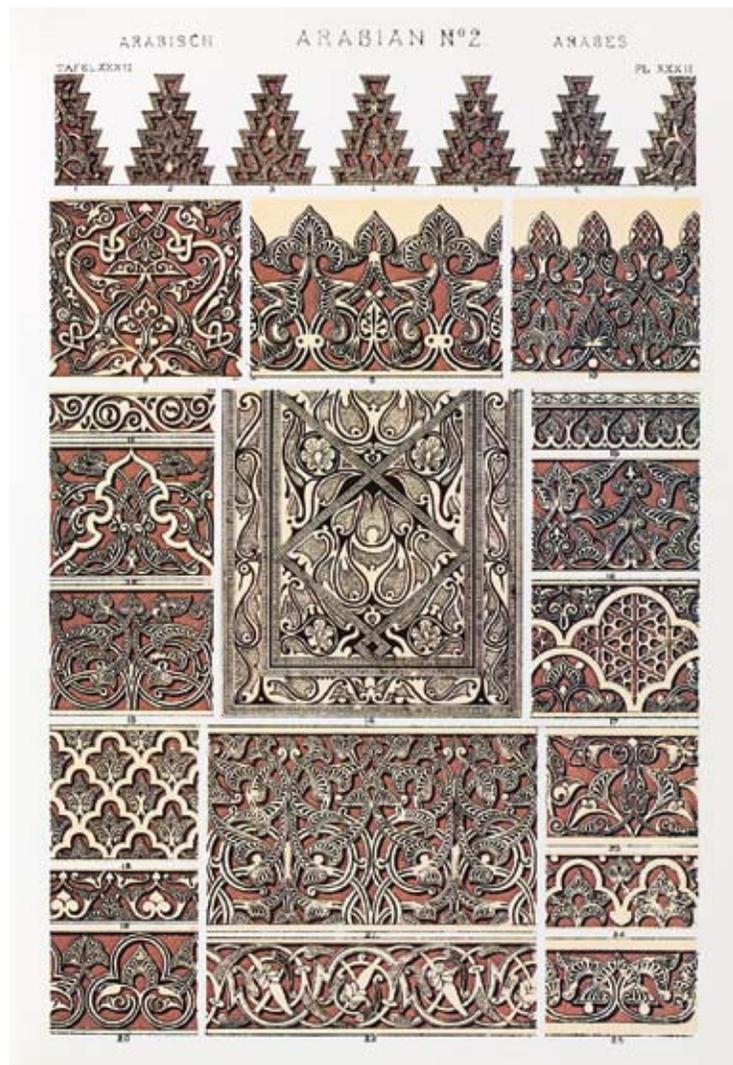
What has captured the interest of the artist in this painting? Discuss.

Look at the composition. What is the focal point of the painting? Comment on the use of colour and pattern in the composition.

**Back at school:
creating and making**

Examine several doorways and doors at school, in your home, at the shops and in your community. Note any differences in shape, decoration and material. Draw a range of these and place them in a grid-like pattern on your postcard, noting their locations on the reverse.

Tom Roberts
English/Australian 1856–1931,
lived throughout Europe 1881–
85, 1903–19
A Moorish doorway 1883
oil on canvas
48.3 x 33.3 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




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Owen Jones

The English architect and designer, Owen Jones, published this book in 1856, which featured designs from Arabia, Turkey and Persia. Originally these designs had religious meaning but were used in Europe purely for their decorative style.

PATTERN

In the exhibition: exploring and responding

Look carefully at these different patterns and discuss where they would have originally been used. What would motivate an architect and designer in 1856 to collect these patterns?

Why is repetition so important to create a pattern? Describe the detail in these patterns.

As a contemporary designer discuss where you could use these patterns today; for example, in carpets, fences or clothing.

Back at school: creating and making

Observe the different patterns in the architecture of your school, your home, the local shops and buildings. Create your own postcard of local designs including a number of patterns from the built environment. Mention the source of these designs on the back of the postcard.

Owen Jones
 English 1809–74
Arabian no. 2 1868
 plate 23 in *The Grammar of Ornament: Illustrated by Examples from Various Styles of Ornament*, published by Bernard Quaritch, London, 1868
 colour lithograph
 29.4 x 20.1 cm (image), 33.7 x 22.5 cm (page)
 State Library of Victoria, Melbourne



Persian

Ceramic tiles, textiles and glassware were imported by collectors, archaeologists and travellers into Europe during the nineteenth century from Egypt and the Middle East. The influence on the European decorative arts was significant as it led to the creation of new designs that included geometric, floral and calligraphic patterns.

PATTERN

In the exhibition: exploring and responding

Wall and floor tiles were extensively used in palaces, public buildings and mosques of the Orient.

Observe this Persian tile carefully and describe the different motifs in its glazed surface. Note the shape of this tile and predict if it was part of a wall or floor mosaic. Where might this tile be used today?

Persian
Tile 14th century
earthenware
20.7 x 20.7 x 1.5 cm
National Gallery of Victoria,
Melbourne
Purchased, 1895

Back at school: creating and making

Investigate how ceramic tiles are used in your home, both internally and externally. Are these tiles plain or decorated? Describe the design style. Design your own ceramic tile, considering its overall shape, and invent your own repetitive pattern. Display your design on a postcard, describing the purpose of your tile on the reverse.



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Philippe-Joseph Brocard

The French designer Philippe-Joseph Brocard was initially a restorer of art objects. After visiting mosques and museums that displayed decorative objects from Arabia he was inspired to imitate these magnificent designs and glazes on glassware. Brocard studied many glassmaking techniques and rediscovered how to apply hard enamel colour, a complex process mastered by Arabian artists.

PATTERN

In the exhibition: exploring and responding

Look at the bands of intricate patterns on this glass jug, describing the basic shapes and identifying the Arabian influences. Who would have owned such a jug and when might it have been used?

Back at school: creating and making

Create a display of glass, ceramic or plastic jugs from your home and photograph them. Compare the age, function, shape, colour and pattern of each jug. Select the most interesting one and sketch it from direct observation. Draw or paint the jug with a contrasting coloured background on your postcard and describe its history on the reverse.

Philippe-Joseph Brocard
French 1831–96
Jug c. 1880
glass (gilt, enamel)
27.4 x 21.2 x 19.1 cm
National Gallery of Victoria,
Melbourne
Presented through The Art
Foundation of Victoria by Sir
Thomas and Lady Travers,
Governors, 1982