**John Constable**  *The leaping horse*  1825
Describe to your partner what is happening in this large oil painting.
In *The leaping horse*, Constable wanted to convey the feel of the wind, the shimmering of light and the sense of being outdoors. He thought that the sky was an important part of a landscape painting because it can set the mood of a scene.
Can you give your partner a weather report about this scene? What is the temperature? Is the wind blowing? Will the clouds produce any rain?

**Johan Christian Dahl**  *Cloud study*  1832
Look at the shapes of the clouds. Do they remind you of anything?
Dahl was interested in the scientific study of clouds and weather. Think about clouds and how they are constantly changing their form and structure. These features make them an interesting subject to paint.
Do you ever lie down in the grass or at the beach and watch the clouds drifting by overhead? See how many different types of clouds you can find in other artist's landscape paintings in the exhibition.

**Caspar David Friedrich**  *Easter morning*  1833
Look at the painting’s title. What season is it in Australia when Easter is celebrated? What season do you think it is in the painting?
Friedrich was a German artist whose Christian beliefs influenced his art. Christians believe that Jesus Christ rose from the dead on Easter Sunday. On the first Easter, three women went to visit Jesus in the tomb, but he had disappeared. Here, three women are walking to a cemetery.
What can you see in this landscape that reflects this rebirth from bitter winter to the bountiful spring? How does the moon affect the atmosphere in this painting?

**Albert Bierstadt**  *Gates of the Yosemite*  c. 1882
What did you notice first when you looked at this landscape?
Bierstadt was born in Germany and grew up in America. These mountains are in California. This image was painted at a time when large numbers of Europeans were going to America to find a better life. America was a new frontier and Bierstadt’s painting celebrates how rich and promising the land was for people.
How does this painting tell us something about this new frontier?
Estimate the distance in kilometres from the foreground to the background of this mountainous landscape.

**Ivan Shishkin**  *A sandy coastline*  1879
What do the tree in the foreground and the threatening sky tell us about the mood of this painting?
Shishkin was a Russian artist who was interested in the drama that nature can create. He paints the dark sky to contrast with the glaring light in the foreground and on the tree trunks.
Find trees that are important features of other paintings in the exhibition and notice how other artists have used them in their compositions.
Eugene von Guérard  *Bush fire between Mt Elephant and Timboon* 1857–59

Many Australians have experienced the devastation of a bushfire. Can you see any people in this landscape? Where would the fire’s hottest point be?

This is a painting of contrasts. On the one hand, there is the destruction of the bushfire, and on the other, the beauty of the smoky, moonlit sky.

Can you work out which way the wind is blowing? What effect do you think this will have on the fire? Is there any chance of rain?

JMW Turner  *Stormy sea with blazing wreck*  c.1835–40

Observe the energy in this image of a wild and stormy sea. Where is the horizon in Turner’s painting?

Turner spent a lot of time sketching and painting the sea. Here, he uses expressive brushstrokes to capture the motion of the sea in a raging storm.

What is the reddish glow on the right-hand side of the painting? Are there any people in the painting? Can you make out any other details?

Jules Bastien-Lepage  *Snow effect, Damvillers*  c.1882

There is not much to see in this landscape, or is there?

Bastien-Lepage has painted a very simple snowy landscape. Initially, we only see the expanse of clouds and snow. When we look carefully, we see how interesting this scene is.

How many shades of white can you identify? Is there any wind? Did you find a road? Where does it lead? How will this landscape change in the months ahead?

Tom Roberts  *Allegro con brio: Bourke Street west*  c.1885–86, reworked 1890

Camille Pissarro  *Boulevard Montmartre, morning, cloudy weather*  1897

Compare the paintings of these famous roads in Melbourne and Paris. They are similar in composition, viewpoint and subject matter. Notice the difference in the naming of these two roads. Do the paintings show us the difference between a street and a boulevard? Discuss the differences between the two paintings.

Tom Roberts and Camille Pissarro were interested in the idea of using the modern city as a subject to help them explore new painting techniques. The artists painted these works from high above the ground. They were looking down from windows in nearby buildings. It is interesting to see what it was like to live in a busy city when these artists were alive.

Which road appears longer? Can you find a dog and a French flag in one of the paintings? Did you notice anything about the direction of the carriages as they travel down each of these famous roads?

Claude Monet  *Haystacks, midday*  1890

Observe the painting for a short time then describe the landscape to your partner with your eyes closed. Take it in turns to do this, then look at the painting for a longer time and discover what you missed on the first look.

Monet was interested in capturing the effects of light in the landscape at a precise moment. He painted a series of haystacks at various times of day and during different seasons.

Can you identify some of the colours that Monet used in this haystack painting? Did you find any colours that you didn’t see initially? Which other paintings in the exhibition include haystacks? Think about how the same subject can be painted in so many different ways.
John Glover  *A view of the artist’s house and garden, in Mills Plains, Van Diemen’s Land*  1835

Look at the plants in this painting. What do you notice about the plants in the foreground compared to those in the background? This is a view of Glover’s house with its cottage garden planted in neat rows. The artist moved to Tasmania from England and planted a garden at his new home. This garden in Australia was similar to the gardens of the English countryside. What sort of day is it? Think about the sky in this picture and what it tells you about the weather.

Caspar David Friedrich  *Two men observing the moon*  1830s

What are the two men looking at? The man on the right in the painting is the artist, and his companion is his student. Notice how the younger man leans on the shoulder of Friedrich. The curve of his back balances the curve of the trunk of the large oak tree on the right-hand side of the painting. What do you think the two men are saying to one another about the scene they are looking at?

Johan Christian Dahl  *Eruption of Vesuvius*  1823

Discuss with your friends one word that you would use to describe this painting of a volcano erupting. Look at how the artist has painted the sky and the water. This painting shows Mount Vesuvius in Italy. Dahl visited this area in the early 1800s when the volcano was very active. He viewed the eruptions from a distance and also climbed up to the rim of the volcano to witness the volcano’s activities more closely. How would you feel if you had to climb up to the rim of a volcano when it was erupting? Discuss how this landscape would look when the volcano was peaceful.

JMW Turner  *Alnwick Castle*  c.1829

Do you recognise this castle? You may have seen it in a recent film about a young wizard! Why do you think this castle was chosen for a film set? Turner was fascinated by castles and included them in many of his paintings of scenes of England. This castle is in northern England and was deserted when Turner painted it. How does the colour blue help Turner create a mood in this landscape? What effect does the moon have on the atmosphere?

Martin Johnson Heade  *Sunlight and shadow, the Newbury Marshes*  c.1871–75

What time of day might you see pink clouds? What do the clouds in this painting tell us about the weather? Heade made about one hundred paintings of the American marshlands during his lifetime. He was interested in weather conditions and how different light changes how a landscape looks. How does the title of this painting help us understand what Heade was trying to achieve? Why do you think the artist included the haystack?
Eugene von Guérard  *Milford Sound, New Zealand*  1877–79
Look closely at this mountainous landscape, and see if you can locate four forms of water.
Von Guerard was impressed when he visited Milford Sound in New Zealand. He arrived at Milford Sound on a steamship and was taken to an island in a rowboat so that he could make drawings of the environment.
Imagine that you have just arrived in Milford Sound by steamship. What would the temperature be? Would you swim in the water? Do you know any books or films that are set in a landscape like this?

Isaac Walter Jenner  *Cape Chudleigh, Coast of Labrador*  1893, reworked 1895
Have you seen another landscape on this worksheet that is similar in colour and atmosphere to this frozen environment?
The subject of Jenner's painting is Sir John Franklin’s doomed expedition to find the Northwest Passage between the Atlantic and Pacific Oceans. The red glow in the middle-left of the painting is a ship on fire behind an iceberg. The penguin-like birds are great auks, which were hunted to extinction in the 1840s – fifty years before the painting was made.
What do you think people thought about this painting when they first saw it back in 1895?

Tom Roberts  *‘Evening, when the quiet east flushes faintly at the sun’s last look’*  1887–88
Imagine that you are wandering through this painting from the foreground to the hills in the distance. What would you notice along the way?
One of the great themes of Australian art during Roberts’s lifetime was the claiming of land for rural activities. Notice how this painting includes patches of bush and cleared land.
How does the long title of the painting encourage us to think more deeply about the artist’s aims?

Georges Seurat  *Lucerne, Saint-Denis*  1885
How much sky has Seurat included in this painting? If you were describing this as a fraction, what portion would the sky be?
The main subject of this painting is the field of lucerne and poppies. Seurat was interested in how each colour in the painting could be affected by the colours around it. Rather than mix his paints beforehand, Seurat painted directly onto the canvas with pure colour. He wanted us to use our eyes to do the paint mixing.
What do you notice about the direction of the brushstrokes in this painting? Look particularly at the field on the distant side of the fence line. When have you seen these flowers used to commemorate a chapter in Australia’s history?

Claude Monet  *Waterloo Bridge*  1899–1901
How many different colours can you see in this landscape? What features of this painting help us identify where it was painted?
Monet visited London in 1899, 1900 and 1901 and painted cityscapes of famous landmarks and the River Thames. He often painted a landscape’s atmosphere at a particular time of day.
What conditions create a scene like the one in the painting? Do you think London was a clean city in those days?