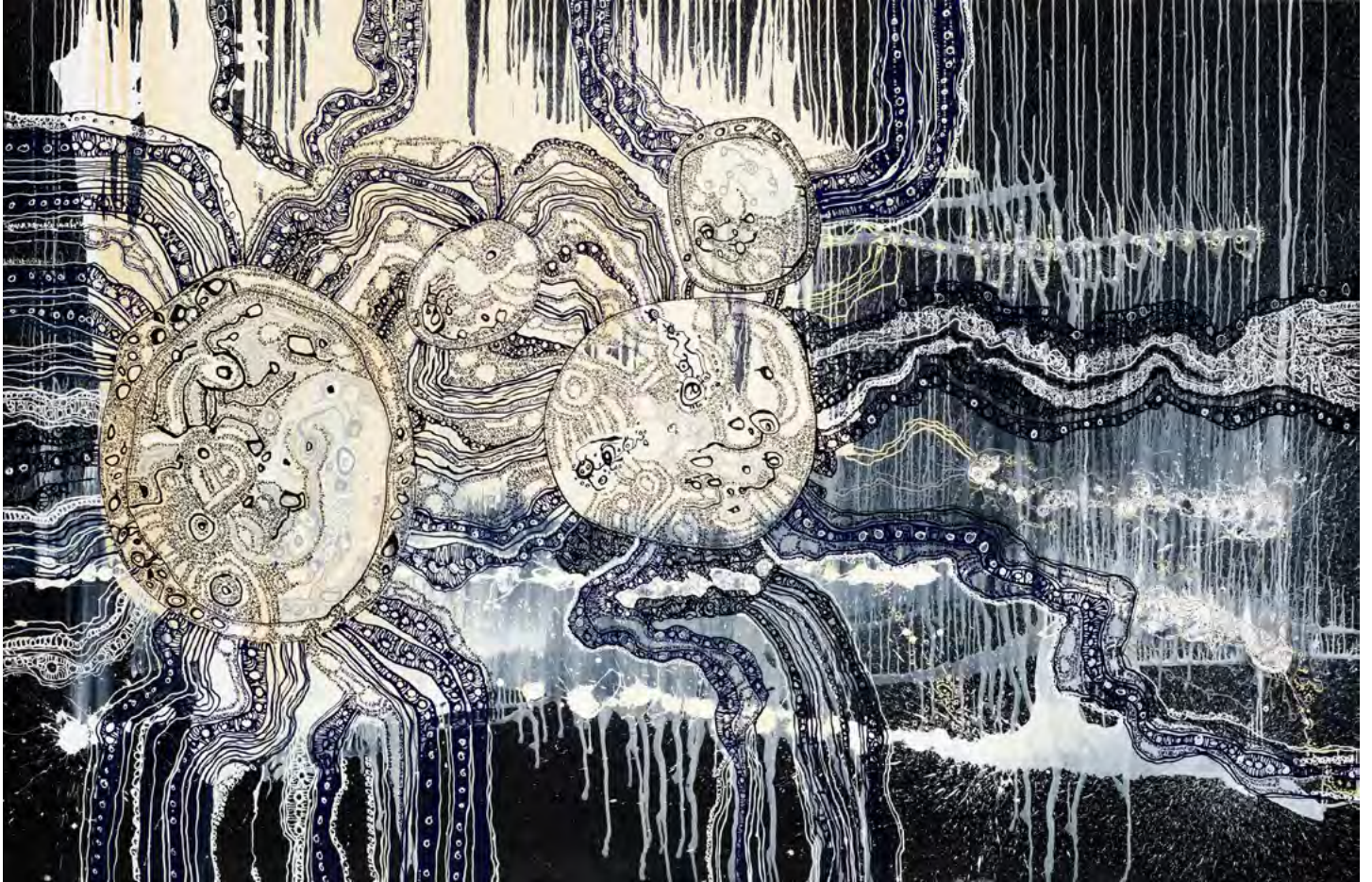


# Wynne Prize 2023

Art  
Gallery  
NSW



# Learning resource

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4	What is the Wynne Prize?
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This learning resource is designed to engage students with the Wynne Prize exhibition and inspire art-making, critical thinking and discussion about landscape painting, including the ways artists depict the world around them. Using a selection of focus artworks from the 2023 exhibition, this resource brings together an analysis of the winning work, supporting information about landscape painting, artwork images, exhibition texts, and curriculum-based strategies for making and responding.

Use this resource in the classroom or in conjunction with a visit to the [Wynne Prize 2023 touring exhibition](#).

K–6 questions and activities encourage students to identify, discuss and experiment with different techniques, media and variations of subject matter within landscape art. These making and responding ideas help students connect the artworks to their own world.

7–12 questions and activities are designed to support student analysis of the artworks using the frames and conceptual framework. These prompts encourage critical thinking about the artists' practices and the relationships between artists, artworks, audiences and the world we live in.



# What is the Wynne Prize?

Established following a bequest by Richard Wynne, the annual Wynne Prize was first awarded in 1897 in honour of the official opening of the Art Gallery of New South Wales at its present site. Judged by the trustees of the Art Gallery, it is awarded to the best landscape painting of Australian scenery or for the best example of figure sculpture by an Australian artist.

The Wynne Prize reflects the diversity of figurative sculptural practice, while the paintings are a dynamic reflection of Australian artists' response to the land, reflecting contemporary aesthetics, environmental and stewardship concerns, and conceptions of Country.

Below are some examples of past winners, from the inaugural winner of the Prize in 1897 to some of the first works by Aboriginal and Torres Strait Islander artists. How do they reflect some of the trends in the Prize's history, or tastes at the time? In what ways do they demonstrate some of the diverse approaches to landscape painting in Australia?

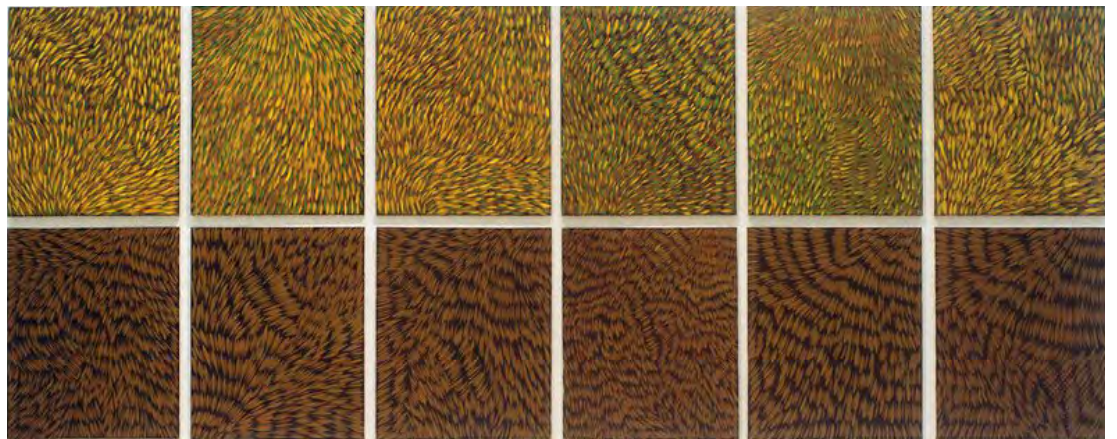






previous: Winner of the inaugural Wynne Prize 1897  
Walter Withers *The storm*  
this page, above: Winner, Wynne Prize 1919  
Eliot Gruner *Spring frost*  
this page, left: Winner, Wynne Prize 1991 and 1992  
Peter Schipperheyn *Maschera Femina*  
this page, right: Winner, Wynne Prize 1998  
Ann Thomson *Yellow sound*





above: Winner, Wynne Prize 2016  
Ken Family Collaborative *Seven Sisters*  
below: Winner, Wynne Prize 1999  
Gloria Tamerre Petyarre *Leaves*



# What is landscape art?

Landscape, landscape art or landscape painting is generally defined in Western art traditions as the depiction of natural scenery in art, whether real, idealised or imagined. The term 'landscape' derives from the Dutch word *landschap*, meaning 'region, tract of land', which was later adapted to 'a picture depicting scenery on land' in the 1500s. Landscape art might include mountains, valleys, fields, the bush, bodies of water, coastlines and, since the 20th century, urban or industrial environments. Flora and fauna, the sky and weather are also typical features. People and man-made structures or objects might also be included, but not as the main subject.

As a genre in art, landscape was an established tradition in Chinese art by the fourth century. In Europe, ancient Greek and Roman civilisations created wall paintings of landscapes and gardens, but it wasn't until the Renaissance period in the 16th century that it became a subject in its own right. In the 17th century it was ranked fourth in the hierarchy of genres established by the French Royal Academy after history painting, portraiture and genre painting. Over time, artistic developments, industrialisation and the now urgent attention to the natural world have expanded the way artists depict landscapes and express the relationships we have to the places we live in. In Australia, the tradition of visually representing the natural world is embedded in the country's history and identity, with artists expressing what is it to be in and of the landscape. The Wynne Prize helps to record some of these stories, places and artistic approaches to Australia's landscapes.

# Key questions

- How would you describe the genre of landscape art?
- What landscapes or natural scenery do you like and why?
- How and why have artistic styles and approaches to landscape painting changed over time?
- What are some of the techniques artists have used to create the illusion of being in a landscape?
- What can a landscape tell us about the artist who created it and the place it depicts?
- What are some of the ways Australian artists have depicted their environments?
- What landscape would you paint and why?



# Analysing the winner

## Zaachariaha Fielding *Inma*

*Inma* by Zaachariaha Fielding – the winner of the 2023 Wynne Prize – depicts the sounds of Mimili, a small community in the eastern part of the Anangu Pitjantjatjara Yankunytjatjara (APY Lands). Fielding says, 'This is a memory that I was able to document which happened in Paralpi. It's a place that's like the Sydney Opera House for the APY Lands! It's where people come to embrace and celebrate children, teaching them how to move and mimic their clan emblem, and, for Mimili, this has always been the maku (witchetty grub).'

Fielding presents Mimili through a childhood lens, recalling observations of inma (song and dance) and movement. Fielding says, 'The atmosphere of this work is full of sound, movement and teaching. All of the communities [are] coming together, shar[ing] their storylines. However, this platform is only for children. This is for the babies and it's about them being taught by the masters, their Elders.'

Fielding literally weaves Pitjantjatjara language into this work, using the teaching between grandchildren and grandparents as a stylistic element to outline and define the artist's view of Country.

[View this artwork in the Wynne Prize past winners and finalists](#)



## K–6 discussion questions

- This painting depicts the artist's memory of inma, a cultural ceremony in which Pitjantjatjara Elders and parents pass down their stories to children through song and dance. Look closely and describe the shapes and colours in this work. What different types of lines do you see, and what direction are they going in? How do you think Fielding has captured dance and movement?

## K–6 activities

- The clan emblem for Mimili, Fielding's small Aboriginal community in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, is the maku (witchetty grub). This painting depicts children learning to move and mimic the maku through inma (song and dance). Choose a favourite animal or pet and think about the way it moves. Create an artwork that captures this movement.
- Fielding, who is an artist and musician, says that the canvas is 'full of sound'. What do you hear in this painting? Divide into three groups and use body percussion to create sounds for the different layers or forms in this image. For the first group, create sounds for the background; for the second, create sounds for the linework; and for the third, create sounds for the circular forms. Try playing it all together. Now listen to the artist singing below, describing to us what the canvas sounds like. How does this change the way you see this painting?



## 7–12 discussion questions

- Compare this painting to artworks in the Art Gallery's collection by other artists from Mimili, South Australia. How do their depictions of Country compare to *Inma*? Observe similarities and differences in technique, colour, scale and style. What stories are shared?
- Fielding says, 'The atmosphere of this work is full of sound, movement and teaching.' What do you think is meant by 'teaching' in this quote? Who is being taught, and why? Describe how teaching between grandchildren and grandparents is a stylistic element in this artwork.

## 7–12 activities

- Fielding compares Mimili, the site that's depicted in *Inma*, to the Opera House – a place where 'people come to embrace and celebrate children'. Think of a time that you've been to a live performance, such as a school concert, or gathered with friends or family to celebrate a special occasion. Who was there? What music was playing? What songs or dance moves did everyone know and share? Create an artwork that captures the feeling of this celebratory moment, and the collective enjoyment of something shared.



# Focus artworks

- Lucy Culliton  
*Bibbenluke, spring*
- Hayley Panangka Coulthard  
*Rama-rama nukanha yia*  
*(My great-great-grandmother's story)*
- Joan Ross  
*Possession – imagine if they'd cared*
- John Olsen  
*The lake recedes*
- Sam Leach  
*Machine-assisted river*
- Guido (Guy) Maestri  
*Wombarra*



**Lucy Culliton**  
***Bibbenluke, spring 2023***

Lucy Culliton lives at Bibbenluke on Ngarigo Country in the Snowy Monaro region of NSW. The subjects of her paintings are never far from her home.

In this painting, we encounter the splendour of her high-country garden in late spring, glimpsing the contrasting textures of the Monaro beyond a dense wall of blooms and fresh foliage.

The garden is a recurring theme for Culliton, as she savours its seasonal changes and the rewards of her nurturing. She says: 'After much appreciated moisture, the garden showed her appreciation by delivering the best flower display I have seen in my 15 years living at Bibbenluke. I spent the spring making paintings of my garden. This painting was made larger in the studio from a *plein air* study I made on a cold November day.'

[View this artwork in the Wynne Prize past works and winners](#)

[See works by the artist in the collection](#)



## K–6 discussion questions

- Imagine standing in this garden and describe how you feel and what you might hear or smell. Examine the qualities of shape, colour, texture, space, pattern and composition in this painting. How do you think these elements contribute to your impressions of being in this garden?
- Culliton lives at Bibbenluke on Ngarigo Country in the Snowy Monaro region of NSW. Find images of this area and research the local flora. Can you spot some of the plant species in this painting? Why do you think Culliton is inspired to paint her garden?

## K–6 activities

- What time of day is it in *Bibbenluke, spring*? As homework, find a place in your backyard or local park and use coloured crayons to draw the same view at early morning, midday and dusk. Compare your drawings and ask a classmate to guess what time of day they each depict.

## 7–12 discussion questions

- Culliton painted a study of her garden *en plein air* and then moved to the studio to create this large-scale version. Consider the different conditions and requirements for painting outdoors to those in the studio. Discuss how these might influence an artist's style. What is gained or lost in each environment?
- Discuss the idea and practice of 'nurturing' in this work. In what ways does Culliton nurture her garden? How might these ideas and practices be applied to the process of art-making?

## 7–12 activities

- Compare *Bibbenluke, spring* to a still life by Culliton in the Art Gallery's collection, *Larkspur 2014*. Both works depict the flowers of Bibbenluke but in different ways – describe the approach in each work. How is human presence or intervention implied in both works?
- Select a particular plant and zoom in to analyse the detail, brushstrokes and application of paint. How would you describe Culliton's technique? Try and identify the species of plant you're looking at, and create your own artistic study of it based on your research and observations. Think about colour, form and perspective. What might a viewer learn about this particular plant species from looking at your study?
- Observe the surface of this painting and write a word list describing the artist's marks, gestures and brushstrokes. Swap your list with a classmate's and create an artwork of your own that you think embodies your friend's descriptors.

**Hayley Panangka Coulthard**  
***Rama-rama nukanha yia***  
***(My great-great-grandmother's story) 2023***

Hayley Panangka Coulthard is among a group of Western Aranda artists known as the Hermannsburg Potters, who are influenced by the painting style of Albert Namatjira (1902–59). Namatjira was a pioneer of the Hermannsburg school of watercolourists at Ntaria/Hermannsburg.

This terracotta pot with a figurative lid tells the story of Coulthard's Pitjantjatjara rama-rama (great-great-grandmother) Florrie. The painted landscape on the pot depicts Mutitjulu, the remote Aboriginal community where Florrie was born. At 18, Florrie ran away from Mutitjulu, because she did not want to marry. Florrie walked a long way, settling in Ntaria, where she eventually married a Western Aranda man. For the lid, Coulthard has sculpted Florrie holding her coolamon, which she used to collect bush foods to eat on her journey.

A two-time Wynne finalist, Coulthard says she did not initially make this work for exhibition, 'but when I finished [it], I wanted to find a way to share Florrie's story for all the Hermannsburg family, so I entered it in the Wynne Prize'.

[View this artwork in the Wynne Prize past works and winners](#)

[See works by the artist in the collection](#)





## K–6 discussion questions

- This terracotta pot depicts Mutitjulu, a remote Aboriginal community in the Northern Territory where the artist's great-great-grandmother Florrie was born. Locate Mutitjulu on a map and research images of the area. What similarities to this place can you see in Coulthard's pot? Look closely at the subject matter, colours, material and forms.
- Coulthard is one of the Hermannsburg Potters, a group of artists whose pottery is known for its unique forms and depiction of distinct Central Australian Country, culture and values. One of the characteristics of Hermannsburg pots is the relationship of the sculptural lid to the painted body. What do you think the relationship between the lid and body are in this work?
- How do you think your response to this artwork and to the story it tells would be different if it was painted on canvas with acrylic paint?

## K–6 activities

- This terracotta pot with a figurative lid tells the story of Coulthard's Pitjantjatjara rama-rama (great-great-grandmother) Florrie. Read about Florrie in the artist's statement above and then research the story of your own great-great grandmother or someone from the past who is important to you. Present their story to your class.
- Using terracotta clay, Coulthard uses hand-coiling and pinch techniques to create her works. Research these techniques and think about the process of making this work and the skills involved. Practice these ceramic techniques with clay or playdough. Which method do you prefer, and why?

## 7–12 discussion questions

- Like Coulthard, many Hermannsburg Potters tell stories connected to their life and family history in their works. Look at these two earlier pots in the Art Gallery's collection: Esther Ngale Kennedy *Marsupial mouse pot 1997* and Judith Pungarta Inkamala *Thepa Mapa 2018*. What do you notice about their approaches compared to Coulthard's? Think about what stories are being shared, and how.

## 7–12 activities

- Observe this work in context with other terracotta pots by Hermannsburg artists in the Art Gallery's collection. What stylistic features unite them? Think about what stories are being told and how Coulthard's story of her great-great-grandmother sits within them. Create your own vessel or container that tells your story. For the design, think about what you want to communicate to your audience about you, your family and the place you live in.



**Joan Ross**

***Possession – imagine if they'd cared 2023***

In this work, Joan Ross wonders 'what Australia would be like if the British colonisers had a caring attitude to both the original occupants and the plants and animals'. Ross paints a couple in 18th-century dress nursing a giant drooping flower – an absurd posture of loving care, incongruous with what she sees as the negligence of white settlers.

The figures are superimposed on an image of Eugene von Guérard's 1863 *Weatherboard Falls*. Today known as Wentworth Falls, in the Blue Mountains, NSW, the site is in an area Ross called home for over 30 years. In her digitally manipulated and hand-painted remake of von Guérard's work, she makes the waterfall a fluoro yellow – a colour that evokes contemporary 'high-vis' and creates an alien appearance in the landscape. The scent of colonisation is still strong, Ross suggests: 'Possession is a perfume of greed.'

[View this artwork in the Wynne Prize past works and winners](#)

[See works by the artist in the collection](#)



## K–6 discussion questions

- Describe what you see in this artwork. How has Ross made the composition of the artwork unique? Write a story about what is happening in this scene.
- Ross wonders 'what Australia would be like if the British colonisers had a caring attitude to both the original occupants and the plants and animals'. What do you think this means? How does the artwork communicate this idea?

## K–6 activities

- Choose a person in this scene. What role do they play in Ross's work? How did they end up in this picture? Write about a day in their life.
- Create an artwork about a topic that is important to you. Be inspired by Ross and include historical and contemporary elements. Consider using more than one technique or medium to enhance your point of view.

## 7–12 discussion questions

- In her practice, Ross quotes colonial, scientific and art-historical references, re-working them with the addition or removal of visual elements to create new meaning. How does this artwork reflect the artist's intention? Discuss how this approach lends itself to postmodern art practice.
- The 'high-vis' fluorescent yellow colour is a feature in Ross's art practice as a metaphor for colonisation. Why has the artist chosen this colour to represent colonisation and contemporary Australia? How does this feature add meaning to the work?
- 'Possession is a perfume of greed,' writes Ross. Think about this quote in the context of Australian history and the story of colonisation. How do you think the meaning and sentiments of this quote are reflected in Ross's work?

## 7–12 activities

- Create an artwork inspired by the title *Possession – imagine if they'd cared*. Consider using a multidisciplinary approach. How does using a variety of mediums enhance the meaning of your work?
- Ross is interested in the natural world and creates art that makes us think about our impact on the environment. Create a body of work informed by your view on the environment around you. Carefully consider visual language, materials and scale, and how these elements add meaning to your work.



**John Olsen**  
***The lake recedes 2023***

The lake recedes is the last major work John Olsen made before his death on 11 April 2023. The painting marks a final return to a subject that never stopped enchanting him.

Olsen first visited Kati Thanda–Lake Eyre, located on Arabana Country in South Australia, in 1974. That year, he encountered the desert basin in full flood, 'boiling with animal, bird and fish life' and shimmering in a 'light beyond our grasping'. In this painting, Olsen's spidery linework and fluid brushstrokes release their energy into a yawning pink firmament, capturing the lake's inevitable process of depletion.

The artist's son Tim Olsen says, 'The work was inspired by photographs and memories of the pervading pink salt which appears in Kati Thanda–Lake Eyre as the water dissipates. It was always a mystery to John how the centre of Australia becomes a living sea – suddenly, a desert becomes a place full of fish and birdlife. Then, as the lake evaporates, the abundance turns into desolation. Kati Thanda–Lake Eyre is a freak of nature, a metaphor for life and death. In all of Australia, it was his spiritual place.'

[View this artwork in the Wynne Prize past works and winners](#)

[See works by the artist in the collection](#)



## K–6 discussion questions

- This painting depicts Kati Thanda–Lake Eyre in South Australia, a place the artist depicted many times over his career. Research this area and find it on a map. What are some of the defining features of Kati Thanda–Lake Eyre? Can you see them referenced in Olsen’s painting?

## K–6 activities

- Does this painting depict a view from above or one from the ground, looking up? How do you know? Imagine what your school playground would look like from a bird’s vantage point, or look it up on Google Earth. Experiment using an aerial or bird’s-eye view perspective and create an artwork that depicts what you see.
- Olsen paints in a way that seems to bring things to life – water currents move, mud flats crack, insects buzz and birds startle from below. Observe the spontaneous lines and different kinds of brushstrokes he’s used in this painting to create this effect. Experiment with similar organic lines to create an artwork. How does it compare to a work created with straight lines?

## 7–12 discussion questions

- In reference to Olsen’s interest in Kati Thanda–Lake Eyre, his son Tim Olsen said that ‘Kati Thanda-Lake Eyre is a freak of nature, a metaphor for life and death’. What does Tim mean by this? What elements in his father’s painting suggest this duality?
- Look at The lake recedes in context with other paintings by John Olsen in the Art Gallery’s collection. Describe the artist’s pictorial language and distinct style of depicting the landscape. Are his paintings abstract or representational? Do you see a progression in style and approach from his earlier works to more recent ones?

## 7–12 activities

- This painting depicts the shoreline of Kati Thanda–Lake Eyre and the pink salt remnants as the water depletes with drought. Observe the way Olsen has depicted this particular body of water, its movement and ecosystem. Select a waterway, whether the harbour or a river or stream close to you, and experiment with different techniques to capture a sense of water and its movement. Try thinning or mixing paints, or using mixed media. Think about how it connects to the shoreline and the defining features of this particular water ecosystem.



**Sam Leach**

***Machine-assisted river* 2023**

*Machine-assisted river* has the hallmarks of a 17th-century Dutch landscape painting – a winding river and a twilight sky contrast with leafy foreground shadows. But this idyll is disquieting; foliage disintegrates into puffs of cloud and the river flows upwards.

Sam Leach's starting point for this work was a machine-learning algorithm known as a generative adversarial network. Leach feeds the algorithm diverse scenic imagery, from Australian bushland to historical paintings, which generates new composite landscapes, based on what was input.

Leach works with the digital flaws and inconsistencies of the outcome to play with how we imaginatively construct and romanticise nature. He explains, 'I am interested in how historical representations of landscape influence our understanding of the world around us and how we often reshape the world to resemble those idealised images.'

[View this artwork in the Wynne Prize past works and winners](#)



## K–6 discussion questions

- Look closely at this painting. Is it based on a real place, or is it imagined? What makes it look strange, and what makes it look familiar? Imagine yourself in this image, floating down the river. What is it like, and where are you going?

## K–6 activities

- Look at the clouds in this painting. Describe the tones and colours, and consider the dramatic effect this has. Go outside and draw clouds from observation. Experiment with colour to create drama. Repeat the process in different weather conditions.

## 7–12 discussion questions

- Compare this artwork to Adam Pynacker's Landscape with enraged ox 1665–70, a Dutch landscape painting in the Art Gallery's collection. How does *Machine-assisted river* emulate hallmarks of 17th-century Dutch landscape painting? Identify similarities in style, composition and technique. By drawing on this artistic tradition, what is Leach communicating to us?
- The starting point for *Machine-assisted river* was an image produced by a machine-learning algorithm known as a generative adversarial network, a prominent AI framework. How does the artist use this technology in this work, and what questions does it raise for the viewer? Consider questions around human relationships to the natural world, or the role of AI in art.

## 7–12 activities

- Imagine a future world and the environments we might live in. What would this painting look like if images of this future environment were fed into the algorithm used to create it? Create an artwork that imagines this scenario. What objects are present, and how might it differ in colour and form? How might your artwork question our perception of an idealised landscape?



**Guido Maestri**  
**Wombarra 2023**

During the COVID lockdowns, Guido Maestri's painting practice took an unusual turn. Unable to travel and paint *en plein air*, Maestri started making landscape dioramas to work from instead. This idea was inspired by the miniature world he shares with his five-year-old son, August.

'Everything August plays with is a tiny version of something life-sized – a vehicle, a rainbow, a mountain. This is how we gain our initial understanding of the world, on a mini and tangible scale,' Maestri says. Although Wombarra is based on an area of coastal rainforest north of Wollongong, on Dharawal Country, Maestri delights in the elements of strangeness that emerge in his painted translations of toy-sized models. 'When painting from these dioramic gardens there is still a kind of naturalistic space or depth to work from. There is also an artificiality that gives the painting an otherworldly feel.

'The building of a landscape fascinates me. You are the creator or gardener. It's not fixed – you can manipulate the 'stage' before you start, or as you go. The painting becomes an idea or a memory, twice removed. And after a while, you disregard the reference, and the painting develops its own life and place,' says Maestri.

[View this artwork in the Wynne Prize past works and winners](#)

[See works by the artist in the collection](#)

## K–6 discussion questions

- Notice how your eyes are led along a path through the middle of the painting from the foreground to the background. Describe the colours and details of this path and the shapes along the way. What do you think these plants would feel like? What time of year do you think it is?

## K–6 activities

- Look at the different types of brushstrokes used in this painting. Notice how some objects are painted in big washy strokes, and others in smaller, more controlled ones. Create a painting that experiments with these different types of brushstrokes and application of paint. Which technique is easier? How does looking at your painting change when looking up close and far away?
- In creating this artwork, Guy Maestri noticed how his five-year-old son played with toys that were mini versions of things in the real world. Collect some of your own toys like this, like a matchbox car or mini objects from a Lego set. Draw one and ask your classmates to guess the original object and its real size.

## 7–12 discussion questions

- Consider this quote by Maestri: ‘The building of a landscape fascinates me. You are the creator or gardener. It’s not fixed – you can manipulate the “stage” before you start, or as you go.’ Discuss the ways in which this painting references the stage, or the theatre. Think about the artist’s process and the artistic style of the work. What part does the artist or viewer play? Compare this process to gardening.

## 7–12 activities

- Observe the techniques Maestri has used to create an illusion of depth in this painting. Describe the treatment of foreground, middle ground and background, and the presence of linear or atmospheric perspective. How is your eye led through this artwork, and why? Create an artwork that purposefully directs the viewer’s gaze in this same way, thinking about your composition and the various methods used to infer depth.
- Maestri’s painting is drawn from a landscape diorama he created using miniature trees and objects used by scale model-makers. Research different kinds of landscape dioramas and create one that captures an outdoor scene that’s familiar to you, either at school or in your backyard. Experiment by using a mix of art materials, scale-model toys, and found or natural objects. How is your diorama the same as the place it depicts, and how it is different? Like Maestri, create an artwork based on your diorama and discuss the ways in which it further transforms the landscape and expresses the way you see it.



# Glossary

## Landscape art terms

### **Atmospheric or aerial perspective**

A method of creating the illusion of depth in an artwork by modulating detail and colour contrast as objects recede from the foreground to the background. To create an effect of looking into the distance, objects in the foreground are detailed and brightly coloured and then fade as they recess to the background, adopting the blue and grey hues of the atmosphere.

### **Background**

A term in visual arts that describes the part of a composition that appears to be furthest from the viewer.

### **Bird's-eye view**

A view or perspective from above or at an elevated distance.

### **Foreground**

A term in visual arts that describes the part of a composition that appears closest to the viewer.

### **Horizon line**

The division line between earth and sky in a picture.

### **Linear perspective**

A method of creating the illusion of depth on a flat surface by converging all parallel lines in a single vanishing point on the composition's horizon line. Objects are rendered increasingly smaller as they near the vanishing point so as to appear further from the viewer.

### **Middle ground**

A term in visual arts that describes the part of a composition between the foreground and background.

### **Panorama**

A continuous narrative scene or landscape painted to conform to a flat or curved background that surrounds the viewer.

### **Picturesque**

An artistic concept developed by British artist William Gilpin in the late 18th century that refers to the idea of discovering the landscape in its natural state. Picturesque landscape paintings depict views that have artistic appeal, but also contain elements of wildness or irregularity.

**Plein air**

A French term for 'open air' that refers to the practice of painting landscape pictures outdoors rather than in the studio, or to describe paintings that convey a strong impression of the open air.

**Repoussoir**

A method used in art to increase the sense of depth in a two-dimensional image by placing a figure or object in the foreground or at the side to direct the viewer's eye into the composition. The term derives from the French word *repousser*, meaning 'to push back'.

**Sublime**

A concept developed by British philosopher Edmund Burke in the mid 18th century to describe art that evokes awe, wonder and terror. A sublime landscape depicts untamed nature and the experience of its overwhelming forces.

**Topographical landscape**

An impression of a landscape that accurately and objectively describes its features rather than one invented for purely aesthetic reasons.

**Vantage point or point of view**

A position from which an object is observed.

**Worm's-eye view**

A view or perspective from below or ground level.

**Zones of recession**

A term that refers to the three categories of distance from the viewer in an image that attempts to represent spatial depth: foreground, middle ground and background.

These definitions are adapted from sources including [britannica.com](http://britannica.com), [The J. Paul Getty Museum curricula and teaching guides](http://The J. Paul Getty Museum curricula and teaching guides) and [Tate art terms](http://Tate art terms).

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South Wales, Jenni Carter

Developed and written by the Art Gallery's  
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