

3

SYLLABUS CONNECTIONS: 2006 ARCHIBALD PRIZE

Framing the Archibald: Discussion questions and activities K–6 and 7–12

- Multiples of self
- Props and accessories
- Chunky versus smooth
- Art about art

Analysing the winner

Years K–6

- Visual Arts and links with key learning areas

Years 7–12

- The Frames
- Conceptual Framework and Practice

Focus works: Discussion questions and activities K–6 and 7–12

- Ben Quilty *Cullen – before and after*
- Craig Ruddy *Self-portrait – INTO THE BOX*
- Jiawei Shen *This is not a photo*

Archibald Prize 06: finalists



MULTIPLES OF SELF

FOCUS QUESTIONS

What is a *multiple* and why are these paintings all multiples?

Look within this collection of paintings and make a list of things that are represented more than once. Do the titles of the works give any clues to the theme of multiples?

3. Danelle Bergstrom *Back to front – Kevin Connor*

Experiment with mirrors and draw yourself from different angles and viewpoints and consider the views your audience will see.

What do the colours reveal about Connor's personality? Where is Connor in the left hand panel? What is he doing and what does it reveal about him?

What do you think might be the relationship between the artist and her subject? What aspects of the painting inform you about this relationship? Read the text panel and compare your initial response to that of the artist.



5. Paul Jackson *Garry McDonald 'All the world's a stage...'*

Look at the shadows in this painting. What is the light source? Explore the effects of shadows and light direction using natural light and then using artificial light.

Consider the way the actor, and his many characters, have been represented in this painting. How do they relate to the theme of multiples? Take turns in sculpting a partner into the same poses and facial features represented in the artwork.

What role does each of these figures play? Why is the large image barefooted? Describe the space in which this work is set. What more does it add to McDonald's story?

Does the title help inform us or do the figures speak for themselves?



14. Weaver Jack *Weaver Jack in Lungarung*

Weaver Jack was born at Lungarung in the Great Sandy Desert. She belongs to Yulparija language group. She has submitted a self-portrait in her country.

This is me, this mine, the whole lot is me, this is me. I've been walking all around. I know him proper way, he is always here, (in her heart), we are same one, my country is me. He long way that way, but he still here. Like many Aboriginal people, Weaver's sense of self comes from her sense of country. Look at this self portrait and find Weaver Jack in her country. Discuss Weaver Jack's method of representing herself. Create your own self-portrait within your special place.

Look at other paintings within the exhibition that includes the subjects within their environments. Discuss how the environment informs the viewer and creates identity.

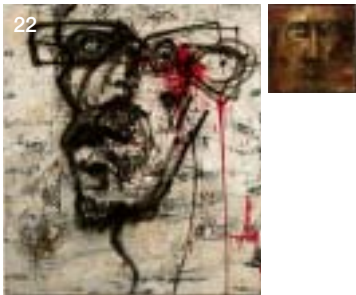


Consider the artist's quote and talk about Indigenous notions of connection to country. Discuss how the process of painting country can continue Indigenous rights and ownership to land.

21. Ben Quilty *Cullen – before and after*

Think about 'before' and 'after'. Work in pairs and look at the lines and shapes on each others face. Do these change when a happy face becomes a sad one? Compare the lines, colours and shapes in the two portraits of Adam Cullen. Discuss the changes between the two and describe how he is feeling.

Think of an activity you have taken part in such as a sporting event or a celebration. Demonstrate to a partner two snapshots of your body, one before your chosen activity and one after, discuss the changes. Relate these to the painting. Are they similar?



22. Craig Ruddy *Self portrait – into the box*

Traditions and conventions often dictate the audiences' response to an artwork. The more conservative audience often want a more realistic portrait. Here Ruddy has given us both. The smaller portrait is reminiscent of a Leonardo da Vinci self-portrait both in terms of style and scale.

Go for a walk with a line in the painting, what shapes, colours, patterns and textures did you find repeated along the way? Draw your own self-portrait without taking your pencil off the paper.

Although these images are self-portraits they represent him differently. How do you respond to each? What clues do they give you about his personality?



34. Huihai Xie *A groom*

Artists often use symbols in their works that tell us details about their subject. What symbol suggests that Dr Liu Yang is a curator of Chinese art at the Art Gallery of New South Wales?

The title of this painting is *A groom*, what is a groom? Why do you think Hui Hai Xie has given his picture this title? What is the artist trying to say with this title?

Describe the colours used by Xie. How has the work challenged Chinese or Australian painting conventions? In what way is this work outside the mainstream? Has the post-modern aspect of this work expressed any humour, irony or wit? Explain.



PROPS AND ACCESSORIES

FOCUS QUESTIONS

Consider the artist as a storyteller. If you were acting out the stories being told in this group of paintings what props and sets would you need?

1. Catherine Abel *Portrait of Julia Leigh*

Can you tell what Julia Leigh does for a living by looking at the props surrounding her in this painting? Why do you think the artist has chosen to include these objects in the composition?

Paint yourself surrounded by objects that reveal your hobbies and interests.

What mood is portrayed in the work by Abel and what painting techniques has she employed to convey this atmosphere? In what way does the composition emphasise the props in this work?

7. Peter Churcher *Bruce, Linde and me on the road to Guadelupe*

Unravel the story behind this painting by telling the tale one step at a time. Does the setting, the subjects or the implements they are holding give you clues to help you decipher the story?

This painting is set in the countryside of Spain. By examining the figures carefully, identify the clues that lead you to find the three Australian tourists, Bruce, Linde and Peter.

What religious signs and symbols can you find in this painting and how do they compare to features of religious practice today?



11. Prudence Flint *Four wheel drive #2*

Prudence Flint likes to portray women absorbed in various tasks in her paintings. Use other words to explain the meaning of absorbed. Look closely at Flint's self-portrait and discuss what she might be absorbed in. Read the text panel and suggest what the floating headrests and the cocoon-like structure of the car symbolise in the painting?

How do the paintings by Prudence Flint and another Archibald finalist Catherine Abel convey 'the female'?

What role do their props play in portraying a feeling of introspection?

There are many connotations associated with four-wheel drive vehicles driven by city drivers. How does Flint view the four-wheel drive in her life?

Using the Structural Frame, compare this work with John Brack's *The car*.



25. Gillie and Marc Schnatter *John and his black dog*

Why do we say that 'dogs are man's best friend'? Look at the size of the dog and the portrait of John Konrads. Why have the artists made their scale large and similar?

The phrase 'black dog' was a term used by Sir Winston Churchill to refer to his depression which accompanied him most of his life. What does this painting reveal about John Konrad and how do the marks on the canvas convey these emotions?

In what ways has the collaboration of a male and female artist helped to explore the depths of Konrad's personality? Is their artmaking practice seamless or do they each bring something individual to the work? Explain.



30. John R Walker *Martin Armiger*

Compare the works of John R. Walker and Michael Zavros. Consider the ways the artists have composed their subjects and applied paint. Look at how Walker suggests movement and Zavros depicts stillness.

Martin Armiger writes music for films. Has the artist used anything in his painting to link the subject and his occupation or is he trying to emphasise something else? Explain your reasons.

What impression does the application of paint and the inclusion of the crutches give you about Martin Armiger? Is this impression an accurate one?

The large void Walker has chosen to include in his composition is also evident in Michael Zavros' painting on the adjacent wall. What role does the void play in these two works? What do Armiger and Zavros have in common?



35. Michael Zafros

'When I wear my earphones I feel disconnected from those around me and it is in this more private space that I always paint.' Michael Zafros 2006

Consider the pose and objects included in this work. How do they suggest the artist is contemplating the beginning of his self portrait? How do you begin an artwork? At what moment do you stop thinking and start making? What inspires you? Create a visual diary based on those moments of inspiration.

Research traditional and contemporary artists that have used a similar composition. Compare the effect to Zafros' self portrait.





CHUNKY VERSUS SMOOTH

FOCUS QUESTIONS

Art making practice can vary quite greatly from artist to artist. Write a brief sentence describing the way in which these 6 artists have applied the paint to their surface. Does the painting style reflect more about the artist or the sitter? In what way does the painting style influence the scale of the work?



4. Kate Beynon *Year of the dog self-portrait*

Kate Beynon says her work is influenced by 'contemporary animation and film, textiles and street fashion styles as well as traditional Chinese art and calligraphy'. Which of these influences can you see in *Year of the dog self-portrait*?

Collect samples of Asian cartoons, posters, packaging and Manga products to look at and discuss in class. Try and find images linked to the year of the Dog. Discuss the styles, colours and images you find. Make a collage of your collection entitled *The Year of the Dog*.



9. Geoffrey Dyer *The abstractionist Graham Fransella*

Study the way paint has been applied. Describe the sort of tools (brushes, palette knife and more) that the artist would have applied paint with. Do the brushstrokes look as if they were made quickly or over a long period of time?

Geoffrey Dyer is predominantly a landscape painter. In what ways is this painting reflective of a landscape?

This work is unusual, as the figure almost appears as a negative and the background a positive.

Fransella, fades and yet emerges from the canvas simultaneously. What techniques has Dyer used when applying his paint to achieve this movement?

How does Dyer's artmaking practice inform us about Fransella as an artist?



24. Jenny Sages *Hossein Valamanesh*

Hossein Valamanesh is a gentle, quietly spoken man whose art works are also quiet, contemplative, spiritual and soulful. He was born in Iran and arrived in Australia more than 30 years ago and has spent a great deal of time living and painting with Indigenous artists from the western desert.

Discuss the idea of a journey in relation to the process of art making.

View this work and read the text panel. Create a word bank to describe the techniques and use of texture.

Exploring the Frames, what approaches has Sages taken in her painting to portray Valamanesh's personality?

Read the text panel. Sages has painted on khadi boards. This aspect not only adds a textural layer to her portrait but also a conceptual layer. Can you unpack these layers? Research some of the work done by both Sages and Valamanesh to enhance your response.



27. Peter Smeeth *Clover Moore with Sheba and Bruno*

This portrait shows Clover Moore, Lord Mayor of Sydney, relaxing at home with her two dogs. According to the artist, the two dogs were very restless. How do you think he overcame this problem in order to create such a close likeness? Experiment with your own drawings of animals and pets and discuss the challenges you face.

In what ways is this work similar to that of the Dutch artist Vermeer? Consider composition and lighting.

Could you draw any conclusions about Smeeth's personality and occupation from his artmaking practice? Explain.

29. Craig Waddell *Portrait of JC*

How does the use of thick, chunky colour make you feel about JC?

Look at the text panel. Who is JC? Why do you think Waddell has painted JC in this way? How does this painting differ from traditional portraits?

Compare *Jim Conway* by Greg Warburton to *Portrait of JC* by Craig Waddell. List the similarities and differences in regard to the application of paint, colour, gaze and composition.



31. Greg Warburton *Jim Conway*

Close your eyes and listen to some blues or jazz music and describe the mood it puts you in. Now view the painting of Jim Conway who is a blues, jazz composer. What mood has Greg Warburton captured in this painting? In what way does the finished work look smooth?

Discuss the artist's technique in composition and the media used to create this work. Try using some the same media to paint or draw while listening to some blues and jazz. What effect did you achieve?

2



ART ABOUT ART

FOCUS QUESTIONS

Each of these 6 artists has chosen a sitter who works in the arts. Find out the careers of each sitter. Four of these artists have used appropriation in their work. Find the four works and identify the source of their appropriation.

Go on a treasure hunt to discover how art movements can influence today's artists.

2. John Beard *Ken Unsworth*

Beard has painted the Australian sculptor Ken Unsworth. One of Unsworth's sculptures in the AGNSW collection is a circle of suspended large river stones supported approximately 1 metre off the floor by steel wires.

Find examples of Ken Unsworth's work on the Gallery's collection web pages: www.artgallery.nsw.gov.au/collection

What parallels can you draw between Unsworth's sculpture and Beard's portrayal of him? Try to look at this work from different vantage points to determine your point of view.

Why has Beard chosen a monochromatic colour scheme and how has he applied his paint?

Do you think it would be challenging for an artist to paint the portrait of another artist? Give reasons for your answer.

10



10. McLean Edwards *Cate Blanchett and family*

Discuss the concept of family. Whose family is depicted in this painting?

Draw your own family group about to go out on an outing and think carefully about where you are going, what you are taking and what you are wearing.

Where is each figure of the family looking? How are they engaging with you, the audience?

What are the figures holding in their hands? Suggest the significance of these objects?

Research other family portraits from different time periods and compare how family relationships are depicted.

16



16. Jasper Knight *Sir Harold Knight KBE DSC*

Knight likes to explore the relationship between the constructed form and the painted surface. Discuss the range of materials and finishes the artist uses and consider the effects in this work. Experiment with paints on different objects and surfaces and create your own multi-media portrait.

Using the Structural Frame, analyse Knight's composition, colour scheme and application of paint and compare them with the work of an artist from the Pop art period.

17. Kerrie Lester *Phillip Noyce – in the picture*

The subject of this painting, Phillip Noyce, is a man who wants to make people aware of injustices in the world through the art form of film-making. Research what films he has made and what messages they give. Discuss these in class. In a group develop a short speech or exposition about something you think of as unfair and how it could be changed.

Interview a grandparent or older person about Speakers Corner held on Sundays in the Domain in Sydney. Experience the Domain when you visit the Art Gallery of New South Wales and visualise Phillip Noyce on his soap box speaking to the crowd. Have a go yourself.

What would you add to this portrait to assist the audience in linking Noyce's career with this representation of him?

Read the text panel. Using the Subjective Frame, analyse Noyce's views on life at this particular moment in time. Is this portrait an image of the past or the present?

17



20. Rodney Pople *Artist and curator, after Gainsborough*

What clue in the portrait's title tells you about the style of this painting?

What can you see in the painting that is modern and surprising, why do you think the artist has included it?

What might be the relationship between Pople and Fenner? In what ways has he recontextualised this image? Take care to look into the background before answering this question.

How does Pople's artmaking practice vary from Gainsborough's?

20



26. Jaiwei Shen *This is not a photo*

Research the Surrealist and Dada art movements. Look particularly at the works of Rene Magritte *This is not a pipe* and *The son of man*. Compare these works with Jaiwei Shen's portrait. Discuss the variety of objects in the painting that seem out of place or unusual. Why do you think the artist has included them?

Think about advances in the technology of the camera and photography and investigate the process of image production from daguerreotype to digital. Which types of photographic techniques are portrayed in this painting?

26



Analysing the winner
Years K–6
Visual Arts and links with key learning areas



MARCUS WILLIS
The Paul Juraszek Monolith (after Marcus Gheeraerts)
oil on linen, 265 x 195 cm

YEARS K–6 VISUAL ARTS

Look closely at the painting. **Imagine** this is a board game, similar to Snakes and ladders. **Photocopy** the painting onto an A3 sheet and colour it. Add your own snakes and ladders to the image and grid the painting into squares and number each one. **Make** your own figures in plasticine to use as game pieces. **Throw** a dice and see who wins.

Create a class portrait. **Photograph** your class in a variety of small groups in the playground undertaking different activities. **Look** at Willis' painting for inspiration. **Print** the images and enlarge. **Collage** these images into a large outline of your school building. **Include** details that make the building unique and add elements of the natural environment.

Find and **collect** an image by each of the following artists: Pieter Brueghel, Hieronymus Bosch, Salvador Dali or Marcus Gheeraerts. **Compare** their style, technique and subject-matter to Marcus Willis' winning portrait.

In pairs use a spotlight or projector to **make** a silhouetted shape of your head by drawing the shadow outline. **Fill** in the inside of your silhouette by **painting** details about yourself such as things you like or dislike, your friends and family and all your favourite things. **Make** a display of your silhouettes with images of the works of Brueghel and Bosch, Gheeraerts, Dali and the portrait by Marcus Willis.

LINKS WITH KEY LEARNING AREAS

MATHS: Count the figures, look to see how many times they are repeated. Do they always follow the same order? Draw arrows over a reproduction to show directions.

DRAMA: **Imagine** you are a traveller who has just arrived in the imaginary world that Marcus Willis has created. In a group **choose** some figures and **pretend** you are the characters in this world. What conversations are you having, what are you busy doing and why? **Write** a speech to go with the characters and act out the story.

ENGLISH: **Develop** a word bank based on the winning portrait and the Archibald Prize. **Include** artist's names, techniques, subjects and its connection the Art Gallery of New South Wales.

HSIE: Who is Paul Juraszek? How does the painting suggest what he does for a living? **Find** other examples of artworks that show people at work.

SCIENCE: Where do you think this painting is set? Does it remind you of anywhere? **Suggest** the climate, season and time of day. What or who might live here? **Look** at the painting for clues.

Analysing the winner: analysis sheet
Years 7–12
The Frames

Subjective Frame

Start by looking at this work from a distant view-point.

Describe the large head. The title of the work has the word *monolith* in it, what does this conjure up in your imagination? If you were asked to guess the age of this large head, what would you say? From what substance does it appear to be made?

What type of a working environment does it remind you of? What man-made elements appear in this work? Describe the natural elements.

Now go close to the work and take your time looking at it.

What do you notice about the figures? Can you work out how many groups of figures exist in the work?

Describe 5 of the various activities in which these figures are involved.

Structural Frame

Wills' portrait is large. How much of the canvas is taken up by the large head? With what colour might he have primed the canvas before he began painting? Which tones of colour would he have applied first? Which would have been the last tones that he added?

Each group of figures has been organised in a specific, almost mini-composition of their own. Yet, Wills has led our eye effectively from one group to the next.

How has this been achieved? What compositional devices has Wills used to allow the narrative quality to flow throughout the work as a whole?

This painting shows evidence of an Old Master palette. In what way does the colour scheme contradict the conventions of today?



MARCUS WILLS The Paul Juraszek Monolith (after Marcus Gheeraerts) oil on linen, 265 x 195 cm

Postmodern Frame

Marcus Gheeraerts the Elder is a 16th Century Flemish engraver who produced an illustration for *Aesop's Fables* called *Allegory of Iconoclasm*. Marcus Wills acknowledges Gheeraerts in his title. Find this engraving and analyse the multiple ways in

which Wills has recontextualised the work into his own painting.

Gheeraerts the Elder produced many sketches and drawings in his time that were commonly copied by groups of artists with whom he worked and developed into engravings. What questions does appropriation raise about authenticity and ownership?

In what ways does this work challenge our conventional definition of portraiture?

How does this work portray an anti-authoritarian approach to religion?

Cultural Frame

The painting appears to be full of religious imagery. List the religious scenes, symbolic animals and man-made religious structures you can find throughout the work. Upon what religious issues might Marcus Wills be commenting?

Read the text panel. What is meant by iconoclasm? Research the meaning of reformation and counter-reformation.

Artists throughout history have often included hidden messages and symbols in their works. He has been particularly influenced by his passion for the computer game *counterstrike*. Can you find the hidden *counterstrike* figure? For further research, you could investigate hidden messages by artists such as Rembrandt, Jan van Eyck, Giotto and Raphael. Wills has stated that his painting also contains hidden symbols.

Analysing the winner Years 7–12 Conceptual framework and Practice

Conceptual Framework

Artists interact with issues and events of their time. Discuss this statement in relation to Marcus Wills' winning portrait.

What role does the media play in the Archibald Prize Competition? Describe the affects the media might now have on Wills' career.

Go to the Art Gallery of New South Wales website www.artgallery.nsw.gov.au and look carefully at the photograph of Marcus Wills taken on the day of the announcement of his win. He is pressed up hard against his painting by the media throng. The Weekend Australian and The Sydney Morning Herald in their March 25/26 issues also published photographs of Wills.

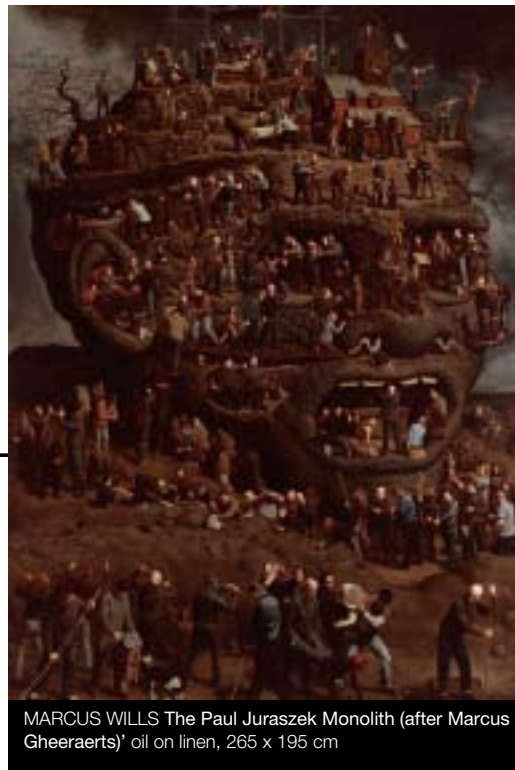
When asked about this, Wills described himself as feeling "very uncomfortable in front of a camera". Wills has, however, painted himself numerous times in his career. What point does this make about the notion of artist as controller versus artist as subject?

Compare the ways in which a male audience might respond to this

painting as opposed to a female one? Explain the possible differing perceptions a younger viewing audience might have compared to an older one? To assist you in answering this question you could observe carefully as people look at this work and even interview them.

This is Marcus Wills' first attempt at entering the Archibald Prize. Can you find out how many other winners were first time entrants? What is the relevance of the Prize in contemporary Australian art practice?

Contemporary audiences are used to very different aesthetic values to those we see in this work. Explore the ways in which Wills has destabilised our sense of aesthetics.



MARCUS WILLS The Paul Juraszek Monolith (after Marcus Gheeraerts)' oil on linen, 265 x 195 cm

Practice

Marcus Wills has stated that he uses numerous types of fine brushes when painting. Some of the brushes are made of natural hair, some synthetic, some round bristled, others square in shape, etc. Why might he need to use so many fine brushes? What affect would it have on his work?

This painting is extremely detailed compared to other portraits in this exhibition. Find two other portraits that may have taken almost as long to paint. Now find two portraits that might have been created in the quickest of time.

The art critic Sebastian Smee in The Weekend Australian (March 25–26) stated 'Portraiture can easily grow stale, but it benefits from being the most direct and humanly interesting of genres: to dilute it in

allegory seems to me to work against it's strengths.' Make an argument for or against this statement.

The Arlife Blog has written 'the painting is so outrageously unfashionable, unique, brave....' Describe elements in Wills' painting and use other works exhibited in this competition that could support this statement.

'...[the work] is so packed with information that it is hard to read, as though Wills has crammed the sculptor's [Juraszek] entire

biography onto one canvas,' writes the art critic John McDonald, SMH (March 25–26). What role can an art critic play in an artist's future?

Research images from the studios of artists such as Rembrandt, Giotto or Cimabue. Historically, how was borrowing of images from other artists viewed at that time?

Focus works
Years K–6 and 7–12
Discussion questions and activities



21. Ben Quilty *Cullen – before and after*

oil on canvas

21. Ben Quilty

Cullen – before and after

oil on canvas

Adam Cullen is an artist who has had more than 200 solo and group exhibitions both here and overseas. His work is held in the collections of all Australian State galleries and in the National Gallery of Australia. He was the representative for Australia at the 25th Biennale de Sao Paulo in Brazil and in 2000 was the winner of the Archibald Prize.

'Adam lives in the Blue Mountains and shoots feral animals to freeze them in his fridge', says Ben Quilty. 'He is 40, drives an FC Holden and is currently un-licensed. This is a portrait of Adam before four vodkas, and after 15.'

Born in Sydney in 1973, Quilty did a Bachelor of Visual Arts (Painting) at Sydney College of the Arts followed by a Bachelor of Visual Communication at the University of Western Sydney, School of Design. He was a finalist in last year's Archibald Prize with a portrait of Beryl Whiteley, mother of the late Brett Whiteley and founder and patron of the Brett Whiteley Travelling Art Scholarship, which Quilty won in 2002. Since then he has worked full-time as an artist. An artistic love affair with the car led to *Torana* in 2003, a solo exhibition focussing on his old white Torana (now in his studio) and *We've gotta get out of this place* at Jan Murphy Gallery, Brisbane in 2005. A new solo exhibition, *Ache* at Grantpirrie, looks at the ecological impact of the car. Quilty has shown in numerous group exhibitions including *Animals as allegory* at Queensland University of Technology Museum, Brisbane in 2006; *Autofetish, the mechanics of desire* at Newcastle Regional Art in 2005 and *Friends and neighbours* at Hawkesbury Regional Gallery in 2005. He was a finalist in the 2004 Archibald and Wynne Prizes.

K-6 Looking and Making

Imagine you are Ben Quilty at work. **Role-play** his technique and **imagine** the gestures and movements used to create this painting. How much paint would you need and what types of tools would you use to apply it?

Experiment with found objects and utensils, totally unrelated to art materials, and apply paint to paper. **Look** at the results and **choose** your favourite one. **Paint** a series of portraits using your chosen tool and **display** the results in class.

Draw an image of yourself and **photocopy** it four times. **Place** together in a series and **paint** over the photocopies. **Paint** each one differently using the following colour schemes: cool, warm, complimentary and harmonious colours. **Discuss** the different effects and choose your favourite to present to the class.

Links to KLAs

ENGLISH: Research articles on this year's Archibald Prize. Write a critique on Quilty's work for a newspaper or magazine. Design the layout of the page.

DRAMA: Create a drama piece about Quilty painting Cullen's, make props and costumes and role play their dialogue.

PD: Discuss feelings and their relationship to body language. Play a game. Have one person act out a feeling using only body language and guess what they are expressing.

SCIENCE AND TECHNOLOGY: Use the internet and find other examples of Ben Quilty's work.

7-12 Framing Questions

Adam Cullen is known as the 'bad boy' of painting. Quilty has applied his oil paint with a trowel; energetically and aggressively bulldozing it across the canvas with apparent spontaneity. Go back into the second room of the Archibald and look at the work from this more distant viewpoint. Analyse what these two portraits are saying about Cullen in terms of Quilty's use of colour, tone, direction and composition. This work's painting quality is reminiscent of other art movements. What are they and can you name specific artists and artworks as examples?

Describe the effect on the overall portrait if one of the panels was removed.

The art critic John McDonald has said the painting is full of 'bravura'. What do you think is meant by this comment?

Look at the AGNSW collection and find the work *Head of a peasant* by Vincent van Gogh and Ann Thomson's *Aurora*. What relationships can you draw between these works and that of Quilty's?

Sebastian Smee in *The Weekend Australian* [March 25-26] says, 'The style is splashy, colourful and virtuosic; the paint is so thick and gloopy you long to push it around with your hands.' Using the Structural Frame analyse the way in which Quilty has managed to convey a sense of solidity in his heads whilst applying his paint using this method.

Ben Quilty says in his text panel, 'Cullen shoots feral animals to freeze them in his fridge'. What might you have added to the portrait to convey this unusual interest of Cullen's?

Focus works
Years K–6 and 7–12
Discussion questions and activities



22. Craig Ruddy Self-portrait – INTO THE BOX

acrylic, oil, spray paint, varnish, graphite and charcoal on board

22. Craig Ruddy

Self-portrait – INTO THE BOX

acrylic, oil, spray paint, varnish, graphite and charcoal on board

Craig Ruddy won the 2004 Archibald Prize with a portrait of Aboriginal actor David Gulpilli, which also won the People's Choice in Sydney and Melbourne. The portrait, another mixed media work, became the subject of a court case when another artist claimed it was not a painting and therefore ineligible for the Archibald.

Of *Self-portrait – INTO THE BOX*, Ruddy says:

Reaction and peaceful observer.

Raw honest expression and conformed expectations.

We all create our own reality and we have choice with every breath we take to change that reality, though we are often controlled by old patterns and expectations of others and ourselves. Why do we expect everything to fit into safe little boxes that are recognisable and therefore accepted?

This portrait is in reaction to winning the prize, and the case that followed.

The piece to the left represents free raw expression. Winning the Archibald in 2004 brought many ups and downs causing many mixed feelings and emotions. My fabric of perception was torn apart leaving an open wound, which I had to look at to grow. Like all wounds once embraced it revealed the red river that flows within us all bringing with it new life.

On your right alongside it travels the timeless observer, the comfort zone and what has been before. At the end there is no definitive and there are no limits.

Born in Sydney in 1968, Ruddy is a self-taught artist. He has diplomas in interior design and graphic design from Randwick College of TAFE and in fashion illustration from East Sydney College of TAFE. He had his first solo show with the Sydney Fringe Festival in 2002 and has had solo exhibitions at Graphis Gallery, Sydney, in 2003 and 2004. He has participated in several group shows including the 2003 Salon des Refusés at the SH Ervin Gallery, Sydney.

K-6 Looking and Making

Look at Craig Ruddy's self-portrait. Discuss the work's title *Self-portrait – into the box*. **Make** a portrait from memory using three different implements such as textas, pens or pencils, held together with an elastic band. **Draw** using only one continuous line without taking your pencil off the page. On A4 sized paper, **paint** your own self-portrait and restrict your palette to the same few colours Ruddy has used. When this is dry place an overhead transparency over your painting and **trace** an outline of your facial features using a black permanent marker and thick and thin lines, **mount** together, one on top of the other and **frame**. **Make** a class display and **discuss** the different effects achieved.

Links to KLAs:

MATHS: Look at thick and thin lines their length, direction and shape in Ruddy's paintings. Consider different times and speeds in the production of each artwork.

ENGLISH: What is a portrait? Explore a collection of artworks in library books, on gallery websites or the finalists in this year's Archibald Prize. Discuss the concept of portrait and self-portrait and make word banks of visual language connected with these themes. Use them in a description of yourself to paint a picture in words.

ABORIGINAL EDUCATION: Ruddy's previous 2004 Archibald prize winning portrait was called *David Gulpilli – two worlds*. What do you think is the meaning of this title? How does it relate to Gulpilli's public and private life?

ENVIRONMENTAL: Look at Ruddy's 2006 entry and discuss society's attitude to graffiti and its effect on our environment. Debate in class – 'graffiti is art'.

7-12 Framing Questions

Conventional definitions of the terms painting and drawing have altered with contemporary art practice. What do you think might have been the conventional definition of drawing? What might have been the conventional definition of painting? How would you define these expressive forms in 2006?

Ruddy has submitted one work consisting of two panels. Analyse the processes Ruddy would have undergone to create each panel? What type of tools and materials would have been used to make these marks? By juxtaposing these two styles, what comment is Ruddy making?

Which art styles have been appropriated in this work? Find works in the Gallery's collection by Richard Deacon, John Olsen, Dick Watkins and Nym Bunduk & Kevin Bunduk. What do these works have in common with Ruddy's large panel?

Find a work by the artist Basquiat. Investigate the way in which the world he lived in influenced his artmaking practice. Can you draw comparisons between Basquiat and Ruddy's practice in terms of the Subjective and Structural Frames?

Focus works
Years K–6 and 7–12
Discussion questions and activities



26. Jiawei Shen *This is not a photo*
oil on canvas

26. Jiawei Shen

This is not a photo

oil on canvas

This is not a photo is a portrait of Greg Weight, one of Australia's leading photographers. Weight was an original member of the artist group known as The Yellow House, which used a house in Macleay Street, Sydney as an avant garde venue in 1970–71. Weight's early photos record interior scenes from the famous venue. 'Greg's photographic career, The Yellow House's history, and the wall painting in The Yellow House, which is a copy of Magritte's masterpiece *This is not a pipe*... are all elements which inspired me in making this portrait,' says Jiawei Shen.

On the right panel, there is a mock daguerreotype (the earliest form of photograph from the 1830s and 40s). A daguerreotype image should be shown as a mirror image but this suggests Greg taking a self-portrait using a mirror so the image becomes normal. We see Greg using a modern camera in the Magritte room of the 1970s Yellow House to get a 1840s Daguerreotype photo. On the left panel, which is shown as the image through Greg's camera lens, everything is upside down. Magritte's sky painting on the ground is now on top so the upside down body looks more surreal. This work uses Magritte's masterpiece, the famous pipe, to make an affectionate joke about modern art itself.

Since photography was born in 1830s, people have constantly talked about the death of realistic painting. You could take the point of view that modern art is a positive response to photography's challenge. But we are still painting, even still painting realistic portraits, and focusing on the Archibald Prize. So this is not a photo. This is just a real painting.

Born in Shanghai in 1948, Shen was a well-known artist in China where he won the National Art Exhibition Prize five times. He immigrated to Australia in 1989. This is his 11th time as an Archibald finalist. In 1995 he won the Mary MacKillop Art Award and received a medal from Pope John Paul II. He was commissioned by the Australian Government to paint an official portrait of Crown Princess Mary of Denmark. Other portrait commissions include Lord Mayor Melbourne John So, Tom Hughes QC and Lord Mayor of Sydney Lucy Turnbull. Shen's work is held in many collections including the National Portrait Gallery of Australia and the National Art Museum of China.

K-6 Looking and Making

Greg Weight, the subject of this painting, is a professional photographer. Discuss why Jiawei Shen has portrayed him in this way and titled the painting *This is not a photo*. Investigate how a traditional or 35 millimetre camera works in capturing an image. Does this painting demonstrate how photography works? Discuss.

Explore the concept of upside down/right way up. Make a drawing of a partner and photocopy it and then turn it into an upside down/right way picture.

Research Surrealism and the artist Rene Magritte and compare his work to Jiawei Shen's painting. Create a surreal self-portrait using collage. Cut and paste images from magazines around your self-portrait to create a dreamlike quality similar to Magritte's paintings.

Links to KLAs

ENGLISH: Identify and name objects in the painting. Write a poem about Jiawei Shen's painting *This is not a photo*. Include some of the objects you identified in your poem.

MATHS: Look at the use of perspective and space in this painting. Create a grid over a reproduction of this work and trace the perspective lines to the vanishing point.

SCIENCE AND TECHNOLOGY: Investigate the way digital cameras capture images. Discuss the impact of advances in digital technology in your world.

7-12 Framing Questions

The Yellow House was a studio in Kings Cross which began in 1970 and continued until 1973. The artists working in the house were Greg Weight (the subject of this painting), George Gittoes, Brett Whiteley, Justin O'Brien, Peter Kingston, Tim Lewis and Martin Sharp just to name a few. The House was open 24 hours a day and had thousands of visitors. It was a unique, multi-media space and art environment in which each room was painted as an entire artwork. Martin Sharp painted the pipe wall and Tim Lewis the cloud floor. Who was the artist they recontextualised on the walls and floor of their studio?

Why has Weight been painted in the act of taking a photo? What is the reasoning behind him being painted twice? What kind of camera is Weight using? Why do the two panels vary in colour? What is the significance of the circular space in the centre of each canvas?

How has Shen applied the paint to the right hand canvas?
Suggest why the canvases are placed on different levels?

What do you notice about the writing on the left canvas? Name two examples in the artworld where you might have experienced this writing.

Read the text panel and research the role Greg Weight has played in Australian art.

What post-modern qualities has Shen brought to this work?

Archibald Prize 06: finalists

1	Catherine ABEL	Portrait of Julia Leigh
2	John BEARD	Ken Unsworth
3	Danelle BERGSTROM	Back to front – Kevin Connor
4	Kate BEYNON	Year of the dog self-portrait
5	Tom CARMENT	Professor Muecke
6	Jun CHEN	Joe Furlonger
7	Peter CHURCHER	Bruce, Linde and me on the road to Guadelupe
8	Adam CULLEN	Edmund
9	Geoffrey DYER	The abstractionist Graham Fransella
10	McLean EDWARDS	Cate Blanchett and family
11	Prudence FLINT	Four wheel drive #2
12	Robert HANNAFORD	Tim Flannery
13	Nicholas HARDING	Robert Drewe (in the swell) 2006
14	Weaver JACK	Weaver Jack in Lungarung
15	Paul JACKSON	Garry McDonald 'All the world's a stage...'
16	Jasper KNIGHT	Sir Harold Knight KBE DSC
17	Kerrie LESTER	Phillip Noyce – in the picture
18	Paul NEWTON	Portrait of Pat Corrigan
19	Josonia PALAITIS	Justice Michael Kirby
20	Rodney POPLE	Artist and curator, after Gainsborough
21	Ben QUILTY	Cullen – before and after
22	Craig RUDDY	Self-portrait – INTO THE BOX
23	Paul RYAN	Nicholas in Nowra
24	Jenny SAGES	Hossein Valamanesh
25	Gillie & Marc SCHATTNER	John and his black dog
26	Jiawei SHEN	This is not a photo
27	Peter SMEETH	Clover Moore with Sheba and Bruno
28	Kathleen VAFIADIS	Julia
29	Craig WADDELL	Portrait of JC
30	John R WALKER	Martin Armiger
31	Greg WARBURTON	Jim Conway
32	Marcus WILLS	The Paul Juraszek Monolith (after Marcus Gheeraerts)
33	Bin XIE	Bright smile
34	Huihai XIE	A groom
35	Michael ZAVROS	Michael Zavros can't paint/ the wind is whistling through the house