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SYLLABUS CONNECTIONS: 2007 ARCHIBALD PRIZE

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

- Del Kathryn Barton *Vasili Kaliman and contained familiar together within the Dreaming*
- Sam Leach *A bird flies past Jeff Kennett*
- Lewis Miller *Allan, Matisse and me*

Archibald Prize 07: finalists

Note: Unless otherwise cited background information and artists quotes are taken from the Archibald Prize exhibition wall texts, AGNSW 2007

UP CLOSE AND PERSONAL

FOCUS QUESTIONS

The following six portraits show not only a physical representation of the subjects but other dimensions of their being. What aspects of the sitters' personality have been conveyed?

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17. Robert Hannaford *Tubes*

Have you ever had something that you really enjoyed doing and had to stop doing it for some reason? How did you feel when you could return to it? Robert Hannaford experienced this after being ill with his painting.

Why has Hannaford chosen this perspective from which to paint this portrait?

Hannaford has chosen to include a pipe in the back of his painting. What is this pipe and what do you think it symbolises? What does the colour scheme reveal about Hannaford's personal journey?

23. Sam Leach *A bird flies past Jeff Kennett*

This tiny painting is reminiscent of a 17th century Dutch still-life painting.

How does the small scale of this work change the way you view it? In the exhibition, stand back and watch the way other visitors view the work.

Jeff Kennett is the former premier of Victoria and a patron of Beyond Blue, a support group set up for sufferers of depression. The bird in the painting appears to be a type of canary. What were canaries used for and how might this relate to Kennett? What symbolism does a canary have?

Why do you think Sam Leach has coated his painting with a thick resin?

Research 17th century Dutch artists. Analyse the conceptual and material practice of these artists and compare them with Sam Leach's work.

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29. Michael Mucci *The power and the passion*

Peter Garrett was the lead singer of a band called Midnight Oil and is now a Member of Parliament. Many of the lyrics of his songs show his strong views on issues such as the environment.

Discuss your response to this work. The artist describes Peter Garrett as a man 'prepared to stand up for what he believes', not just a rebel but someone fighting for a good cause. Do the background colours and pose give you clues to this? Make a list of words to describe the sky and the pose.

What role does scale play in this work? Where are we as the audience compared to the figure? What compositional devices has Mucci used to convey Peter Garrett's strength and passion?

Find out about the songs of the Australian band Midnight Oil; think about the title of this work. Listen to some of the lyrics and compare these to the political policies of Peter Garrett (now Minister for the Environment, Climate Change, Heritage and the Arts). Discuss the roles an individual can take on to bring about change. How could you bring about change for something you consider important?

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34. Rodney Pople *Stone cold sober (self portrait)*

Pople has used appropriation in this painting. The composition is based on a work in the Gallery's permanent collection, a photograph by Yves Klein entitled *Leap into the void*.

What aspects of Klein's photograph has Pople altered and why? How does Pople use humour or parody in his work? What is he telling us about himself?

How does the artist use humour? What fantastic stories can you make up about what is happening in this picture? Explore the idea of fantasy or dreams in this painting.

What do you think he would like to do for fun (fly, bungee jump)?

Analyse the painting techniques Pople has employed which have enabled him to emphasise other aspects of his personality?

Find the work Pople entered into the Archibald Prize in 2006. What similarities does this work have with his current entry?

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35. Paul Ryan *Fink on the phone*

Margaret Fink is one of Australia's most famous film and television producers. She has produced such diverse films as *My Brilliant Career* and most recently, *Candy*.

'A picture that changes'. Explore this notion by viewing the painting close up and then at a distance. Take special note of Margaret Fink's eyes. Think about Fink's personality.

How does Fink's personality change as you alter your viewpoint?

How does the use of paint add to the feeling this painting gives you about Margaret Fink? Discuss the role composition and colour scheme play in portraying layers of Fink's personality.

Imagine you know Ryan personally and you watched him paint this portrait. Now imagine you are a narrator for a film on the life of Ryan. How would you describe his art making practice?

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36. Jenny Sages *Irina Baranova (handing on the baton)*

Here are two ballerinas. One is old, famous and no longer dances, while the other is young and in the prime of her career. What happens in a ballet rehearsal? What would their conversations be about? Reflect on the relationship between the old and young women. Invent speech bubbles.

The artist Jenny Sages and the ballerina, Irina Baronova, both have Russian connections. Sages says when she listens to Baronova speak to her she hears 'mother's voice'. What information do our elders pass on to us and how is this reflected in the title of the painting?

Explore the Ballet Russes de Monte Carlo. Consider dance as a creative art form that cannot be written down or recorded on paper. Experiment with body language in dance to tell a story or pass on a message.

Although the figure in the foreground is turning away from us and has been severely cropped, Sages has still managed to portray the essence of this young dancer. Explain how she has achieved this.

What role does colour play?

MAKE YOUR MARK

FOCUS QUESTIONS

The art-making practices of the following five artists vary greatly. Write a list of the media used by each of these artists.



8. Kevin Connor *Portrait of a quiet man, Robert Eadie, painter*

Look at the two panels of this painting. Discuss the similarities and differences. What media has Kevin Connor used to create this work? Connor appears to divide his composition in two. What might he be suggesting by using this device?

The artist says 'Drawing is the basis of everything... I could happily take my sketchbook and draw for the rest of my life and show nobody.' Discuss this artist's attitude toward his work. Think about the reasons why he would enter a painting into the Archibald Prize.

Use the following words to write a paragraph describing the types of marks used by Connor – energetic, lyrical, spontaneous, sparse, rapid, contour, sketchy, spiralling, aggressive, suggestive, intentional, accidental.

The Art Gallery of New South Wales held an exhibition in 2006 of Kevin Connor's sketchbooks and drawings. Search the Gallery's website and find two quotes from Connor about the art of drawing.



9. Sam Cranstoun *Peter*

Sam Cranstoun is the youngest finalist in this year's Archibald Prize at the age of 19.

Do you feel Cranstoun has successfully portrayed his feelings for his father?

Examine the marks Cranstoun has made on his paper. Sam Cranstoun employs minute detail in his work. What media and techniques has he used to achieve this in the painting of his father, Peter? What can we tell about Peter's character through this work?

Many of the finalists in the Archibald have devoted their life to art and have been entering the competition for many years. This artist, Sam Cranstoun, is 19 years old, recently finished school and only began painting six months ago. Role-play a conversation between an older finalist and a younger one.

What colour paper has Cranstoun chosen as his background? Describe the contrasting marks he makes to convey the volume of the head and facial features with those he has used for the T-shirt and shadow.



12. Carmen Di Napoli *Go for it*

Morris Iemma is the Premier of NSW. Carmen di Napoli has placed this politician in his office in Parliament House. The artist and subject in this painting share a common cultural background with connections to Southern Italy.

How has Carmen Di Napoli represented Mr Iemma? Describe the personality that emerges from this painting.

Carmen Di Napoli is a mixed media artist who has used a digital image fused with oil paint for this portrait of the NSW Premier. Think about the process she would have used to complete this work.

Explore the idea of a digital print as an art form.

During the 17th century it is believed that Dutch artists such as Vermeer used the camera obscura to assist them in their artmaking practice. Do you believe the use of technology has a role to play in the visual arts? Why? Why not?

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19. Cherry Hood *Ben Quilty*

Cherry Hood has painted fellow artist Ben Quilty who has himself been a finalist in the Archibald Prize three times.

What media do you think Cherry Hood has used in this painting? Consider a rapid or a slow method of working to create a painting. Can you see where this artist has worked rapidly and slowly? Do some parts look unfinished? Why do you think the artist has developed this style?

Describe the physical movements Hood would have used to make these marks. How would her body move across the canvas?

Write three sentences to describe how you expect a painting by Ben Quilty to look?

Research the work of Ben Quilty. How does his style contrast with Cherry Hood's?

Experiment with watercolours on different surfaces, painting vertically rather than flat on a table. How does the angle of the support affect your painting?

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39. Ian Waldron *Imants Tillers*

Ian Waldron is an Indigenous artist who comes from the Gulf of Carpentaria and has a strong connection with his country. Imants Tillers is an Australian contemporary artist who now lives and works in Cooma, NSW.

Create your own self-portrait by building a collage of road maps of your area and layering an image of yourself over it. Consider your choice of colour scheme and symbols.

Research the work of Imants Tillers. Describe the style Ian Waldron has used. Waldron has ironically appropriated Tillers art making practice. How does this impact upon the work?

Look at how the face has been created. How do you think the artist has made these marks and why is there such a contrast in style to the rest of the subject's body? Write a paragraph comparing the treatment of the marks on the face with those on the landscape and the body.

Explore the text used on the panels of this painting. Are there names you recognise? Can you find them on a map of Australia? Where do they come from? Is Ian Waldron's choice of this colour important in telling you about the subject?

THE ART OF COLLECTING

FOCUS QUESTIONS

Look at the following five artworks and examine the type of collections these artists have decided to include in their paintings. How do these collections inform us about the sitter? Do they tell a story? Paint a picture revealing your hobbies or interests.



11. Lucy Culliton *Self with subject (domestic science)*

Lucy Culliton lives in the country town of Hartley near Lithgow. She loves attending country shows that are full of hand-made items such as jams, cakes, clothes and toys.

Have you ever seen a collection like this before? Where was it? How do we know the items are hand-knitted? Write an article reviewing the collection and the display.

Who owns this collection? Is it the artist? Is there something you are passionate about? Consider ways you could highlight your interests.

The artist says she decided to make a self-portrait after painting so many dolls' faces. She used 'so much flesh coloured paint and so many faces that I was on a roll'. Try mixing your own skin colour and paint a self-portrait.



22. Zai Kuang *Sarah and the doll*

Zai Kuang says he 'likes to draw and paint figures and objects he knows well because they are familiar.' What objects would you like to paint?

Compare your feelings about a favourite toy. Can you imagine life without toys? Select your favourite toy. Place the toy in a surrounding which you wish to draw. Develop a series of mixed media sketches.

This work appears to have a collection of just one doll. Describe the relationship this child has to her collection. Imagine you are the subject, Sarah. How do you feel posing for your portrait?

Does this work give you a sense of tranquillity? How does the use of shadows affect how you feel about the painting?

Look up the conditions of entry for the Archibald Prize and find the exact word that enabled this painting to be included.



27. Alexander McKenzie *McLean Edwards*

The artist, Alexander McKenzie, has painted his friend, a person he has admired for many years. Do you have a friend or significant person in your life that you could describe? Do they have a collection or special place that communicates something about their personality? What is unique about them?



The subject of this painting, McLean Edwards, has been said to work in 'studio chaos'. Look at the objects in this painting. What items are for making art? Identify the items you think reveal elements of the artist's personality.

Could the objects painted by McKenzie around McLean be regarded as a collection? How would you describe this collection?

Examine the brush strokes used by McKenzie. What do they inform us about McLean, his occupation and his lifestyle?



28. Lewis Miller *Allan, Matisse and me*

Lewis Miller has painted a portrait of his former art teacher, Allan Mitelman.

The work is not only a portrait but also a still life. What objects has Miller included in his still life? What is their significance? How does this collection go together?

40. Xu Wang *John Yu and George Soutter*

John Yu and George Soutter are both highly accomplished paediatric physicians who have contributed enormously to medicine in Australia. Their collection of Asian art has become part of their domestic environment.

List the collection of objects you can see. What does the collection tell you about the interests these men have? Do you think their collection is derived from a genuine interest and is not purely decorative? What clues are there to show this? Does the collection reflect any significant culture?

John Yu emigrated from China to Australia when he was a young boy. Discuss what it would be like to move from Australia to a different place. Would you have collections around your house to remind you of your birth country? Make a list and draw the things that would be in your collection.

Xu Wang has used a specific colour scheme. Describe his palette and suggest reasons for this choice. Describe the atmosphere Xu Wang has created in this painting and analyse how he has achieved it.

PIECES OF THE PUZZLE

FOCUS QUESTIONS

Solve the puzzle. Look at the elements and objects in the paintings to unlock their stories.



2. Del Kathryn Barton *Vasili Kaliman and contained familiar within the dreaming*

Del Kathryn Barton has painted her art dealer who she says has a great interest in Aboriginal art.

What part of Barton's work suggests Kaliman's connection with the Aboriginal concept of spirit and place?

What might the owl represent? Select an animal or bird to represent yourself. Research the animal or bird of your choice and develop a series of drawings.

Where might you find this type of vegetation and what does it symbolise? Debate why the artist has included vegetation in the composition.

5. Adam Chang *Brian, the dog and the doorway*

Chang has portrayed Brian Sherman in a philosophical manner.

Consider Adam Chang's quote of an ancient Chinese saying 'one door is one world, one door is one life'. Suggest why the artist have painted empty rooms and doorways in the picture?



Brian Sherman is an important worker for the organisation 'Voiceless', a friend for animals. By looking at Brian and his dog imagine how he feels about animals. What questions would you ask Brian about animal rights?

Chang has depicted a man, a dog, a dark empty room, a door and a stream of light. What might all these elements symbolise?

At first glance, how would you describe the colour scheme? Now take your time and closely examine the colours. Write a list of the colours on this artist's palette. Was your first glance accurate?

Compare the dog in this painting to the ones in the work by McLean Edwards. What are the relationships between the dogs and their owners?



13. McLean Edwards *Martin Browne*

What can you see in this painting? Is this just a painting of a man and his dogs or more? Explore the artist's use of line, shadows and colour? Where are they and what time of day is it?

How does the setting make you feel? What is happening in this painting? Is there danger? Is Martin Browne protecting the dogs or are they protecting him? Are they just off for a daily walk or have they been woken up suddenly in the middle of the night?

This painting of the art dealer Martin Browne has an enigmatic quality. What is meant by enigmatic? Using the Structural and Subjective Frames, analyse how the artist has achieved this quality in his painting.

In what ways is this work similar to that of Adam Chang?

PIECES OF THE PUZZLE CONTINUED



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16. David Griggs *The bleeding hearts club #1 (self portrait)*

The artist has described the story behind his painting as a 'living nightmare'. It tells of his near to death experience in 2005 as a patient in a Manila hospital. What symbols and facial expressions would you include in your own artwork of a nightmare experience?

Is this artist's self-portrait the same as his reflection in a mirror? What is the same, and what is different? What clues are included to explain the way he is feeling. Look closely at his facial expression, the use of colour and the symbols used?

Does the repetition of symbols help to express the artist's mood in this self-portrait? Is their placement on the canvas significant? What do you think he is saying about smoking?

32. David Paulson *Michael Nelson and totem*

Explore the notion Dreaming, totem and country. Why are these considered sacred by Aboriginal people? Michael Nelson Jakamarra says, '*Non-Aboriginal people have to be prepared, when they see our paintings, to learn something about Aboriginal culture.*' What do you learn by looking at this painting?



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This work is a collaboration between the two artists, David Paulson and Michael Nelson Jagamara. What does this mean? In what ways do the split panels interpret the portrait of Michael? Why is the kangaroo paw print so significant?

Examine closely the marks on the canvas by Paulson and compare them to those made by Jagamara. How do Jagamara's marks reflect the environment from which he comes? Describe his painting studio. Now describe Paulson's painting studio.

Compare this artwork with Aboriginal artist Ian Waldron's portrait of Imants Tillers. How is the sense of country and subject portrayed in this work?



SHOWTIME

FOCUS QUESTIONS

The term 'artist' is not just used in the field of visual art. Discuss the different types of artists including entertainers such as film stars, musicians, stage actors and even film critics. Compare the body language in each of these paintings.

14. Esther Erlich *Tim*

What do performers do to catch our attention and keep us entertained? Discuss what the subject of this painting might be saying to draw us in. Where has Erlich positioned us as the audience? Why?

'I spent a lot of time up a ladder' is how Esther Erlich describes the process of painting Tim Rogers, the lanky rock musician's portrait. Is the artist's choice of scale in this work a contributing factor in focusing your attention?

The red background is very dominant. How does it add to the atmosphere of the image?

20. Peter Hudson *Words and music – portrait of Paul Kelly*

Paul Kelly is a singer and songwriter. Are there any clues in the painting to tell you what his repertoire of songs might include? Has this work portrayed him about to perform or after a performance.

Look carefully at Paul Kelly's eyes, hands and posture. How would you describe his personality? What type of performer do you imagine Paul Kelly to be? Analyse the way in which Hudson has conveyed the form of Kelly's body.

Listen to the song 'From little things, big things grow' and compare the ideals represented to the Michael Mucci portrait of Peter Garrett.

In 1966 the Gurundji people of Northern Territory walked off the job, protesting against poor working conditions. Paul Kelly has recorded a song about this event. What clues has Peter Hudson added to this painting to demonstrate his sympathy toward the Gurundji people's situation?

24. Bill Leak *Portrait of Paul*

Paul Le Petit is a film critic and has written for the Sunday Telegraph for 21 years.

Paul Le Petit is described as having 'a marvellous sense of humour'. Why has Bill Leak portrayed him in this shadowy pose and disposition?

Describe the emotions conveyed by Leak in this painting. List the symbols that add to this mood.

Leak uses diagonals in his composition. Where are they and why does he use them?

The shadow could almost be reminiscent of an Alfred Hitchcock film. What does this element add to this portrait of Paul?

26. Abbey McCulloch *Toni Collette*

The artist has painted Toni Collette as herself. If she was posing in another role as an actress, what might change? (consider the use of line, colour, pattern, texture and tone).

What is Toni Collette's glance suggesting in this painting? Experiment with a partner trying different facial expressions. Use your eyes to suggest various emotions. Record these using continuous line drawing.

McCulloch has chosen to paint Collette in more of a graphic style and using the colour green. How might these decisions inform us about Collette's personality?

33. Evert Ploeg *George Ellis*

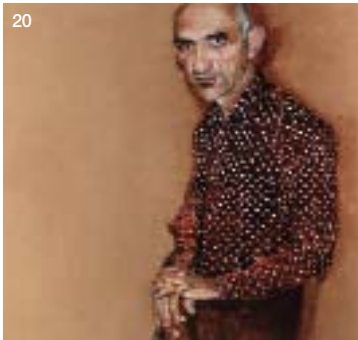
George Ellis is most obviously a conductor. Where are we, the audience? What compositional devices has Ploeg used to draw us into the work?

What body parts is George Ellis using in this portrait to grab our attention and make us feel we are part of the painting?

Although this painting is a visual creation it conveys enormous sound and a sense of drama. How has the artist managed this?

At what tempo might the piece of music be played and what are the painting techniques he has used to convey this tempo?

Compare the informative quality of the hands and eyes in this painting with that of Bill Leak's *Portrait of Paul*.



Archibald Prize 2007
Winner



21. **John Beard**
Janet Laurence

oil and wax on linen

Analysing the winner

Years K–6

Visual Arts and links with key learning areas



JOHN BEARD
Janet Laurence
oil and wax on linen

Janet Laurence is an installation artist whose work extends from the gallery into urban spaces. A former AGNSW Trustee, she has undertaken numerous public commissions. Her work is held in public and private collections in Australia and internationally.

It has been said that Laurence's work echoes architecture and yet retains a sense of the instability and transience found in nature; John Beard's monochromatic portraits of fellow artists share similar qualities. While painting the structure, or architecture, of his friends' heads and faces, he also aims to capture the sense of fleeting, ever-changing expression.

From this collaboration of artist and artist-as-subject, a kind of double portraiture emerges. If a viewer knows the work of the artist portrayed, another visual layer resonates. Without the use of colour – that might highlight the differences or similarities between his subjects – Beard focuses the viewer's attention not just on the individual sitter but on the structure of the painting itself. Light plays an important role in the visual dynamic of the image as we literally move around these sculptural works to fully appreciate their form and making.

Born in Wales in 1943, Beard has been represented in group and solo shows at galleries including the National Portrait Gallery and National Gallery in Canberra, AGNSW, the Art Gallery of Western Australia, National Gallery of Victoria, and in London at the Tate, Whitechapel Gallery, Royal Academy, Science Museum and National Portrait Gallery. Most recently Beard held a solo exhibition at The Gulbenkian's Centro De Art Moderna in Lisbon.

Years K–6 Visual Arts

Beard's work has been described as 'captured in black and white textured in light and shade'. **Explore** black and white media to give an understanding of how this effect has been achieved.

Make quick poses that show different emotions in a darkened room with a variety of lighting techniques (desk lamp, torch and florescent light and more). **Discuss** the similarities and differences of each effect. **Record** these using a digital camera. Do different lighting angles allow for different feelings to be represented?

Use charcoal and white paper to create pictures inspired by your digital photos. **Reduce** and enlarge photocopies of the photo printouts. **Experiment** with charcoal backgrounds and an eraser as a drawing tool. **Use** chalk and smudging on black paper to make a reverse effect.

Explore the look and feel of collected objects such as steel wool, silver scourers, linen, silk, wax and cotton wool. **Make** a word bank of descriptive words. **Experiment** with media such as layered black and white tissue paper or selected dark and light newsprint to make a collaged picture. **Combine** this with crayon. Resist using white crayon and black dye. **Produce** a self-portrait using this technique.

Compare the work of Beard with that of artists such as Rembrandt and Goya, who have inspired his work. **Critique** the works.

LINKS WITH KEY LEARNING AREAS

ENGLISH: The subject of this painting appears to be deep in thought. **Invent** a thought bubble. **Extend** your idea into a monologue and perform it in class.

PDHPE: **Use** a mirror and devise various poses to show different emotions. **Document** your findings through sketches and photographs to explore how your facial features change and communicate the way you feel.

SCIENCE: Find colour images of Janet Laurence. **Discuss** how different she is in colour, compared to the black and white painting. **Explore** how black and white can create drama and change our perception of colourful things.

Analysing the winner Years 7–12 Conceptual framework and Practice



JOHN BEARD
Janet Laurence
oil and wax on linen

Subjective Frame

Start by looking at this work from a distant viewpoint. What personality traits of Laurence has John Beard chosen to convey in this portrait? Write an account of your emotional response to this portrait. In what way does the sitter's gaze enhance the emotional impact for the viewer?

“In Beard's best paintings, he conjures something magical out of the tension between presence and absence.”

Sebastian Smee, art critic *The Australian*, March 2007

Explain why you agree or disagree with Smee's analysis with reference to this portrait. Examine the impact of critics on the views of the general public.

Structural Frame

View this painting up close. View this painting from a distance. What happens to the appearance of the brush strokes? Describe how John Beard applied the paint and mixed the colours.

The colour scheme of this portrait is described as being monochromatic. Experiment with a monochromatic palette using warm and cool hues.

Does this work make reference to technology in any way? Is there any other visual medium of which this work is reminiscent? Compare this portrait with a photographic portrait. How do these mediums differ?

What can you do with a painting that you cannot achieve with photography and visa versa?

Cultural Frame

John Beard was himself the subject of the winning painting from the 1988 Archibald Prize by artist Fred Cress. Find an image of this portrait. Describe how Fred Cress portrayed John Beard.

In 2006 Beard submitted a portrait of fellow Australian artist Ken Unsworth. Research two works in the Gallery's collection by Unsworth.

Consider Beard's previous portraits in the 2005 and 2006 Archibald Prize. Respond to these portraits as an ongoing series and discuss Beard's attempt to develop a continuum within his practice.

Janet Laurence has undertaken numerous public commissions in and around Sydney. Research and write one paragraph each on three of her works and the role they play in their specific site.

Post Modern Frame

Using the Gallery's permanent collection as your source, discuss the way in which John Beard's portrait references other expressive forms. In your response you may like to investigate the following areas:

Printmaking
Photography
Digital imaging

Practice

The Archibald Prize has become a popular annual event in Sydney. It receives a great deal of publicity in the general media. Find three art critics who have written about this year's winner. Analyse how they influence and inform their audience.

Imagine you are an art critic writing for an art journal. Your audience is quite informed. Write a critique about the winner of the 2007 Archibald Prize and three other finalists of your choice.

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



2. Del Kathryn Barton
*Vasili Kaliman and contained familiar
together within the Dreaming*

acrylic, gouache, watercolour and pen on polyester canvas

2. Del Kathryn Barton

Vasili Kaliman and contained familiar together within the Dreaming

acrylic, gouache, watercolour and pen on polyester canvas

Although much of Del Kathryn Barton's figurative work makes references to herself, she has not had a great affinity with portraiture. 'However I suddenly felt ready for the set of challenges that portraiture imposes', she says.

Since much of the content of her work is female, she wanted to attempt a male subject, and one with whom she had a personal connection. 'I think I would find making a portrait of someone I don't know a slightly more superficial endeavour', she says. Vasili Kaliman, the owner and director of Kaliman Gallery, is Barton's Sydney art dealer.

Known for its vibrant, figurative imagery, Barton's work combines traditional painting techniques with contemporary design and illustrative styles. Characteristic of her work is the way she juxtaposes figures and animals, as symbols, in an attempt to explore the complex relationship between humankind and nature. For Kaliman, she chose the owl, 'poised as if custodian of more hidden aspects of the psyche'. The stylised decorative background relates to Kaliman's interest in Aboriginal art. 'He deals in it, collects it, and regularly visits Aboriginal communities', says Barton. 'Aboriginal cultures speak about a connectedness to place. It's harder for Australians per se to find a language system that speaks about a spiritual connection with the land.' This portrait is an expression of that connection.

Born in Sydney in 1972, Barton was a teacher at the University of NSW's College of Fine Arts until 2003. She has had regular solo exhibitions since 2001 in Sydney and Melbourne and has participated in group shows including *National works on paper*, the Helen Lempriere Travelling Art Scholarship, the Blake Prize for Religious Art and the Sulman Prize. This is her first time in the Archibald Prize.

K-6 Looking and Making

Discover the different textures, colours, patterns and shapes that indicate the sitter's interests. How do they enhance the viewing experience of this work?

Think about yourself as a subject or place you would like to represent in an artwork that links animals, places and figures. **Search** for artists that may have inspired Barton.

Collect collage material such as magazine pictures, fabrics and found objects that you think resemble Barton's artwork. **Collage** an image of yourself within an imaginary world.

Use a variety of drawing techniques and materials such as texta, fine line pen and watercolour pencils. **Layer** and combine your materials to create a self-portrait based on Barton's work.

Links to KLAs

ENGLISH: **Create** a word bank to describe the patterns, symbols and textures in Barton's portrait.

Write a critique of Barton's artwork in the style of:

a) a tabloid newspaper b) an art journal c) school newsletter

MATHS: **Explore** the patterns and shapes in Barton's work. **Look** at multiples of objects represented.

Estimate the number of dots she has painted. **Grid** a copy of the artwork.

Calculate the ratio of a) pattern to person b) mass to space.

SCIENCE: **Research** what plants are depicted in the painting. **Note** Botanical names and growing conditions or perhaps environments that may link to the setting of the picture.

2. Del Kathryn Barton

7–12 Framing Questions

Barton has almost divided her composition in two. Suggest reasons for this decision.

The figure appears quite clearly to be solid in form although she has treated it with an almost illustrative quality. Imagine you painted this work. Describe the different techniques you would have used to convey the form in the body, face and hands.

Write a list of words you would use to describe the type of lines used in the vegetation, the owl and the face.

Describe the way in which Barton has painted the background. Read the wall text. Explain why she has treated the background in this manner.

Barton's work often juxtaposes figures and animals as symbols. What might the owl symbolise in this portrait? Compare and contrast the eyes of the owl with those of Kaliman. What message is Barton conveying with these eyes?

Find other objects and patterns that could be symbols. Explain why?

POST MODERN FRAME

In which aspects of this painting has Barton appropriated style and/or technique?

Discuss the way in which she has challenged the conventions of portrait painting.

In which ways does she reference contemporary design and illustration? Debate, with reference to this painting, the role of art and design in contemporary society.

CONCEPTUAL FRAMEWORK

'Aboriginal cultures speak about a connectedness to place. It's harder for Australian's per se to find a language system that speaks about a spiritual connection with the land. This portrait is an expression of that connection.'

Del Kathryn Barton, artist's statement, Archibald 2007

Explain what she means by this statement. Describe the way in which Barton has achieved these aims through this painting.

How would an Australian audience respond to this painting? If this work were to be exhibited overseas, would the audience respond in a similar way? Explain.

In what way has the world in which Barton lives influenced her art making?

Describe the personality characteristics and interests of Del Kathryn Barton's art dealer, Vasili Kaliman. Explain specifically the methods she has used to assist her with this visual communication.

PRACTICE

It has been said that Del Kathryn Barton's work is like a modern day Klimt.¹

Research a work by Klimt and compare the surface treatment used by both artists.

Barton's work has been described as 'richly illustrative', 'having painstakingly applied dots' and 'so beautifully constructed that it almost looks embroidered.'²

Write a paragraph analysing Barton's artmaking practice.

¹ & ² Frost, A., quoting John Albrecht, '50 Most Collectable Artists' *Australian Art Collector*, Issue 39, January– March 2007, p102

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



23. **Sam Leach**
A bird flies past Jeff Kennett
oil and resin on wood

23. Sam Leach

A bird flies past Jeff Kennett

oil and resin on wood

Sam Leach met former Victorian premier Jeff Kennett last year at the opening of the prestigious Metro5 Art Award, which Leach won. 'Later he bought a couple of my paintings so I thought he would be sympathetic to the approach I wanted to take to the work', says Leach.

Leach's work reflects his interest in 17th-century Dutch painting. 'I have been looking carefully at the art of that period to learn about their approach to constructing a painting in terms of content, composition and technique', he says. 'The Netherlands in the 17th century saw the emergence of the corporation and the creation of the sort of political economy we now live in. I think that there are significant parallels in the aesthetics of that period and our own and that is what I am trying to highlight in my work.'

This portrait sits within Leach's body of work in the way it references techniques and motifs of Dutch art. 'I have treated the bird with the same attention and care as the human figure. They each have an equal amount of pictorial space and the work is composed so that there is a dynamic balance between them. The work is small in scale with quite labour-intensive detailing to encourage an intimate and individual encounter with the portrait. The whole painting is coated in resin, which forms a reflective barrier. This seals the painting in so that it is completely isolated from the world around it. At the same time, the reflection draws the viewer further into the pictorial space.'

Born in Adelaide in 1973 and now based in Melbourne, Leach is currently undertaking a Master of Arts degree. In 2006 he won the Fletcher Jones Contemporary Art Prize, as well as the Metro5 Art Award, had a solo show at Michael Carr Gallery in Sydney and was listed as one of Australia's 50 most collectable artists in the January issue of *Art Collector*. He has exhibited regularly in group shows since 2002 and had two solo exhibitions in Melbourne in 2005.

K-6 Looking and Making

Research 17th century Dutch art, find examples and discuss their unique characteristics. **Compare** these examples with Sam Leach's portrait. **List** the similarities and differences.

The bird is very significant in this portrait, how does it relate to the subject and artist? What can birds symbolise. **List** your examples and discuss.

Find other artists that have used birds in their art making, such as Japanese screens, Chinese ceramics and artists such as Brett Whitely. **Collect** a variety of these images and create a mobile based on your research.

Links to KLAs

ENGLISH: **Make** lists of birds from different regions in Australia; classify this information and present in a table. **Discuss** your findings.

SCIENCE: **Research** the pigments and oils used in 17th Century Dutch painting. Do you think Sam Leach has prepared his oil paints?

HSIE: **Find out** more about Jeff Kennett and the role of a premier.

7-12 Framing Questions

CULTURAL FRAME

Sam Leach has been examining the 17th century Dutch artists with particular regard to their still life paintings. These works contain symbolic references dealing with such issues as mortality, wealth, corruption, the transitory nature of man's existence and the temporary status of material wealth.

Read the text panel and discuss the way this work by Sam Leach relates to Australia in the 21st century, yet references 17th century Dutch art.

STRUCTURAL FRAME

Why has Sam Leach chosen to paint a small-scale portrait? Compare the scale of this work to the other the finalists. What impact does scale have on the viewer? Discuss.

The use of space is highly significant in this work and those of the 17th century Dutch still life painters. What is the significance of space in this portrait?

SUBJECTIVE FRAME

What is your initial response to this work?

Describe the atmosphere created and how the artist has portrayed the subject.

POST MODERN FRAME

In what way does the scale of this work challenge the audience in an exhibition such as this? Leach coats his work with a clear resin. How does this technical approach draw the viewer into the work as well as separating them from the subject?

How might the reflective quality of the resin affect the viewer?

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



28. Lewis Miller
Allan, Matisse and me
oil on Belgium linen

28. Lewis Miller

Allan, Matisse and me

oil on Belgium linen

Lewis Miller won the 1998 Archibald Prize with a huge portrait of Allan Mitelman, one of Australia's foremost abstract artists and a former teacher of Miller's. This is the fourth time Miller he has painted him for the Archibald Prize.

'It was Allan who suggested I do him again', says Miller. 'I had intended doing a much larger work but the Archibald came around much earlier this year and halfway through our sittings Allan went to China so I had to adapt the scale.'

'I have been doing a lot of still life in my normal practice. This is partly a homage to John Brack, whose paintings I admire. In reference to the self-portrait postcard, I saw that as a way to put myself into the picture in an understated way. In that sense, it corresponds to what's going on in my studio. There is a hidden story in the title. Matisse is the name of Allan's first daughter. That helped me with the title of the piece, so I included a postcard of Matisse's painting of a chair in the still life.'

Born in Melbourne in 1959, Miller is one of Australia's leading figurative and portraiture artists. He won the 1981 Hugh Ramsay Portrait Prize and the 2000 Sporting Portrait Prize with a portrait of football legend Ron Barassi. In 2003 he was appointed by the Australian War Memorial as Australia's official artist to the conflict in Iraq and spent three weeks there. Miller has been an Archibald finalist on 14 previous occasions.

K-6 Looking and Making

List the items you can see on the table. What is the significance of each piece?

Is this Lewis Miller's table at his house or studio? Do you think these items were specifically arranged? Why? Why not? Who do these items belong to?

Count how many portraits you can see. Which portrait of Allan Mitelman do you think was painted first?

Describe the expression on Allan Mitelman's face in the large portrait and compare it to the small self-portrait by Lewis Miller. **Invent** a narrative to explain this work.

Select a collection of objects that represent your interests. **Arrange** these as a still life. **Make** sketches from different viewpoints. Include close-ups and distance work. **Cut** and **paste** from your sketches to create a larger work. **Use** mixed media to unite the work. **Display** and **critique** the work of classmates.

Links to KLAs

ENGLISH: Invent a story about this painting and include every object depicted on the table top.

DRAMA: Write and act out a dialogue between the artist, his sitter and an unexpected guest at this table.

SCIENCE: Place objects on a table top, photograph and scan them. **Manipulate** your image to alter scale and perspective.

HSIE: Research the artist Matisse and the significance of the title of the book in this painting.

7-12 Framing Questions

STRUCTURAL FRAME

How many canvases has Miller used for this portrait? Why might he have made the decision to divide his picture plane in this way?

Miller uses symbolism in this work. Where are the symbols and what might they represent?

The artist Paul Cezanne often used an unusual perspective in his still life paintings, which included tables. Why might Lewis have created a similar perspective?

SUBJECTIVE FRAME

Looking only at the right hand panel, describe the personality of the sitter, artist Allan Mitelman.

By adding the left hand panels to your vision, how do they add to the information on Mitelman?

The text panel informs us that Mitelman's first daughter's name is Matisse. Had we not had the text panel, what might we have deduced about the inclusion of the postcard of a Matisse painting?

CULTURAL FRAME

Miller stated that this work is partly a homage to the Melbourne Modernist artist John Brack.

Find two paintings by Brack, a portrait and a still life. Write an essay using the Structural Frame, comparing these works to this one of Miller's.

POST MODERN FRAME

Miller has challenged the traditions of portraiture by combining a still life with a conventional style portrait and called his whole painting a portrait. Why?

How many portraits appear in this work? Think more broadly when answering this question as to the definition you are using of the word "portrait".

Archibald Prize 07: finalists

1	Martin Ball	Mark McClean
2	Del Kathryn Barton	Vasili Kaliman and contained familiar together within the Dreaming
3	John Beard	Janet Laurence
4	Danelle Bergstrom	Take two – Jack Thompson
5	Adam Chang	Brian, the dog and the doorway
6	Zhong Chen	Self-portrait
7	Peteris Ciemitis	Making sense of place #4
8	Kevin Connor	Portrait of a quiet man, Robert Eadie, painter
9	Sam Cranstoun	Peter
10	Darren Crothers	Black sheep of the family
11	Lucy Culliton	Self with subject (domestic science)
12	Carmen Di Napoli	Go for it
13	McLean Edwards	Martin Browne
14	Esther Erlich	Tim
15	Vivian Falk	A moment with Malcolm
16	David Griggs	The bleeding hearts club #1 (self-portrait)
17	Robert Hannaford	Tubes
18	Daniel Henderson	Lily-Rose
19	Cherry Hood	Ben Quilty
20	Peter Hudson	Words and music – portrait of Paul Kelly
21	Jasper Knight	The Honourable Bob Carr
22	Zai Kuang	Sarah and the doll
23	Sam Leach	A bird flies past Jeff Kennett
24	Bill Leak	Portrait of Paul
25	Mathew Lynn	Neville Wran
26	Abbey McCulloch	Toni Collette
27	Alexander McKenzie	McLean Edwards
28	Lewis Miller	Allan, Matisse and me
29	Michael Mucci	The power and the passion
30	Angus Nivison	Myself
31	Chris O’Doherty aka Reg Mombassa	Self-portrait with high pants
32	David Paulson (with Michael Nelson Jagamara)	Michael Nelson Jagamara and Totem
33	Evert Ploeg	George Ellis
34	Rodney Pople	Stone cold sober (self-portrait)
35	Paul Ryan	Fink on the phone
36	Jenny Sages	Irina Baronova (handing on the baton)
37	Peter Smeeth	The young diva – a portrait of Amelia Farrugia
38	Sue Taylor	eX and reg
39	Ian Waldron	Imants Tillers
40	Xu Wang	John Yu and George Soutter
41	Greg Warburton	Faith Bandler