

# EDUCATION KIT

FOR K-6 CREATIVE ARTS  
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ART  
GALLERY  
NSW

# ARCHIBALD PRIZE 2020

ART GALLERY OF NEW SOUTH WALES



# 2020 ARCHIBALD PRIZE

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# ARCHIBALD PRIZE 2020 WINNER



**Vincent Namatjira**  
*Stand strong for who you are*  
acrylic on linen

# ANALYSING THE WINNER

Vincent Namatjira describes his portrait subject, Adam Goodes, as ‘a proud Aboriginal man who stands strong for his people’. He says: ‘I first met Adam in 2018, when he visited the school in Indulkana where I live, as part of his work promoting Indigenous literacy. When I saw the documentary *The final quarter* about Adam’s final season of AFL, my guts were churning as I relived Adam’s experiences of relentless racism on and off the field. Memories of my own experiences were stirred up and I wanted to reach out and reconnect with Adam.

‘We share some similar stories and experiences – of disconnection from culture, language and Country, and the constant pressures of being an Aboriginal man in this country. We’ve also both got young daughters and don’t want them to have to go through those same experiences.

‘When I was younger and growing up in the foster system in Perth, Indigenous footballers were like heroes to me. Goodes is much more than a great footballer though, he took a strong stand against racism and said, “enough is enough”. I stand strong with you too, brother.’

## STAGE 1-3

### Engage

Who is Adam Goodes? What characteristics do you think Goodes has? Look at the artwork for clues. How has Vincent Namatjira composed the painting, and does this help in understanding who Goodes is? How does the painting capture different sides of Goodes' personality?

### Create

Do you play or follow a particular sport? Create a portrait of your favourite sportsperson. Why is this person important to you? Include objects or moments in their sporting life to represent who they are. Has this person made an impact on society? Include this aspect in your artwork.

### Reflect

Vincent Namatjira sees Adam Goodes as a proud Aboriginal man who stands strong for his people. How has Goodes played an important role in Australian history.

## STAGE 4-6

### Investigate

Consider Vincent Namatjira's body of work. Compare the composition and style of this portrait with his other paintings. Identify recurring elements. How representative is this portrait of Namatjira's practice? Why was it important for the artist to be included in the work?

### Create

Identify what you can see in this portrait and list the possible symbols. Explore how the artist has arranged the symbols to convey meaning. Can you describe the mood this artwork is projecting to the audience?

### Reflect

What relevance does this portrait have to contemporary issues? What is the artist trying to communicate to the audience?

# UNPACKING THE PRIZE: THEMES

## IDENTITY AND PLACE



**Lucy Culliton**

*Soils of life*

oil on canvas

Lucy Culliton and farmer Charlie Maslin both live in the Monaro in southern NSW. Culliton is enthralled by Maslin's approach to sustainable, regenerative land management, which has transformed his property over the years.

'Angus cattle and merino sheep are rotationally grazed, giving grasses time to recover. Grass cover is dense, keeping moisture in the soil, so when it rains there's little run off, with more moisture to feed the plants,' says Culliton. 'Charlie has planted around 50,000 trees, creating shelter for stock, habitat for birds, stopping erosion, and making carbon.'

For this Archibald portrait, Culliton had three sittings with Maslin. 'Charlie would ride his push bike over, so we could work in the comfort of my studio in the middle of winter. I put in the grasses around Charlie later, to place him in his landscape.'



**Nick Santoro**

*Phanos at the Yeezy store*

acrylic on board with hand-painted timber frame

Nick Santoro has painted fellow artist and musician Phanos Proestos. He says: 'Phanos is an artist who approaches music with conceptual rigour, a strong work ethic and a finely tuned ear for detail in his music project Phanosland. Since meeting at the College of Fine Arts in 2013, we've been best friends and bandmates in Solid Effort.'

'In this painting, Phanos is surrounded by symbols of his fast-paced, busy schedule: triple-shot iced long blacks, vapes, Yeezys (designed by his favourite rapper, Kanye West) and Mother energy drink cans. He goes to sleep late and rises early, juggling work, life and his creative practice with an urgency and intensity I have huge respect for and haven't really seen anyone else do.'

'I'd been wanting to paint Phanos's portrait for years, as I've previously placed him in other multi-figure paintings. Sometimes I find it hard to capture the likeness of subjects, but because we're so close and he has such a distinctive look it was easier.'





### **Yuri Shimmyo**

*Carnation, lily, Yuri, rose*

oil on canvas

For Yuri Shimmyo, the title of her painting came first. ‘I was inspired by John Singer Sargent’s painting *Carnation, lily, lily, rose* 1885–86,’ says Shimmyo. ‘In Japanese “Yuri” means “lily” and I’ve been thinking of doing a self-portrait with this title for a long time.

‘My initial plan was to clutch a bunch of paint brushes and a vase of flowers, but soon after I started I thought it might be more fun to be covered in lilies, standing against rose wallpaper (the painting is set in an imaginary interior). I needed carnations somewhere in the painting too. After contemplating, I made the doorway lead into the pantry and placed tins of Carnation milk and a box with the red-and-blue logo on the shelves.

‘It usually takes me a very long time to finish any painting. I painted on and off for about a year before I was happy with this one.’



### **Tiger Yaltangki**

*Self-portrait*

acrylic on linen

This is the first time in the Archibald Prize for Anangu artist Tiger Yaltangki. Born in Pukatja (Ernabella) in 1973, he lives in Indulkana Community on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in the remote north-west of South Australia. Art is Yaltangki’s primary form of self-expression. A compulsive drawer and mark-maker, he works every day at the Iwantja Arts art centre.

Yaltangki often pops up in his paintings as a benevolent floating head with pointed ears. He actually appears twice here, upside-down at the top left-hand corner and in miniature in the lower-right. Other characters in his compositions – like the two-faced skeleton and dinosaur – are sometimes references to the Anangu concept of mamu (spirit beings) and sometimes pure imagination, just for the fun of it.

Yaltangki’s vibrant and prolific artistic output is closely informed by his love of music, and he paints to an eclectic soundtrack spanning from Creedence Clearwater Revival to country crooners to local desert reggae. One constant is the hard rock of AC/DC, who frequently figure in his work via their distinctive logo and electric guitar worship. All of these elements are drawn into Yaltangki’s whimsical visual universe in a joyous celebration of paint on canvas.

### **Investigate**

Choose a portrait in which the surrounding environment is important in revealing information about the sitter. What clues does the artist give the viewer? How do specific objects and elements inform us about the sitter and their world?

### **Create**

Research an historical figure you admire. Find visual images of that person. Create your own self-portrait modelled on your chosen person. Include objects and artefacts from the era of your role model.

### **Reflect**

Is there a place you visit that is important to you? Select one of these portraits and consider what the artist is intending to portray about place? How would you describe the painting’s overall mood? What significance does the idea of memory have in these portraits?

# PROCESS AND PRACTICE



## **Dee Smart**

*I'm here*

oil on birch wood board

Adelaide-born Dee Smart is a self-taught artist and former actor. She says of her 2020 Archibald Prize entry: 'The past year for me has been extraordinary on so many levels. To pay homage to the experience, I painted a self-portrait. Following a diagnosis of cancer in November with a grim prognosis, and the ensuing seven months of arduous treatment, I simply opened my heart to all that was to follow. I was never scared, not for a second – I honestly could say I've had a brilliant life!

'Faced with the real possibility of not being here, what came to the fore was the question: "did I matter, and to whom?" What I discovered was just how much I was loved, personified in an army of support, family, friendship and laughter. My army surrounded me and with their love it's been the most extraordinarily wonderful time. I wouldn't change a thing.

'This self-portrait is an intuitive and direct response to looking in a mirror and seeing the face I know so well ravaged by treatment – but Deo gratias! I'm here.'



## **Blak Douglas**

*Writing in the sand*

synthetic polymer paint on canvas

Blak Douglas has painted Djuwan Hoosan, an Arrernte and Garrwa youth who, in 2019 at the age of 12, became the youngest person ever to address the UN Human Rights Council in Geneva, speaking out about juvenile incarceration in Australia. An angangkere (healer) who speaks three languages yet was considered a 'failure' at school, Hoosan is the subject of a recent groundbreaking documentary, *In my blood it runs*, which provides a powerful voice for the need for First Nations-led education and raising the minimum age of children in detention.

'In painting the portrait I've attempted to marry Djuwan's divine youth with his inherited ancient wisdom. My customary seven bands in the background represent the Seven Sisters, here stylised in the colours of the Northern Territory flag. The text is quotes from Djuwan, presented as lines written on a school blackboard,' Douglas says.





### **Tsering Hannaford**

#### *Self-portrait after 'Allegory of painting'*

oil on board

Tsering Hannaford's portrait is inspired by a 17th-century painting by Italian Baroque artist Artemisia Gentileschi, titled *Self-portrait as the Allegory of Painting (La Pittura)*. 'I had approached a different sitter, which didn't eventuate, so I chose to reference an historical figure as I have in previous years through self-portraits,' says Hannaford.

'Gentileschi's c1638–39 portrait inspired me – her use of two mirrors to observe the self in the act of painting is very clever. Taught by her artist father, Gentileschi was the first female member of the Academia of Art in Florence. She was a successful artist in her time; a court painter whose patrons included Charles I of England. Despite her accomplished body of work, she has often been defined by a sexual assault and subsequent trial. In the 20th century, however, she came to be recognised as one of the most inventive painters of her generation.'



### **Yoshio Honjo**

#### *Adam with Bream*

Japanese kozo paper, sumi ink and suihi-enogu (Japanese pigment)

Yoshio Honjo's subject is celebrity chef, TV presenter, author and winner of 2010 *MasterChef Australia* Adam Liaw. Honjo says: 'The episode of Adam's win was the most watched (non-sport) television event in Australian history. However, it was after *MasterChef* that I learnt of his passion for Japanese food, culture and history, something we both share a love for. I appreciate that Adam has shone a light on Japanese food in Australia.'

Honjo has painted Adam as Ebisu, one of Japanese mythology's Seven Lucky Gods. 'Ebisu is the god of prosperity, plenitude and abundance of crops and food. He is the patron of fishermen and is often pictured with a large fish. The figure of Ebisu is often seen in Japanese restaurants and household kitchens. I've painted Adam with a bream.'

'Adam was enthusiastic about me using handmade Japanese *washi* paper and mud ink originating from the Japanese countryside. Using traditional materials reflects our shared enthusiasm for the Japanese artisan.'

### **Investigate**

If you were able to walk into an artist's studio, imagine what you would see, hear, smell and touch?

Describe the surface qualities of each of these portraits, taking note of the techniques employed by each artist. What are their similarities and differences? Look carefully at the way the artists have applied paint in these particular examples. Which approach appeals to you, and why?

### **Create**

Imagine the type of tools that were used to create these artworks. In the classroom, experiment with a variety of conventional and unconventional painting implements and compare their effects. Does chance and spontaneity play a role in the final image?

Create a portrait of someone you know well. Use impasto paint, brushes and a palette knife to manipulate the texture of the portrait.

### **Reflect**

Examine the role of photography in the practice of portrait painting. What are the positives and negatives of painting directly from photographs?

# FAMILIAR FACES



**Samuel Rush Condon**  
*Portrait of Adam Spencer*  
oil on linen

Mathematician and comedian Adam Spencer is well known as a presenter on television and radio. 'I've always been a fan of Adam's work on TV and find him very entertaining and highly intelligent,' explains Samuel Rush Condon, who says he chose his Archibald subject 'because he has a great face'.

After Spencer agreed to being painted, the pair met at a Sydney hotel. Says Condon: 'I took photos of him in the lobby cafe, then drew his portrait while Adam was in front of me, taking around half an hour over coffee and a cryptic crossword that Adam was explaining how to complete. I then took the drawing and photos back to my studio where I completed the painting.'

'I wanted to capture a moment of contemplation and introspection – Adam not performing, but with his guard down. I think I've captured that moment successfully, especially in his eyes.'



**Wendy Sharp**  
*Magda Szubanski – comedy and tragedy*  
oil on linen

'I have always admired Magda – her humour, intelligence, activism and compassion. I loved her autobiography *Reckoning*,' says Wendy Sharpe, who previously won the Archibald Prize in 1996 for a self-portrait.

A vocal advocate for LGBTQI rights, among other causes, Magda Szubanski AO is one of Australia's most popular actors and comedians, best known for appearing as the netball-playing Sharon Strzelecki in the TV series *Kath and Kim*.

'After an intense conversation with Magda in my Sydney studio, I decided to change my original concept for the portrait and painted her as a despairing version of her comic character/alter ego Sharon. Magda is haunted by her father's traumatic experiences in World War II in the Polish resistance, and by current world events.'



### Jane Guthleben

*Annabel, the baker*

oil on board

Jane Guthleben's subject is author and journalist Annabel Crabb, who is also known for her cookbooks and TV shows about cooking, Australian politics and history. The pair met some years ago when Annabel bought one of Guthleben's paintings.

'I admire Annabel because she energetically juggles full-time work and excellent cooking and has written about the pressures of modern domesticity in *The wife drought*,' says Guthleben. 'The painting aims to portray the public persona of Annabel as a baker, while celebrating the domesticity she writes and podcasts about.'

'I've painted her as an ornament on a small pedestal, wearing an apron and holding a wooden spoon – part of a series of ornament-portraits where the subject is transformed into a shelf ornament in a mundane pose. The work is deliberately small in scale to be the opposite of monumental, and pastel colours play upon the stereotype of woman as homemaker, which Annabel somehow manages to transcend.'



### Claus Stangl

*L-FRESH the LION*

acrylic on canvas

Hip-hop musician Sukhdeep Singh Bhogal – better known as L-FRESH The Lion – was born and raised in south-west Sydney. 'FRESH' is an acronym for 'Forever Rising Exceeding Sudden Hardships', while 'LION' refers to his middle name, 'Singh', which is given to Sikh men to convey majestic courage.

'L-FRESH's music touches on issues of social justice, such as racism and equality, with the purpose of inspiring positive change,' says Claus Stangl, who learnt more about the musician's story when he met him, including his approach to music, his cultural background and key elements of the Sikh religion. 'He taught me the significance of colour – how orange represents wisdom and navy blue is the colour of the warrior and of protection, which I incorporated.'

'His regal side-profile is purposely reflective of how the monarchy is represented on coins, but whereas the Queen of England faces east, L-FRESH faces west, signifying a new perspective. Showing L-FRESH without his turban made the image more intimate. Instead he's wearing an orange-red *patka*, rarely seen by the public.'

### Investigate

Find other images in media or social platforms of each sitter in the artworks and compare them to their Archibald portraits. What have the portraits captured that are unique to the sitter? How does the technique of painting add meaning to the work?

### Create

Organise an 'Almost famous' exhibition of people who are important to you. Include a citation with the artwork to discuss why this person is so valuable in your life. Be inspired by the curation of the Archibald prize when placing the artworks on display.

### Reflect

What makes someone famous? How does this add value to the way audiences respond? Discuss how a famous face determines the success of a portrait. Does the Archibald Prize elevate a person's notoriety or fame?

# SELF PORTRAITS



**Meyne Wyatt**

*Meyne*

acrylic on canvas

Meyne Wyatt is a Wongutha-Yamatji actor and writer. He says: 'My self-portrait is the first painting I've done in over ten years and I decided to enter it at the behest of my artist mother, Sue Wyatt, an Archibald Prize finalist in 2003 for her portrait of writer Doris Pilkington.

'I began painting again because I wanted to get back into it at some point, then we went into lockdown [due to COVID-19] and I thought there was no better time than now. Over a span of about four months it took me about five days in total to complete it and I used good old acrylic because it's what I know. I decided to paint myself because there would be no one to offend if the painting wasn't any good.'



**Kate Beynon**

*With Tudo and the robe*

acrylic on wood

'My portraits often feature imagery of guardian creatures and kindred spirits,' says Kate Beynon of her work. 'Here I appear with Tudo, my family's 13-year-old rescue Staffy-cross. Tudo and I were both born in the Year of the Dog and can be festive and exuberant, but also serious and melancholic.

'The robe is a painted soft-sculptural costume work made earlier in 2020, which I feel has a character and spirit of its own. I was also inspired by botanical and anatomical imagery, and have drawn on stories and symbols from my Malaysian-Chinese/Welsh ancestry and the surrealist painter Remedios Varo Uranga. Gold-green eyes are intended as a protective charm.

'The portrait evolved during Melbourne's second lockdown – a strange and anxious time, juggling studio with online teaching and family "iso-life".'



### **Emily Crockford**

*Self-portrait with Daddy in the daisies, watching the field of planes*

acrylic on canvas

Emily Crockford's portrait is painted in honour of her late father, John Crockford, who died in January 2020. She says: 'This painting is my dream come true. It's my dream of my daddy. I watched him flying his beautiful planes in the fields. He made amazing models. This painting is very special to me, because he's my lovely father.'

Crockford says the portrait is 'a selfie with memories of my dad, featuring botanical flowers, because I love flowers. I've painted pink and white daisies for Daddy because he loves them and I love the colours.'

'I began my painting at Studio A, a big huge canvas! Mostly I've been working on it at my home studio, the garage I call "Emily's studio with museum planes!" It was originally Dad's workshop where he built model planes that he'd fly in the fields in Scone. Daddy's planes are hanging in the studio garage.'



### **Abdul Abdullah**

*Untitled self-portrait*

oil and aerosol on linen

Abdul Abdullah is a five-time Archibald Prize finalist and is also a finalist in this year's Sulman Prize. He says of his self-portrait: 'The only thing I am certain of is my uncertainty, and in times of uncertainty there's something cathartic and self-affirming about constructing something only to destroy it.'

'In this self-portrait I borrowed from the traditional illusionary strategies of representative portraiture to construct a version of myself that characterised a personal, chronic sense of societal discomfort, before taking a \$16 can of spray-paint to cover it up.'

'It was important to me that this wasn't just a design element – the act of defacing is integral to its purpose. It doesn't matter how long it took to make the painting, what matters is my agency and my choice. Few things are too precious that there is no value in their interrogation, everything that is built can be rebuilt, and no tradition inherently oppressive is worth maintaining.'

'I finished the painting the way I wanted, with two eyes and two ears that look out uncertainly towards something else.'

### **Investigate**

How has each artist captured their own image? Look carefully at the composition, pose and consider their gaze. What impact does this have on you as a viewer.

### **Create**

Create three self-portraits capturing a different aspect of you. Think about your pose, colours, composition and objects you may include. How did you feel to be the subject of your artwork?

### **Reflect**

Research contemporary approaches to the self-portrait. How has the subject of the self remained relevant in contemporary art practice?



## FOCUS WORKS



### **Neil Tomkins**

*Digby Webster, Ernest brothers*

Neil Tomkins and Digby Webster were both born in Sydney in 1987. Tomkins says: 'Digby and I share the same middle name, Ernest, and as we were painting each other for this prize it seemed like a good title. It gives a little more background to our friendship and, although it's a coincidence, we have a lot of similarities.'

Webster is a self-taught artist, whereas Tomkins studied at Wollongong University and Sydney College of the Arts. The pair first met in 2017 and they have since worked on a range of collaborative projects together. 'Collaborating has always been a strong basis of our creative connection and has brought a lot of joy in our friendship,' says Tomkins

They worked separately on their portraits for this year's Archibald Prize but as the paintings came together it became clear that they should be hung as one work. '*The way the colours play with each other, although not specifically planned, was so powerful we couldn't separate them,*' says Tomkins.

'Digby produced his work of me in one sitting, whereas I did many sketches. I'm predominantly a landscape painter so the process of painting a portrait was a little less natural to me than to Digby.'

## EARLY STAGE 1-3

### Engage

Neil Tomkins states, 'The way the colours play with each other, although not specifically planned, was so powerful we couldn't separate them.'

List the colours you can see in the artwork. Which colours seem to come forward and which recede? How do these colours make you feel?

### Create

Find a friend and paint each other's portrait. Think about using colour, shapes and composition to show how special they are to you. Join the portraits together and collaborate in writing your citation.

### Reflect

Do you think each sitter's expression communicates a story? What do you think each sitter was thinking while posing for their portrait? Write a story about their thoughts.

## STAGE 4-6

### Investigate

Compare and contrast the approach to painting by each of these artists. Look closely and compare the colours, surface qualities and composition of each painting. Explore the methods and technique used by each artist. Discuss how these techniques play a vital role in the success of this collaborative portrait.

### Create

Digby Webster has an art practice that explores collaboration and performance. Find someone in class with whom you have a similar or strong connection. Work in pairs to create a performative work based on this connection.

### Reflect

What is your view on a collaborative artwork in the Archibald prize? How does this reflect contemporary practice? Discuss this in a postmodern context. Find artists who use a collaborative practice to create artworks.



### **Kaylene Whiskey**

#### *Dolly visits Indulkana*

Kaylene Whiskey was born in Mparntwe (Alice Springs) in 1976. In 2018 the self-taught artist won the Sulman Prize. In 2019 she won the Telstra National Aboriginal and Torres Strait Islander Art Award for general painting. This year she is an Archibald Prize finalist for the first time.

In her self-portrait she's imagined a visit by one of her heroes, the American singer-songwriter Dolly Parton, to her home in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in the remote north-west of South Australia, where she works in the Aboriginal-owned and governed community art centre, Iwantja Arts.

'It's one of my dreams for Dolly to come and visit me in Indulkana,' says Whiskey. 'I love to listen to her music while I paint: "9 to 5", "Coat of many colours", "Jolene", and my number one, "Islands in the stream" with Kenny Rogers. I often think, "If Dolly came to visit, what would she do? What would she say? And what would she be wearing?"

'I had a lot of fun bringing Dolly to Indulkana on the canvas. Once I had finished the painting I thought, "You know what? Dolly needs more sparkles", so I added the plastic jewels as the finishing touch!'



## EARLY STAGE 1-3

### Engage

What is the first thing you notice about this painting? List what you can see. Describe the people, plants and objects in the composition. What do they say about the people in the artwork?

### Create

Create a self-portrait in which one of your heroes visits you. Include objects and symbols that have strong meaning for you.

### Reflect

Reflect on why you have chosen these hero figures. What role have they played in your life?

## STAGE 4–6

### Investigate

Kaylene Whiskey often thinks, “If Dolly came to visit, what would she do? What would she say? And what would she be wearing?” Describe everything you can see in this composition. Identify the elements that hold symbolic meaning. What do the objects that have been included tell us about both Whiskey and Dolly Parton’s worlds?

### Create

Notice how Kaylene Whiskey has constructed this composition. Create a portrait of your own interior space and include objects and symbols that have meaning for you.

### Reflect

How do Pop culture references play a role in art? Consider 20th-century art styles and approaches and how they have influenced contemporary art practices.



**Ramesh Mario Nithiyendran**

*Self-portrait with outstretched arms*

In this self-portrait Ramesh Mario Nithiyendran depicts himself as an avatar. 'My arms are outstretched and I'm ascending towards an imaginative realm,' he says. 'By portraying this narrative, I wanted to connect to mythologies across times and regions where humans have engaged in experiences beyond the rational world. Judeo-Christian, Buddhist and Hindu narratives were of particular interest.'

'This is the largest painting I've made, produced in my Western Sydney studio in one sitting with only three brushes and a pair of gloves. I wanted to harness the vitality and life force of painting. The current global situation obliges us to form new relationships with touch and tactility, so I felt it important to capture immediate, energetic gestures and preserve traces of my hand in the work's surface.'

Born in Sri Lanka in 1988, Nithiyendran came to Australia in 1989 as a refugee and now lives and works in Sydney. He has a Master and Bachelor of Fine Arts from the University of New South Wales. This is his second consecutive year as an Archibald Prize finalist.



## EARLY STAGE 1-3

### Engage

Think about the type of tools the artist used to create this artwork. In the classroom, experiment with a variety of conventional and unconventional painting implements and compare their effects. Does chance and spontaneity play a role in the final image?

### Create

Create an artwork of your avatar. Think about how you represent yourself in another form. Think about the features and colours you will use. Will others recognise this avatar as you?

### Reflect

What is your first impression of this artwork? What emotion is he trying to portray? Look at how Ramesh Mario Nithiyendran has applied paint to linen. Play out the gesture of the artist applying the paint onto the surface. How does that make you feel?

## STAGE 4–6

### Investigate

Research the art practice of Ramesh Mario Nithiyendran. How does this self-portrait reflect his art practice?

### Create

Create your own self-portrait reflecting your own response to 2020. Consider your experiences, feelings and emotions and how they may have changed throughout the year.

### Reflect

Look carefully at the composition of the artwork. How does this impact on the audience's response? Does the composition challenge traditional portrait painting?



**Karen Black**

*Madonna*

The late Madonna Staunton OAM, who died in December 2019, was an artist and poet whose practice spanned five decades and included writing, collage, assemblage and painting. Karen Black says: 'I'd wanted to paint Madonna since 2014 after seeing her paintings at QAGOMA in Brisbane. I felt she'd been overlooked as one of our great women artists and wanted to put her in the spotlight. When I discovered she was the same age as my mother and also had dementia, it gave me a more personal reason to meet her. I visited her in the nursing home and was inspired to see her still working on various paintings. She was still outspoken, yet I could see a certain introspect in her manner, especially her eyes.'

'She sat on her bed talking, so I situated the painting in her room. When I mixed the paint on the canvas, a blob of paint hung over her eye, giving the portrait that feeling of introspection I'd recognised. I used shapes that reference her assemblages and collages and painted the work in the pale colours she was wearing on the day, which reminded me of time fading away.'

Black was born in Brisbane in 1961. She has a Bachelor of Fine Art from Griffith University and is a lecturer at the National Art School in Sydney. This is her first time in the Archibald Prize.

## EARLY STAGE 1-3

### Engage

Look at the way Madonna Staunton is sitting on her bed. What is her body language telling you about how she is feeling?

### Create

The artist says, *'I painted the work in the pale colours she was wearing on the day, which reminded me of time fading away.'*

List and discuss the range of colours Karen Black has chosen. Think about someone who is close to you, and use these colours to create their portrait.

### Reflect

Imagine being in the room with Madonna Staunton. Describe what you would see and hear. What would you talk to her about?

## STAGE 4-6

### Investigate

Describe how the paint has been applied to the canvas. Imagine the types and sizes of the tools Karen Black has used. Do you think this portrait was laboured over, or was it painted quickly? How does the application of the paint add meaning to the artwork?

### Create

Research the practice of Madonna Staunton. Use shapes that reference her assemblages and collages to create 'a portrait without a face'.

### Reflect

Karen Black states that Madonna Staunton has been overlooked as one of our great women artists. Do you agree? What is your opinion on the way women artists are represented in art collections today?

# ARTWORK LIST

**Vincent Namatjira**

*Stand strong for who you are*

**Lucy Culliton**

*Soils of life*

**Nick Santoro**

*Phanos at the Yeezy store*

**Yuri Shimmyo**

*Carnation, lily, Yuri, rose*

**Tiger Yaltangki**

*Self-portrait*

**Dee Smart**

*I'm here*

**Blak Douglas**

*Writing in the sand*

**Tsering Hannaford**

*Self-portrait after 'Allegory of painting'*

**Yoshio Honjo**

*Adam with Bream*

**Samuel Rush Condon**

*Portrait of Adam Spencer*

**Wendy Sharp**

*Magda Szubanski – comedy  
and tragedy*

**Jane Guthleben**

*Annabel, the baker*

**Claus Stangl**

*L-FRESH the LION*

**Meyne Wyatt**

*Meyne*

**Kate Beynon**

*With Tudo and the robe*

**Emily Crockford**

*Self-portrait with Daddy in the daisies,  
watching the field of planes*

**Abdul Abdullah**

*Untitled self-portrait*

**Neil Tomkins, Digby Webster**

*Ernest brothers*

**Kaylene Whiskey**

*Dolly visits Indulkana*

**Ramesh Mario Nithiyendran**

*Self-portrait with outstretched arms*

**Karen Black**

*Madonna*

All Archibald Prize 2020 finalists artworks © the artists  
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Developed and written by the Gallery's education team  
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