



Who's who portrait prize learning resource

**Geelong
Gallery**

Little Malop Street
Geelong 3220
T +61 3 5229 3645

geelonggallery.org.au/learn



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Who's who portrait prize

Introduce ways to explore, interpret and create portraiture

This resource is designed to assist students and educators to create, explore and interpret portraiture that connects art to history and the stories of people. Students and educators are encouraged to use these learning activities to explore important themes and ideas surrounding portraiture, and to ask questions that generate concepts and discussions in the classroom and Geelong Gallery.

Learning activities can be adapted by educators to suit all learning levels

A selection of portraits from the permanent collection of Geelong Gallery is presented as the focus of this resource. Each work reflects a different approach to the portrait genre, and reveals formal and technical aspects of painting and photography. The learning activities also support students in the preparation of their entries for Geelong Gallery's annual *Who's who portrait prize*.

About Geelong Gallery's collection

Established in 1896, Geelong Gallery is one of Australia's leading and oldest regional art galleries. The Gallery holds a magnificent collection of 19th, 20th and 21st century Australian and European painting, sculpture, printmaking, photography and decorative arts. The Gallery has important holdings of 18th and 19th century British, Irish and Welsh porcelain, and colonial Australian silver. The historical collection has been developed with a special focus on early images of the Geelong region, the exemplar of which is Eugene von Guérard's 1856 masterpiece *View of Geelong*. The Gallery's outstanding collection of over 6,000 works includes many works of national significance such as Frederick McCubbin's *A bush burial* (1890). The collection is a valuable learning resource for all students and educators.

COVER
Polixeni Papapetrou
Olympia as Lewis Carroll's Xie Kitchin as a Chinaman (off duty) 2003
Type C print
Geelong Gallery
Sybil Craig Bequest Fund, 2003
Courtesy Polixeni Papapetrou

The *Who's who portrait prize* aims to encourage and inspire young artists to celebrate the Geelong region's people – their identity, history, creativity and culture – through portraiture.

To honor Jules Francois Archibald's Geelong connection (born in Geelong West in 1856), Geelong Gallery presents this annual portrait prize and exhibition. Each year the prize attracts thousands of entries, with young artists submitting painting, drawing and mixed media likenesses of their local heroes. Approximately 1,500 will be exhibited in locations across Geelong including Geelong Gallery, National Wool Museum, Westfield Shopping Centre and more. The exhibition will be presented at the same time as Geelong Gallery's hosting of the 2017 and 2018 Art Gallery of New South Wales *Archibald Prize* from 28 October to 10 December 2017 and 27 October to 9 December 2018.

Prizes are awarded in five categories – Kinder to Foundation, Level 1 to 3, Level 4 to 6, Level 7 to 9, and Level 10 to VCE. A prize is also awarded to the artist whose portrait is nominated best in the *People's choice* category and will be announced on 12 December 2017 and on a date to be advised for 2018.

Links to the curriculum

- Students learn as artist and viewer
- Students learn through making and responding

Explore and express ideas

Students investigate ways in which artists explore, develop and express ideas, concepts and themes in portraiture and their visual arts practices.

Visual arts practices

Students explore and manipulate different materials, techniques, visual conventions and processes used by artists in creating portraits. Students develop their own individual artistic intention when creating a portrait.

Present and perform

Students plan their own artworks, exploring different ideas and visual conventions as part of their response to portraiture. They will create works that manipulate different materials and techniques.

Respond and interpret

Students analyse, evaluate and interpret portraits created in different historical and cultural contexts.

Pre-discussion

Discuss with your students the techniques and effects of portraiture. Explore how the following features contribute to our understanding of a portrait:

- | | |
|---------------------|--------------------------|
| — Pose | — Composition or framing |
| — Expression | — Colour |
| — The sitter's gaze | — Symbols or props |
| — Fashion | |

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Juan Ford
Painting, phrenology (Abstraction) 2004
oil on canvas
Geelong Gallery
Fletcher Jones art prize, 2004

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Juan Ford
Painting, phrenology (Abstraction) 2004
oil on canvas
Geelong Gallery
Fletcher Jones art prize, 2004

Juan Ford was born in Melbourne in 1973. He was awarded a Master of Arts (Fine Art) by research in 2001 and a Bachelor of Fine Art (Painting) in 1998, both from RMIT University, Melbourne. Ford was a lecturer at the Victorian College of the Arts, University of Melbourne, between 2006 and 2007. In 2004 he was awarded the Geelong Gallery's *Fletcher Jones art prize*, and in 2016, 2015, 2014 and 2012 was a finalist in the Art Gallery of New South Wales *Archibald Prize*. Ford continues to exhibit both in Australia and internationally and his practice ranges across painting, sculpture and installation. He is known for his hyper-realistic paintings of portraits and figures in landscapes that could be mistaken as photographs.

A portrait is rarely a painting done for the artist themselves. It involves a subject's agency, and is thus a compromise between what the artist perceives and how the sitter perceives themselves to be. One must soon ascertain whether the sitter is unselfconscious, pretentious, vain, whatever. Then there's the function of the portrait. It is an official thing, meant to memorialise an occasion, or perhaps a deeply personal depiction of a loved one? The role of their sitter and their character are vital considerations.

**—Juan Ford, Observation Point,
Portrait, #50, Spring 2015**

Discuss as a class Juan Ford's painting and use the questions below as a springboard for discussion:

- Describe this portrait. How does it make you feel?
 - What does the sitter's gaze tell you about the work?
 - What human characteristics has the artist represented in this painting?
 - Does the work explore identity in a social, cultural and historical context? Discuss.
 - What impact has the invention of photography had on portrait painting? Discuss the differences and similarities between painted and photographic portraits.

The title of the work refers to the word phrenology, a pseudo-science popular in the 19th century. This practice explored how the shape of a person's skull revealed their character and mental capacity. **Research phrenology and discuss why you believe the artist has decided to refer to it in the title of his work.**

Plan and create your own portrait painting using a similar process to the artist Juan Ford:

Take a photo of yourself or a friend using a digital camera and upload it onto the computer using Photoshop or another digital photo editing program. Consider whether to use a profile or full frontal portrait. Manipulate the image by colour, tone, texture, lighting, scale. Print the image out and transfer the image to cartridge paper using your observational drawing skills. Add colour using a medium of your choice. Remember to focus on the mood and characteristics you aim to communicate. Give your artwork a title and write a short artist's statement explaining the ideas and intentions it conveys.

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Robert Dowling
Mrs Margaret McArthur of Meningoort 1856–57
oil on canvas
Geelong Gallery
Purchased with the generous assistance of the Trustees
of the Howard Hitchcock Bequest, and with additional support
from the Friends of the Geelong Gallery, 2001

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Robert Dowling

Mrs Margaret McArthur of Meningoort 1856–57

oil on canvas

Geelong Gallery

Purchased with the generous assistance of the Trustees of the Howard Hitchcock Bequest, and with additional support from the Friends of the Geelong Gallery, 2001

Robert Dowling was born in Britain on 4 July 1827. In 1834 he migrated to Australia with his family. He completed an apprenticeship in saddlery in 1850, however, he soon left this career and advertised his services as a professional portrait painter. Dowling became one of Australia's foremost portrait and figure painters of the late colonial period. His practice also specialised in popular genre subjects, religious and orientalist imagery. Dowling moved to Victoria to set up a practice in Geelong as proprietor of a commercial art gallery specialising in photography, painting oil portraits and tinting photographs. He secured commissions from Western District pastoralists and extended his portraiture to the Aborigines of the region, documenting their social interaction with European settlers. Robert Dowling and his family left Australia for Britain in April 1857, where Dowling furthered his training and career as a painter. From the 1860s, he exhibited at the Royal Academy, London, and with the Royal Society of British Artists. In 1884 he returned to Australia, settling in Melbourne where he opened a studio. In 1886 he returned to London once again and died three months later.

The portrait *Mrs Margaret McArthur of Meningoort* was commissioned by Margaret's husband Peter McArthur, a wealthy pastoralist from the Western District. The painting is a fine example of a Victorian portrait of women from the colonial period in Australia. **Research the social and historical importance of portraiture in Australia during this period.**

Look carefully at the painting and consider the pose and expression of Margaret McArthur. **Discuss how the artist has used visual elements to capture the characteristics, personality and status of the sitter.**

Research other portraits by the artist Robert Dowling painted around this time and compare with the portrait *Mrs Margaret McArthur of Meningoort* (1856–57). Discuss the similarities and differences.

Select an important historical figure and research their life. **Imagine this person has commissioned you to paint their portrait.** Think about how you could represent their characteristics, personality and status. What type of clothing would the person wear? How would they be positioned? Where would they be? Think about symbols and props you could use.

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Polixeni Papapetrou
*Olympia as Lewis Carroll's Xie Kitchin
as a Chinaman (off duty)* 2003
Type C print
Geelong Gallery
Sybil Craig Bequest Fund, 2003
Courtesy Polixeni Papapetrou



Poli xeni Papapetrou
Olympia as Lewis Carroll's Xie Kitchin
as a Chinaman (off duty) 2003
Type C print
Geelong Gallery
Sybil Craig Bequest Fund, 2003
Courtesy Poli xeni Papapetrou

Photographer Polixeni Papapetrou was born in 1960 in Melbourne. Her practice explores themes around the artificial, performance, dress-ups, identity, childhood and historical interpretations of photography. The photograph *Olympia as Lewis Carroll's Xie Kitchin as a Chinaman (off duty)* (2003) was part of a series of works titled *Dreamchild*. The artist re-stages compositions based on the 19th century photographs of children dressed up in character by Charles Dodgson also known as Lewis Carroll, the author of *Alice's Adventures in Wonderland*.

Olympia was six years old when we made this photograph. I was interested in restaging some of Lewis Carroll's photographs to look at the importance of role play, dress-ups and performance in the child's world. Through these games and costume dramas children can switch identity and be male/female, young/old, Asian/Caucasian or wherever their imagination takes them. I wanted to explore how Olympia presented herself as a girl and how she and I—the mother artist—could explore the boundaries of her identity through her dress-up performances before the camera.

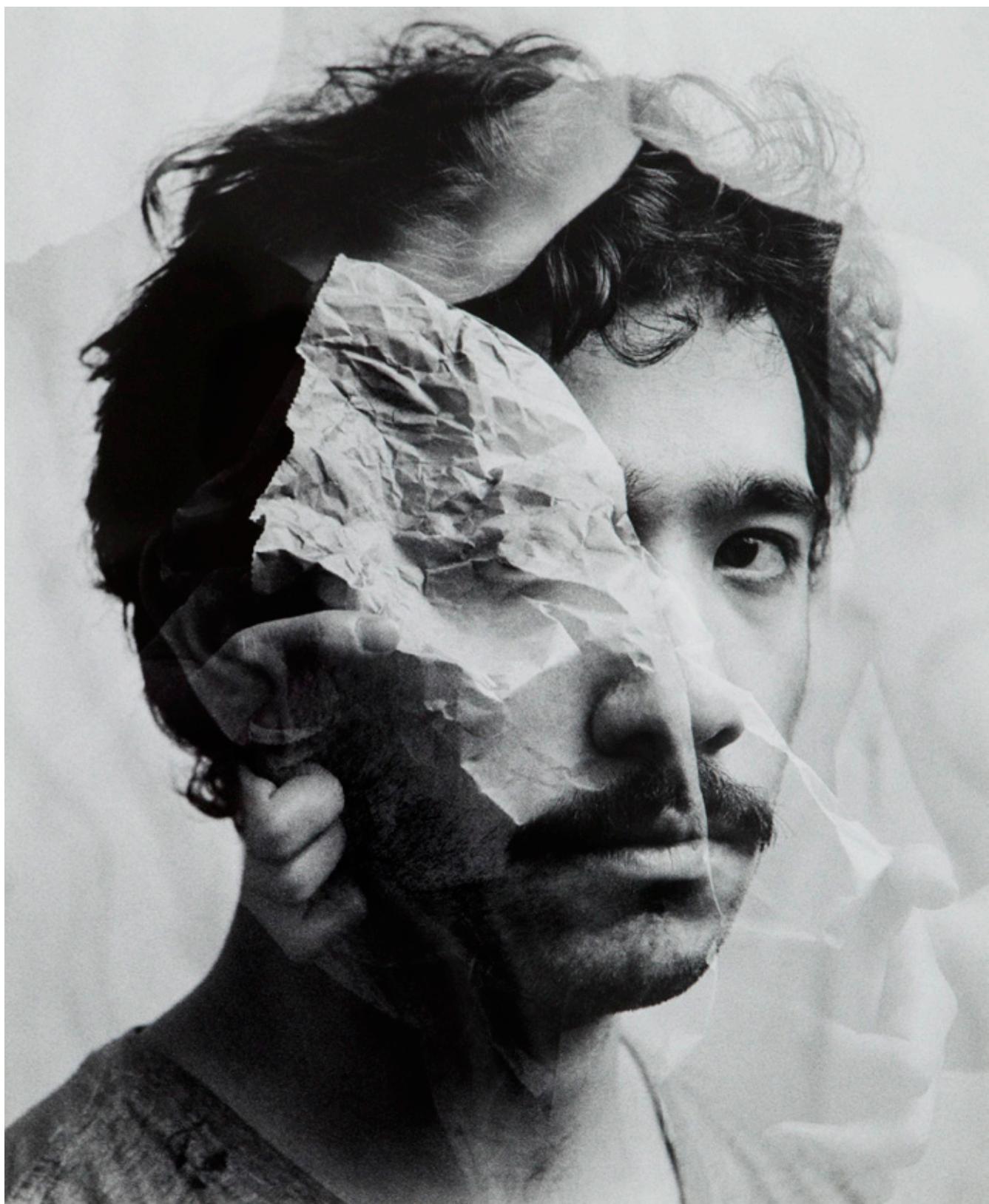
—Polixeni Papapetrou, Stills Gallery, Sydney

Discuss why the artist has chosen to combine real images and the techniques of trompe l'oeil painting in her work. Research the history of trompe l'oeil painting. How does it contribute to the ideas and intentions in her work?

How do you explore your own identity? How do you look at yourself in relation to the world around you? Some of the key facets in understanding self-identity are gender, sexuality, race or ethnicity, nationality, religion and age. **Create your own self-portrait using digital photography and explore your identity through combining your own personal fashion style, music, family traditions or rituals, fantasy and place.**

Write a short creative story inspired by the visual techniques used in the image *Olympia as Lewis Carroll's Xie Kitchin as a Chinaman (off duty)* (2003)

Consider describing the relationship between the artist and the sitter, or from the perspective of the child of the mother.



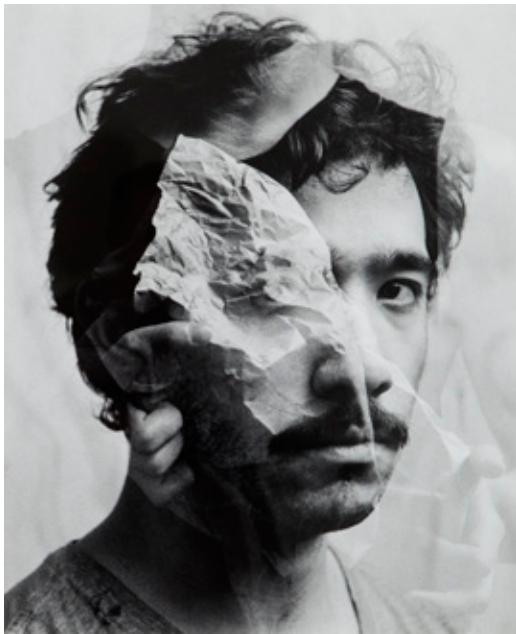
David Rosetzky
Composite portrait 4 2015
silver gelatin print
Geelong Gallery
Purchased with funds generously
provided by Geelong Contemporary, 2017
Courtesy of the artist and Sutton Gallery

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David Rosetzky
Composite portrait 4 2015
silver gelatin print
Geelong Gallery
Purchased with funds generously
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Courtesy of the artist and Sutton Gallery

David Rosetzky was born in Melbourne in 1970. Since the early 1990s he has expanded the tradition and pictorial formats of portraiture to make intimate observations of human identity, community and social behaviour; and aspects of contemporary youth and popular culture. Working predominantly in video and photography, he creates aesthetically beautiful and technically refined scenarios that explore human types, and that examine relationships between the interior psychology and external environments of people. Of his series of *Composite* works, Rosetzky has reiterated his 'interest in looking at the self and identity, and the way that's constructed'. The portraits rely on the experiment and chance of a double-exposure technique, the unpredictable results of which underscore the artist's preoccupations with unfixed and constantly evolving identity.

The title of the work *Composite portrait 4* refers to a term also known as composite photography: a technique invented by Sir Francis Galton in the 1880s. **Research the history of this technique and how it has been used to investigate the similarities of human characteristics. Can you see how Rosetzky has incorporated this technique in his own work?**

David Rosetzky uses traditional analogue darkroom processes to produce a double exposed black and white photograph of overlapping imagery. **Discuss how this process has contributed to the artist's ideas and intentions in his work. What effect does it have when viewing this work?**

Traditionally, to create a double-exposure effect in a photograph, you would expose the film twice combining two photographs during the darkroom processing. **Create your own portrait using this photographic technique either using a darkroom or by manipulating the image using Photoshop to get the same effect.**

Choose an image of a person and combine it with another image. Think about how the other image could add another layer of meaning in your work or give a greater insight into the personality of the subject.

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Ernest Buckmaster
Self portrait 1940
oil on canvas
Geelong Gallery
Purchased 1941

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Ernest Buckmaster
Self portrait 1940
oil on canvas
Geelong Gallery
Purchased 1941

Ernest Buckmaster was born in 1897 in Melbourne. He received formal art training from the National Gallery Art School from 1918 to 1924. Buckmaster became a popular traditional portrait and landscape painter, exhibiting widely from 1919 until 1943. In 1932 he won the Art Gallery of New South Wales *Archibald Prize* for his portrait of Sir William Irvine, the Lieutenant-Governor of Victoria. Between the years of 1924 and 1966 he created 72 portraits that were included in the *Archibald Prize*. In 1945, Buckmaster was appointed as an official war artist during the Second World War and spent time in Singapore. He died in 1968 in Melbourne.

Discuss how the artist has used the techniques and effects of portraiture to create his self-portrait.
Explore how the following features contribute to understanding his character:

- | | |
|---------------------|--------------------------|
| — Pose | — Composition or framing |
| — Expression | — Colour |
| — The artist's gaze | — Symbols or props |
| — Fashion | |

Discuss what insights into the artist's personality are evident in this work. How has the artist chosen to paint himself?

Throughout Buckmaster's career he made numerous attacks on modern art. **Research the work of modernist artist Sydney Nolan and compare his artistic style to Buckmaster's.**

The rise of the selfie has become a 21st century phenomenon. How do you believe it has changed the way we express ourselves today? **Create a series of 3 to 5 quick observational ink drawings using selfies that you have taken on your mobile phone.**

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George Lambert
The black hat c. 1920
oil on canvas
Geelong Gallery
Purchased 1930

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George Lambert
The black hat c. 1920
oil on canvas
Geelong Gallery
Purchased 1930

The artist George Lambert was born in 1873 in St Petersburg, Russia, and later educated in England. George, his mother and three sisters migrated to Australia in 1887 when he was 14 years of age. After working as a station hand, grocer's assistant and illustrator for *The Bulletin* he won an art travelling scholarship from the Government of New South Wales in 1900. In 1917 during the First World War, Lambert spent three years working as an official war artist. Returning to Australia in 1921 he continued to paint portraits, winning the *Archibald Prize* in 1927.

Discuss the title of the painting *The black hat*.

What does it suggest to you? Does the artist provide any insights into the character or identity of the sitter?

Look at another portrait painted by George Lambert in the 1920s and compare to this painting. Choose which work you prefer and provide reasons.

Research the fashions of the 1920s and how they represented a change in social values and the role of women. Think of a fashion item that you once wore that represented a certain period in your life. **Use the internet or old magazines to find images of this fashion item and create a portrait of yourself wearing the item using collage.**

Who's who portrait prize 2017

The Geelong Gallery's *Who's who portrait prize* aims to encourage and inspire young artists to celebrate the Geelong region's people – their identity, history, creativity and culture – through portraiture.

To honor Jules Francois Archibald's Geelong connection, Geelong Gallery presents this annual portrait prize and exhibition which in 2017 and 2018 coincides with the presentation of the Art Gallery of New South Wales *Archibald Prize* in Geelong.

Who was Jules Francois Archibald?

A plaque outside the Geelong West Football Oval marks the birthplace of Jules Francois Archibald, the man behind one of Australia's oldest and best known art prizes for portraiture: the Art Gallery of New South Wales *Archibald Prize*.

Who's who portrait prize

Each year the children's prize attracts a host of entries, with young artists submitting paintings, drawings and mixed media likenesses of their heroes, ranging from Geelong Football Club players, mums, dads and carers, local traders, teachers and more.

Approximately 1,500 entries will be exhibited in locations across Geelong including Geelong Gallery, Geelong Regional Libraries, Westfield Shopping Centre and more. The exhibition will be presented at the same time as Geelong Gallery's hosting of the 2017 and 2018 Art Gallery of New South Wales *Archibald Prize* presented from 28 October to 10 December 2017 and 27 October to 9 December 2018.

Prizes are awarded in five categories: Kinder to Foundation, Level 1 to 3, Level 4 to 6, Level 7 to 9, and Level 10 to VCE. A prize is also awarded to the artist whose portrait is nominated best in the *People's choice* category and will be announced on 12 December 2017 and in 2018 on a date to be advised.

Judging criteria

1. Artwork adheres to the terms and conditions of the *Who's who portrait prize*
2. Student's expression of individual artistic intention when creating their portrait.
3. Student's ability to explore and manipulate different materials and use multiple techniques when creating their portrait.
4. Student's ability to capture the characteristics, personality and/or identity of the sitter.

Your submission MUST include the following:

- The 42.0 x 42.0 cm original artwork only,
no mounts please
- **Pasted** to the back of the artwork the *Who's who portrait prize* 2017 entry form or photocopy of the entry form.
Available online www.geelonggallery.org.au/learn
- A photograph of the sitter **must** be **pasted** to the back of the artwork; this image will be used in the judging process to assess the likeness of the sitter
- Students **must** name and make a statement about why they choose the sitter
- No three-dimensional pieces will be accepted
- **No late entries** will be accepted

Dates for 2017 Who's who portrait prize

Entry forms available to schools online
www.geelonggallery.org.au

Closing date for entries

Deliver to Geelong Gallery by 5pm, Friday 15 September 2017

Exhibition dates:

21 October to 10 December 2017

Where: Venues throughout Geelong including Geelong Gallery and Westfield Shopping Centre. Entrants will be informed of their submission location.

Geelong Gallery opening hours: Open daily 10am–5pm

All entries must be collected Friday 15 December 2017

from the Geelong Gallery, 55 Little Malop Street, Geelong.
Telephone: (03) 5229 3645.
Email: learn@geelonggallery.org.au

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Visit the Geelong Gallery

Pre-visit information

To help us conserve works in the Geelong Gallery's renowned collection for current visitors and future generations to enjoy, we recommend the following:

- Prior to your visit, educators/supervisors to brief students on appropriate behaviour in the Gallery (eg walking in the Gallery, listening to instructions and not touching the exhibits)
- Students should take care entering and leaving the building from and to the bus
- Food and drinks are not allowed inside the Gallery
- Please consider other visitors
- Educators to accompany their group at all times during their visit
- Stools and clipboards are available for student use
- Only pencils are to be used in the Gallery

Cost

Entry fees to the Art Gallery of New South Wales

Archibald Prize

Adult \$16

Concession \$12

Child/student \$7

Members \$10

Group (over 10) \$14

Bookings

Bookings are essential for all Learn programs and group visits:
T 03 5229 3645

learn.booking@geelonggallery.org.au

Please note: cloaking facilities will be limited during the *Archibald Prize*. It is requested that students do not bring bags to the Gallery at the time of their visit if it can be avoided.

Who are you program sponsors



Geelong Gallery Foundation

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Archibald Prize 2017

Geelong Gallery is proudly supported by a range of partners for the Archibald Prize 2017, a touring exhibition from the Art Gallery of New South Wales



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