

## **THE DOUG MORAN NATIONAL PORTRAIT PRIZE & MORAN CONTEMPORARY PHOTOGRAPHIC PRIZE**

**Saturday 9 April – Sunday 5 June 2016  
Hazelhurst Regional Gallery**

### **About the exhibition:**

The Doug Moran National Portrait Prize is the richest award for excellence in portrait painting in Australia. Also on view is the Moran Contemporary Photographic Prize, now in its ninth year, promoting contemporary photography in Australia. Following the exhibition of the 2015 Prize Finalists at Juniper Hall in Paddington in October 2015, the Moran Art Foundation plans to tour the exhibitions to regional galleries in 2016, with the tour commencing at Hazelhurst.

## **THE DOUG MORAN NATIONAL PORTRAIT PRIZE**

The Moran Arts Foundation was established by Doug and Greta Moran in 1988 to support Australian art and artists. In addition, the foundation aims to foster portraiture skills, excellence in photography and enhance arts in education.

The Doug Moran National Portrait Prize is an annual art award that was established by the Moran Arts Foundation in 1988. The prize was initiated to encourage excellence and creativity in contemporary Australian portraiture.

With an annual first prize of \$150,000, the Doug Moran National Portrait Prize is the richest art award in Australia, and the richest prize for portraiture in the world. Each year, several hundred artists from across the country enter the award, with 30 finalists selected by the nominated judges. The Prize is acquisitive and the winning work becomes part of the Moran Arts Foundation collection. Previous winners include Louise Hearman, Nigel Milsom, Leslie Rice, Vincent Fantauzzo, Michael Zavros, Ben Quilty and Fiona Lowry.

The judges for the 2015 Doug Moran National Portrait Prize were artist Rick Amor and Angus Trumble, Director of the National Portrait Gallery, Canberra. The judges awarded the 2015 prize to Warren Crossett for his work *Self Portrait after St Jerome Flanders*.

## **EDUCATION KIT, Years 7 to 12**

### **Contents:**

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## **The Artists**

There are 30 artists exhibiting in The Doug Moran National Portrait Prize 2015. Some artists are well known, award winning and exhibit widely such as Nicholas Harding, Del Kathryn Barton and Wendy Sharpe, while a few are relative new comers or recent graduates. To find a list of exhibiting artists visit:

<http://www.moranprizes.com.au/competition/2015-doug-moran-national-portrait-prize/finalists>

## **Curriculum Links and Syllabus Outcomes**

*The Doug Moran National Portrait Prize* exhibition offers a survey of contemporary artists' practice in portraiture.

This Education Kit contains background information on the exhibition, a web Link to the exhibition, Glossary List of art terms, and questions relating to the Visual Arts Syllabus.

This Education Kit makes links to the Visual Arts Syllabus Years 7 to 12, by providing questions regarding the frames, agencies of the artworld, and artist practice in portrait painting. Artmaking activities are also included.

### **Syllabus Outcomes:**

#### **7 to 10**

Art Making Practice Outcomes: VA 4.1& VA 5.1

Critical and Historical Studies Outcomes:

Practice: VA 4.7 & VA 5.7

Frames: VA 4.9 & VA 5.9

Conceptual Framework: VA 4.10 & VA 5.10

#### **11 to 12**

Art Making Outcomes: VA P1& VA H1

Criticism and Art History Outcomes:

VA P7 & VA H7, VA P8 & VA H8, VA P9 & VA H9

## **Pre-Visit Activities**

1. Discuss what a portrait is, and the idea of self-portrait.
2. Discuss the role of the sitter, are they well known or obscure, and how this has an impact on the audience.
3. How can portraits vary? Consider the subjects' pose, the objects surrounding the subject, materials used, style, symbolism, and the effect of the camera and Photoshop.
4. Consider the role of the judge in an art competition. How can the selectors for the exhibition and prize impact on the look of the exhibition and the work receiving the award?
5. Investigate the history of portraiture. Why were portraits painted? Who were the subjects? Who commissioned the portrait? In this era of technology why do artists paint portraits today?

## Viewing the Exhibition

### Questions 7 to 10

1. Look at the works. Find one very large and one very small portrait. Give their titles. Describe the subject matter. How does size make the viewer react? Consider the viewing distance from the work and its impact on the audience.
2. Find a portrait that is a self-portrait. Give the title and artist's name. What is the artist expressing about themselves and explain how this is done. Consider subject matter/objects, treatment of elements of design (colour, shape, size, colour...) and any symbols.
3. Find a portrait that uses objects or symbols to tell us more about the subject. Give the title and artist. Explain what these objects/symbols are and how they add meaning to the portrait.
4. Add the title below of a work that links to this word. (Hint: use glossary and read labels)

WORD

TITLE

Caravaggio

Rembrandt

Aboriginal

Post-Modern

Stylised

Realistic

Photo-real

Semi-Abstract

5. Imagine you are the Judge of the Moran National Portrait Prize. Choose the winning work of this prize, give the artist's name and title of the work and explain why you have made this choice. You may comment on the work's technical achievement (formal qualities and use of materials) as well as the idea or emotion the artist is expressing.

### Questions 11 to 12 \* see attached images

#### 1. Subjective Frame

How do you think the artist Nicholas Ives was feeling when he painted *Self Portrait with Donut (for no reason)*? Consider subject matter and the role of whimsy. Read the artist's statement. What message is he conveying?

#### 2. Cultural Frame

Look at *Self Portrait with Shadow* by Nick Collerson. What subject matter do you see? How does the artist's early self portrait and a shadow relate to the artist's statement about the origin of painting and the truth of what we see? What beliefs and ideas about art is this artist exploring?

3. Structural Frame

Wendy Sharpe is exploring notions of the ridiculous in *Self Portrait with Ridiculous Hat*. What signs (treatment of the elements of design) and symbols can you find that give this work an absurd and disorderly appearance?

4. Post-Modern Frame

Mertim Gokalp has appropriated Caravaggio's *The Entombment of Christ* in his painting *Sacrifice of the Model*. Consider Gokalp's subject matter and use of composition. What comment is the artist making about the role of the model in today's world?

**Artist Practice** \* see attached images

Nicholas Harding *Edmund Capon*

Read Harding's artist's statement. What materials and process did he use when doing studies for this work? Consider how the artist has applied oil paint to the canvas. How does this thick application of paint give a sense of the sitter's presence? (consider tone, texture, colour)

Del Kathryn Barton *Arella*

List the materials the artist has used. Describe the richly patterned surface and jewel-like use of colours, and explain how this attention to detail gives a distorted and decorative appearance to her subject.

**References**

<http://www.moranprizes.com.au/doug-moran-national-portrait-prize>

Doug Moran National Portrait Prize catalogue

<https://www.youtube.com/user/hazelhurstgallery>

Doug Moran National Portrait Prize Film

**Glossary of Terms**

Elements of Design – Line, shape, colour texture, size, direction, tone

Formal Qualities – use of the elements of design in an artwork

Realism – appearing natural

Abstraction – distortion of reality, non-representational

Portrait – an image of someone

Style – a visual simplification, according to a set of rules

Stylised - designed according to a set of rules

Symbol – one thing representing another, eg a sign

Self portrait – to make an image of oneself

Photo-realism – to depict in a realistic manner that is like a photo

## Art Making

### 1. Create a tonal dropout painting in the style of Guy Morgan

STEP 1: Take a photo of your head and shoulders.

STEP 2: Import photo into Photoshop. Select Image → Adjustments → Posterise. I used level 3. This will create a simplified version of your headshot.

STEP 3: Delete background. This can be done in a variety of ways. An easy way is to use the Quick Selection Tool or the Magic Wand Tool to select the background. You can then use the Eraser tool to erase the background.

STEP 4: Use this image as the basis of your tonal painting. Option 1: Print off onto a transparency and project transparency onto a large sheet of high quality paper or onto a canvas, trace over sections and then paint in a variety of solid blocks of colour. Option 2: Print off and use this as a basis to sketch out a tonal portrait before painting in blocks of colour.



### 2. Self Portrait Painting in the style of Del Kathryn Barton

STEP 1: Work from a photo of yourself or from a mirror with pencil on a primed canvas. Draw your head and shoulders, considering proportions of the face. Outline the shapes and tones.

STEP 2: Use washes of warm and cool acrylic colours to model the face and hair, finish eyes with vibrant colour. For the background create patterns with washes of cool coloured acrylic paint. For the clothing use thicker, even impasto paint and consider the effect of colour and pattern.

STEP 3: Using a black posca fine line pen, redraw the outline and details of your portrait.

STEP 4: Using white paint create splatters and circles of paint with care. Outline the larger dots with your posca pen.



Del Kathryn Barton *Arella*, 2014, acrylic, 92x61cm

## IMAGES



Nicholas Ives *Self portrait with donut (for no reason)*, 2015, oil, 160cm x 128cm



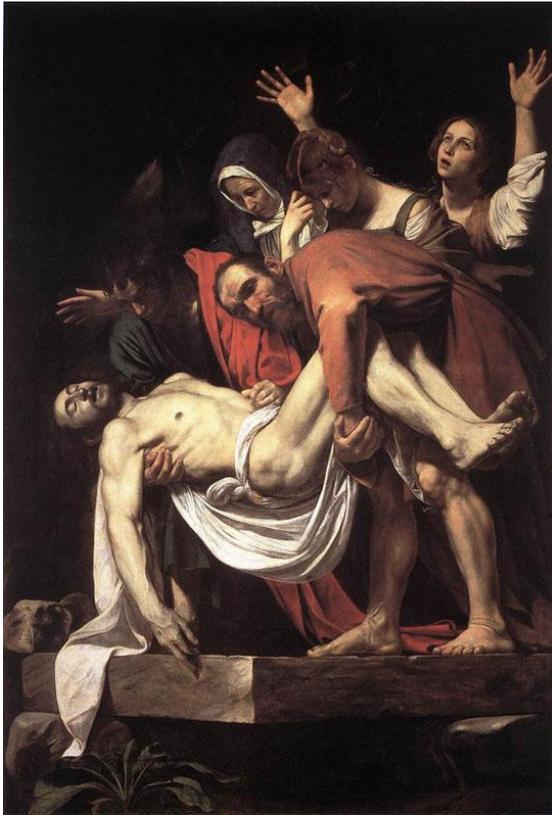
Nick Collerson *Self Portrait with Shadow*, 2015, oil, 126cm x 94.5cm



Wendy Sharpe *Self Portrait with Ridiculous Hat*, 2014, oil, 167 x 152cm



Nicholas Harding *Edmund Capon*, 2015, oil, 188cm x 112cm



Caravaggio *Entombment of Christ*, 1602-03, oil on canvas, 300cm x 203cm



Mertim Gokalp *Sacrifice of the model*, 2015, oil, 200cm x 150cm



Del Kathryn Barton *Arella*, 2014, acrylic, 82 x 61cm

Produced by Public Programs and Education Team  
Hazelhurst Regional Gallery & Arts Centre, 2016

