

# **Brett Whiteley: On the Water**

**Hazelhurst Regional Gallery & Arts Centre**

**16<sup>th</sup> November 2012 – 27<sup>th</sup> January 2013**

## **Education Kit: Year 7 to 12**

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## **About this Exhibition**

Brett Whiteley was one of the most celebrated Australian artists of the twentieth century. This major exhibition *Brett Whiteley: On the Water* features over 60 works including drawings, paintings, prints, photographs and sculptures. A highlight being his last unfinished work, *Unfinished Beach Polyptych*: six imposing panels leaving the Brett Whiteley Studio for the first time in 17 years.

Whiteley was an artist who had a deep fascination with nature. Two subjects were the mainstay of his work – the landscape and the nude – and with stunning virtuosity and outstanding draughtsmanship he rendered them with a sensuousness and unique lyrical quality.

*Brett Whiteley: On the Water* explores this special relationship Whiteley had with these subjects, the deep blue of Sydney Harbour, the glistening beaches, and the pleasurable lifestyle of the bathers languidly basking in the sun. The images tell of sensory pleasures derived from total immersion in the surf, to the meditative mood of simply staring out to sea and gazing at the harbour from his beloved home in Lavender Bay.

*Brett Whiteley: On the Water* is presented by Hazelhurst Regional Gallery in association with the Art Gallery of New South Wales, the Brett Whiteley Studio and works from private and public collections. This exhibition is especially relevant given Hazelhurst Regional Gallery's location in Sydney's south, surrounded by beaches, bays and rivers nestled in the Royal National Park.

### **Brett Whiteley (b 1939 – d 1992)**

*...art was as much an essential of life as life was an essential of art. It was a creed rich in opportunity for an artist devoted to the exploitation of the human figure, just as he was devoted to the exploitation of the human opportunity in life.* Edmund Capon, director Art Gallery of New South Wales in Pearce 1995, p 7

A charismatic character and inspired talent, Brett Whiteley had a prodigious career spanning four decades creating some of the most iconic images in Australian art. His extraordinary and intense practice included drawing, printmaking and sculpture, but his deepest passion was painting.

Brett Whiteley was born in 1939 in Sydney, NSW and grew up in the harbour side suburb of Longueville where, along with visits to Boat Harbour, he spent his childhood exploring coves and bays, observing birds and fish, gathering rocks, shells and eggs, establishing an admiration of nature in all its guises. By the age of seven he had won his first art competition and during his prolific career would go on to win many more including in 1978 when he became the only Australian artist ever to claim the Archibald, Wynne and Sulman art prizes at once.

He attended Juilian Ashton Art School in Sydney during the late 1950s and while working at the advertising agency Lintas won his first major prize, the Italian Government Travelling Art Scholarship awarded by Sir Russell Drysdale when Whiteley was just 20 years old. This enabled him to travel to Europe and satisfy his voracious appetite for art, experiencing the great masterpieces in museums and churches. He was one of the most luminous young talents and his early paintings startled critics and fellow artists, with his work acquired by the Tate Gallery when he was only 21.

During the 1960s Whiteley predominately lived in London, though he returned to Australia frequently and for many months at a time. While in London he had many local and international exhibitions held in: Berlin, Switzerland, Africa, Canada, Belgium, Italy, and France and participated in *documenta iii* in Germany. He also participated in several group exhibitions in Australia. It was on his return home in the summer of 1965-66 staying at Whale Beach that Whiteley found the perfect setting for his fascination with the nude and nature on the clean, dazzling beaches of Australia, with its local birds and wildlife. He discovered the more expressive possibilities of the female nude and the spectacle of Australians enjoying the sand and surf. The bikini clad beauties provided Whiteley with endless muses.

After a brief period in New York, Whiteley returned again to Australia in 1969, and found a new embrace of nature from his harbour-side home in Lavender Bay which he, along with wife

Wendy, purchased in 1974. Some of his most famous works were created from his home including *Big Orange* 1974, *Grey Harbour* c 1978 and *Lavender Bay in the Rain* 1978. In 1976 he won his first Archibald Prize and the Sulman Prize; in 1977 and again in 1984 he won the Wynne Prize; in 1978 winning the Trifecta of the Archibald, Wynne and Sulman prizes. During the 1970s he still traveled extensively, but to new destinations such as Mauritius and Kenya.

In 1985 Whiteley purchased an old t-shirt factory in Surry Hills to use as his new studio. He used this space as a studio and, after his divorce from Wendy, as a home until his death. The Brett Whiteley Studio, managed by the Art Gallery of New South Wales, is open to the public as a permanent gallery and presents a fascinating insight into Whiteley's life and work, in context with his contemporaries. In 1999, Brett Whiteley's mother, Beryl, established the Brett Whiteley Travelling Art Scholarship in her son's honour for young Australian painters aged 20-30 years – offering them the same opportunities as those which were given to her son.

In 1991, Whiteley was awarded the Order of Australia (General Division). Brett Whiteley died in 1992 at the age of 53, ending one of the most prodigious careers in the history of Australian Art.

## **Process**

Whiteley created works in many mediums, often combining many of them in one mixed media work. He created drawings, prints, paintings, sculptures and photographs, which he considered were drawings of the eye. Characteristics of Whiteley's style include the exaggerated use of line and colour, the distortion of shape and the elongation of form. Aspects of Pop Art, Expressionism, Abstraction and Japanese calligraphy are referenced in his works. The influence and inspiration of many artists, such as Lloyd Rees, Vincent van Gogh, Francis Bacon and Henri Matisse, can also be seen in the works in this exhibition.

## **PRINTMAKING**

Whiteley was inspired by Japanese calligraphic ink drawings and woodblock prints. Many of his drawings and prints display a flattening of the picture plane, an unusual perspective of a very high horizon line, if any; all of which are present in Japanese art. The highly gestural and emotive qualities available through ink allowed for his personal expression to become present in the crash of a wave, the flap of a bird's wing, or a bather drying themselves with a towel.

Nudes, principally inspired by his wife Wendy, appear consistently in Whiteley's works. His handle of the figure with gestural lines and delicate beauty can be seen in many of his drawings, but especially in his etchings of bathers at Bondi Beach.

Although able to stand alone as highly resolved and refined works, many of Whiteley's charcoal, pencil and ink drawings and etchings were created as studies for paintings and sculptures. Examine *Designs for shark sculpture* 1965 (drawing) and *Shark (female)* 1965 (sculpture). This practice is not uncommon for artists to develop and explore ideas in their work.

Consider this work: *The Divided Unity* 1974 screen-print on white wove paper, 66.2 x 93.6cm

## PAINTING

*The paintings... begin from the... highest point of affection – points of optical ecstasy, where romanticism and optimism overshadow any form of menace or foreboding... Almost all the works have been rendered in a lyrical and personal style where colour... has been used in saturation.* Brett Whiteley, 1979.

Brett Whiteley produced many paintings reflecting his love and respect for the ocean. He was seduced by the ultramarine of the water, its curves, rhythms and tranquility. Its large liquid presence was the perfect vehicle for his gift of composing works with large, empty spaces, as seen in *Wategos Beach* 1989, *The pink heron* 1969 and *Coincidence* 1973. His paintings from the early 1970s, after his purchase of his Lavender Bay home, evoke a strong feeling of clam; that he had come home. *Big orange (sunset)* 1974 and *Lavender Bay in the Rain* 1978 are examples of his paintings with totally flat picture planes; without horizons, but with little pockets of nature distributed masterfully. These works, like many of his ink drawings and prints, reference his love of the orient and influence by Japanese materials and techniques.

Whiteley depicted the landscape in all its seasons and shifts of mood. Repetition of certain motifs symbolised states of mind: trees, rocks and arabesques of rivers echoing the flight paths of birds, which in turn represented his relaxed journey through his own domain. But birds in particular held a poignant place in his visual language. He had loved them since his childhood, and in his last phase of work they represented a yearning at once for domestic stability and personal freedom. It is not surprising Whiteley held two special exhibitions dedicated to the theme in Sydney: the first in 1979; the second in 1988 in his Surry Hills studio, four years before his death.

*Because a brush with paint on it can.....tip, touch, mark, float, flick, slope, slide, plunge, swirl, swish, smash, streak, hint, damage, swipe, scumble, hurt, rupture, gash, sweep, push, sliver, punkel, quicken, quiver, rip, burrow, stab, splat, block, shorten, bang, expand, alter, caress, hit, split, hide, destroy, point, cuff, tremble, tickle, spit, encourage, nudge, aim, tug, glaze, soak, heighten, lighten, sponge, swiggle, wipe, doodle, darken, arrange, wreck, shift, alter, shine, change, cut, thicken, renew, turn, clean, explode, widen, whip, complete, open, finish, preclude, overlook, deny, sparkle, fatten, polish, tighten, sharpen, exact, thin, blur, veil, cease, stop, fidget, clears, bombard, repeat, strike, shiver, hurry, stagger, set, replace, make, pull, grip, join, break, soften, stroke, part, push, gash, hurry, jolt, jibe, rush, wash, allow, score...Small wonder that not too many paint!*

July 20 1983 (Another way of looking at Vincent van Gogh by Brett Whiteley) Exhibition catalogue

Consider these works: *Lavender Bay in the rain* 1978 oil, synthetic polymer paint on canvas on hardboard, 89.5 x 89cm

*Big orange (sunset)* 1974 oil and collage on wood, 244 x 305cm board

## SCULPTURE

*Sculpture is totemic, phallic, something that grows from the earth – or from the gallery floor. Brancusi was the first kick-off, and a lot of African carving... it's reaching up to the sky... Maybe I should devote two years to doing nothing else but courting and causing sculpture. I love it. I love moving around something and I love sculpture next to or in front of paintings – a kind of dialogue can bounce between a sculpture and a painting.* Brett Whiteley in documentary *Difficult Pleasure*, 1989 directed by Don Featherstone.

Although primarily known as a painter, Brett Whiteley displayed an assured confidence as a sculptor. Sculpture played a significant counterpart to his drawings and paintings; it was where he seriously explored formal possibilities. Whiteley experimented in a number of media: mangrove wood, bronze, fiberglass and found objects. His figurative forms convey the sensuality he saw in nature. Whiteley would seek out trees and branches that expressed his desire for the curve, and then release his vision from nature by carving away to better see the form captured within.

In his work, *Matches* 1985, the influence of Pop Art is evident. These matchstick pairings came to represent the duality Whiteley saw in everything. Here we have life and death, lightness and darkness, potential and potential spent, the masculine and feminine. It can also be viewed as a self portrait, considering Whiteley had red hair.

Consider these works: *Shark (female)* 1965 fiberglass, plaster, Maplewood, chrome, copper, shark teeth, 157 x 64 x 45cm overall approx.

*Shark (male)* 1966 fiberglass, plaster, copper, Maplewood, 205.5 x 40 x 40cm overall

## MIXED MEDIA

*He was mad about eggs, loved their shape and symbolism... I was almost crucified for stealing eggs from a bird's nest for Brett. His huge appreciation of nature was evident from childhood – he rejoiced in the optical look of the world and delighted in making art out of it.* Fran Hopkirk, Brett Whiteley's sister, 1993.

Brett Whiteley's early mixed media work, *The beach II* 1966, reflects his early combination of materials and techniques with found objects. The inclusion of found objects became crucial for Whiteley to communicate his rich experience of the environment with the audience.

Whiteley's later urban and rural landscapes, such as *After the Swim Tangier* 1986-87, *Thirroul* 1988, *Far North Queensland – Port Douglas* 1992, combine brush and ink collage, oil paint and found objects and the techniques acquired throughout his life to emulate the vision and experiences of memory and emotion. Whiteley was an artist in complete control and at ease with

medium and subject. These works reflect a state of mind, which, whether drawing, painting or sculpting, remained questioning and excited by life to the end.

Consider these works: *After the Swim Tangier* 1986-87 oil, ink, glass eye, sunglasses, cotton t – shirt on board

*Far North Queensland – Port Douglas* 1992 oil, earth, charcoal, collage on plywood, 183.5 x 198cm board

## **Curriculum Connections**

The exhibition *Brett Whiteley: On the Water* explores Whiteley's fascination with water, and features major paintings, sculptures, drawings and prints from private and public collections. *Brett Whiteley: On the Water* Education Kit contains background information on the exhibition, highlighting key works and themes, artist biographical information, a brief description of the artist's processes, a glossary of related art terms.

This Education Kit aims to facilitate learning under NSW Visual Arts Syllabus requirements for Years 7 – 12. This is done by providing information about the Artist's Practice, questions regarding Art History, Art Criticism, the Frames and the Conceptual Framework. Suggestions for relevant Artmaking activities are also included. It may be used in conjunction with a visit to the exhibition or as pre-visit or post-visit resource material.

## ***Brett Whiteley: On the Water***

### **Art Historical/ Critical Study**

Please use these questions in conjunction with your visit to the exhibition. Also see list of images.

### **Examining the Artworks: Year 7-12**

1. Make a list of all the expressive forms and media used by Whiteley in these works.
2. Describe three of Whiteley's works which are different in materials and techniques. (You can choose from painting, drawing, sculpture, prints, mixed media collage). Use descriptive language: imagine you are describing it to someone over the phone and they have never seen the work before.
3. Are there any colours, shapes or patterns which re-occur in this exhibition more than others? Is there anything that Whiteley wants us to focus on more than anything else?

4. Many of these works are on loan from the Brett Whiteley Studio, which is now an art gallery, but was once used by Whiteley as a place to create his artworks. Explain why most artists use a studio. Design your ideal studio.

## **The Frames: Years 9-12**

### **Structural Frame**

5. Describe how Whiteley creates rhythm and balance in his works through his use of symbols that have formed part of his visual language.
6. Examine *Gull over ocean* 1973 or *The pink heron* 1969. Are the birds still or moving? How has Whiteley suggested this?
7. Examine *The Divided Unity* 1974 and any other of Whiteley's ink drawings or prints of water. The vibrations of movement, currents (air and water) and sound are illustrated as various lines. Discuss how the elements convey movement.
8. Examine Whiteley's sculpture *Shark (female)* 1966. What materials did he use? Discuss the size, shape and colours used. How is shape used symbolically?
9. Many of Whiteley's works are monochromatic (one-colour) artworks. Examine two of them from the exhibition and explain how one colour can be successfully used to evoke an entire environment and what mood it evokes.
10. Examine *Big orange (sunset)* 1974. We know that this is a painting of water. Why has Whiteley painted the water orange?

### **Subjective frame**

11. Select one of Whiteley's works and describe how it makes you feel. What is it that makes you feel this way? Colours, shapes, patterns, images?
12. Choose a work from the exhibition and explain how Whiteley has used it to convey his own feelings or beliefs.
13. Imagine walking through *Thirroul* 1988. List the local features depicted by Whiteley. How would you feel? What gives you this impression?
14. Whiteley described works from his Lavender Bay series, *Big orange (sunset)* 1974, as "soaking in Perfume" (Whiteley, 1986). What do you think he meant? Give examples from the painting.

15. Examine *Far North Queensland – Port Douglas* 1992. Whiteley produced this work from memory. What do you think the meandering roads suggest? Imagine flying over this landscape; describe how the rich, tropical colours make you feel.

### **Cultural Frame**

16. Identify particular aspects of Whiteley's works which convey a sense of the 'Australian beach culture' and life in the Sutherland Shire.
17. Examine Whiteley's etchings of bathers on the beach. Is there anything in the works which associates them with a particular time or decade? Do they look like they could have been created today?
18. Select an animal or bird from one of Whiteley's works and investigate its depiction in art over time and across cultures. Discover and compare its symbology and importance to different cultures. Are there any similarities?
19. Compare Whiteley's sculptures to Constantin Brancusi (1876-1957). Discuss the similarities and differences. Consider the point in time they were created, their respective influences, materials and subject matter.
20. Many of Whiteley's works contain a Japanese perspective: flattening of the picture plane, dominance of line and flat areas of colour or tone, as seen in Japanese ink drawings or woodblock prints. Explain how Whiteley's perspective is similar to Japanese landscapes; Compare one of Whiteley's works with a Japanese work of your choice.
21. Why do people collect and display objects? Consider your bedroom. What do you collect and consider important? Will this change over time? Describe how you arrange and display your personal collection. Is the display for yourself or those who visit? Is this important? What does your collection say about you? What does this collection of Brett Whiteley works say about him?

### **Postmodern frame**

22. Explain how Whiteley's works challenge historical traditions, conventions and methods of creating art (consider subject matter, style, technique and use of materials). Evaluate these aspects of his practice with reference to two works.
23. Whiteley was heavily influenced by fellow artists (eg. Vincent van Gogh, Francis Bacon, Lloyd Rees, Japanese calligraphy and woodblock prints), celebrities and people in the media (eg. Christie the murderer) and this is present in many of his works. Name the

postmodern term for borrowing images or aspects of images from other sources. Identify the title of one work in the exhibition where this can be seen.

### **Conceptual Framework: Years 11 & 12**

24. Explain the distinctive relationship of Whiteley (artist) and aspects of society such as his representation of his environment, current events (world).
25. Consider the scale of the artworks *Big orange (sunset)* 1974 or *Unfinished Beach Polyptych* and how it affects you (audience) when standing in front of the works (artwork). Does the size effect your interpretation of the works? Would you think about them differently if they were on a much smaller scale?
26. Throughout the exhibition, is there an over-arching theme that Whiteley (artist) is suggesting to the viewer (audience)? After consideration of his use of colour, line, collage and subject matter, explain how the audience is given an insight into Whiteley's personality and his addiction (artist/ world).
27. After your visit to the exhibition, research the role of the curator in a gallery (world). Define the role of a curator and explain how the particular display of artworks can communicate a particular point of view or story. What do you think the story of this exhibition is? Do you think Whiteley would be happy with this interpretation?

### **Artist Practice: Years 10 to 12**

28. Whiteley used mixed media collage in many of his works. Explain the significance of his use of found objects to each work. How do they add to meaning and overall effectiveness?
29. Whiteley would search mangrove swamps looking for natural forms that he could interpret in tree branches or pieces of wood when making his sculptures. The reductive process is one technique of creating sculptures. Can you think of any other materials that this process would suit? Name another artist who uses this reductive technique (eg carving, marble or stone). Explain why Whiteley and many other artists would use this process.
30. Examine *Designs for shark sculpture* 1965 and *Shark (female)* 1965. Identify the materials and techniques of both works. Describe Whiteley's practice of developing and documenting his ideas in the creation of his works.
31. Investigate the different values and relationships between painting, sculpture and mixed media; how can a work in one media inform another?

32. Whiteley created many of his works in a studio, what do you think the impact of this was on his works? Did it impact on his materials or techniques?
33. Research Whiteley's other animal and bird drawings, paintings and sculptures. Is there evidence that he has been influenced by other artists, styles and cultures? Discuss your findings.
34. Research the work of 20<sup>th</sup> century artists who used colour fields as the focus of their practice and source of personal expression.

## Artmaking Activities

### Stage 4 -6

- Consider the colours you feel represent your local area. How many different greens and blues can you find? Use these colours as the basis for a painting of your favourite place.
- Focus on your local area and identify key sites and landmarks using a map. Create a birds-eye view drawing. Simplify your aerial view into abstract shapes. Use this drawing as the basis for an abstract landscape painting.
- Enlarge sections from a street directory of a place of importance to you. Use different textured and coloured surfaces (eg sandpaper, newsprint, paint, pastels and canvas) to collage and draw over your collage with features of the surrounding landscape.
- Use mixed media and experiment to create slow and fast movements similar to the birds in Whiteley's works or his watery effects.
- Visit your local beach, bay or park and select an animal to sketch, or draw your pets at home. How will you express their movement and what characteristics are specific to this animal? Consider using repetition of line or shapes.
- Examine *Big orange (sunset)* 1974. Use drawing, painting or collage and specific colours to represent a landscape in different seasons or at different times of the day.
- Take a series of photographs or draw a series of sketches of your favourite place and several items that are important to you. Scan and collage these images together to create a still-life as self-portrait.
- Take a large sheet of paper and willow charcoal to draw an outline of your friend's shadow in the playground; do this at different times of the day, asking your friend to stand in different poses. Select one of the outline drawings and make the shape out of clay.

- Examine Whiteley's Japanese calligraphic ink drawings, *Moods of the sea* 1974, *Calligraphy waves – Waves II* 1974, *Waves I – Sea view* 1975. Using ink on paper (with a calligraphy brush, pen or even a stick), draw continuous lines representing ripples in water or crashing waves. Remember not to take your brush/ bamboo pen off the paper.

#### Stage 5-6

- Wander around the many beaches, bays or water-ways near you. Absorb the sights, sounds and smells, documenting these with photographs, sketches or writing. Create your own water view painting, similar to Whiteley's *Big orange (sunset)* 1974, depicting the various landmarks and activities you discover. Referencing Whiteley's monochromatic (one-colour) style, select either a warm or cool colour palette for your painting.
- Create a body of work as a series of either abstract or representational drawings, paintings, photographs or digital images inspired by your response to water.
- Whiteley had a life-long passion for birds. Consider the different features and characteristics of different birds. If a bird could represent you, which would it be? Sketch a series of drawings based on your selected bird and an aspect of your life; combine these into one composition from your sketches, memories and photographs.
- During the early 1990s Whiteley set himself the task of creating a work a day over a two-month period. Consider why Whiteley would set such an ambitious task. Analyse and list the range of techniques used in works of this time such as *Far North Queensland – Port Douglas*, 1992.

**For Year 11 students:** Set yourself a goal for a mini body of work. Identify the subject matter, media and time frame. During this process record your experiences in your Visual Arts Process Diary. Critique your work on completion. What materials/ techniques did you use? Did this process inspire or stifle you? Would you consider using similar or different materials/ techniques for your Year 12 Body of Work?

#### Cross-Curricular activities

**MUSIC:** Compile a list of sounds that could be associated with water: running water, splashing, gurgling and the pop of bubbles from the bath. Create a musical composition to go with this Whiteley exhibition. Find examples of music inspired by water.

**SCIENCE:** Select a marine animal or bird that is listed as endangered and research its life cycle. Examine the animal's environment today and the effect of human contact through impacts such as pollution, habitation and the introduction of exotic species. What is being done to protect this animal?

**SCIENCE:** Research birds in your local area. Find images to help with identification. Define the terms 'introduced' and 'native' species. Which categories do the birds in your area fall into? Are any of them known as 'water birds'? Create a table for documenting your findings to present to the class as a science report.

**SCIENCE:** Many of Whiteley's works have seemingly unrealistic and exaggerated colours. Can you explain what gives water its 'colour'?

**HSIE:** Research the history of your suburb. Can you find a map or images of what it looked like 50 years ago? Create a map which highlights key features of the urban and natural environment today. Identify if any historical events took place which make the place unique. View the Sutherland Shire Council website – Shire Maps. Present this as a poster or digital presentation (blog or wiki).

## **Glossary**

**Abstraction:** art that does not portray a physical likeness or representation of the real or imagined world. Instead, abstract art tends to use colour and form in a non-representational or subjective way.

**Aesthetics:** pertaining to perception by the senses. Aesthetics in art refers to the artist's creative skills and to the audience's consideration of the finer aspects of art.

**Alchemy:** the ancient tradition of sacred chemistry, in particular of attempting to convert base metals into gold.

**Arabesque:** a scrolling or interlacing plant form, the most typical motif of Islamic ornamentation.

**Appropriation:** a postmodern technique of borrowing images or elements from other sources (artworks, poetry, songs) and using them in a new way which changes their meaning. Generally altered using new technologies, changes the subtext and adds humour, parody or irony.

**Autobiography:** a person's own life story written by that person.

**Background:** area in a painting that appears in the distance.

**Body of work:** series of artworks produced by an artist over a period of time.

**Collage:** a work made from the assemblage of different materials, such as photographic images, news cuttings and fabric into one whole form. Collage became an accepted artistic technique in the early 20th century with the production of various printed publications.

**Calligraphy:** is the art of handwriting. In China and Japan the practice of calligraphy with brush and ink is one of the three perfections (calligraphy, painting and poetry).

**Composition:** the plan and arrangement of the elements in a work.

Curator: preserves and cares for artistic, historic or cultural items in a collection, gallery or museum.

Disciplines: a term to describe the methods, mediums or techniques of artists (e.g. paintings, drawings, installations, performance, theatre and audio-video works). Multi-disciplinary is when an artist works across many disciplines, sometimes within the one work

Distortion: to pull or twist out of shape.

Elements of art: formal qualities which make the basis of many works of art: Texture, colour, line, shape, tone

Exaggeration: to give an impression that makes something seem larger or greater than it really is; enlarge or alter beyond normal proportions

Expressionism: a style of art where more importance is placed on expressing an emotional experience rather than realistic images

Figurative: a drawing or painting of something actual rather than an abstract rendering.

Foreshortening: a way of representing a subject or an object so that it conveys the illusion of depth – so that it seems to thrust forward or go back into space

Foreground: area in a painting that seems closest to the viewer.

Gaze: the projected view of a figure; who or what they are looking at.

Genre: a style or theme in art (eg still life, portraiture or landscape)

Gesture: significant movement of the body, calculated or spontaneous.

Illustrative: to make clear with pictures.

Landscape: a piece of land-based scenery. Landscape art is the artistic depiction of landscape scenery.

Homage: is a reference to someone within an artistic work. In this sense, homage is the artist's recognition of this person's influence on them.

Metamorphosis: a transformation from one state of being to another.

Mirror: a surface capable of reflecting light to form a virtual image of any object placed in front of it.

Mixed media: the use of a variety of media in an artwork.

Perspective: the accurate representation of distance or depth as viewed by the human eye.

Picture plane: in a figurative artwork, most of the elements appear to recede from this plane

Portrait: a painting, photograph or other artistic representation of a person.

Portfolio: a selection of an artist's work to highlight their skill and strengths.

Pop Art: art based on modern popular culture and the mass media

Pose: position in which the body is held in place without moving

Organic: based on natural forms or shapes; curved, flowing, irregular

Reductive: to take back to the basics.

Retrospective: the specific selection of artworks for an exhibition of an artist's life.

Reproductions: printed or digital copies of original artworks, as found in art books or on the web.

Repetition: the action of doing something again.

Scholarship: financial support for education, often made by an institution on the basis of academic or artistic merit.

Self-portrait: the representation of yourself in a work of art.

Still life: a work of art depicting inanimate subject matter, both natural (eg, flowers, fruit) or made (cups, vases) objects.

Studio: the workroom of an artist, such as a painter, sculptor or photographer.

Style: a characteristic way or technique of producing things, especially a work of art.

Traditions: the principles held and generally followed by any branch of art or literature acquired from and handed down by experience and practice.

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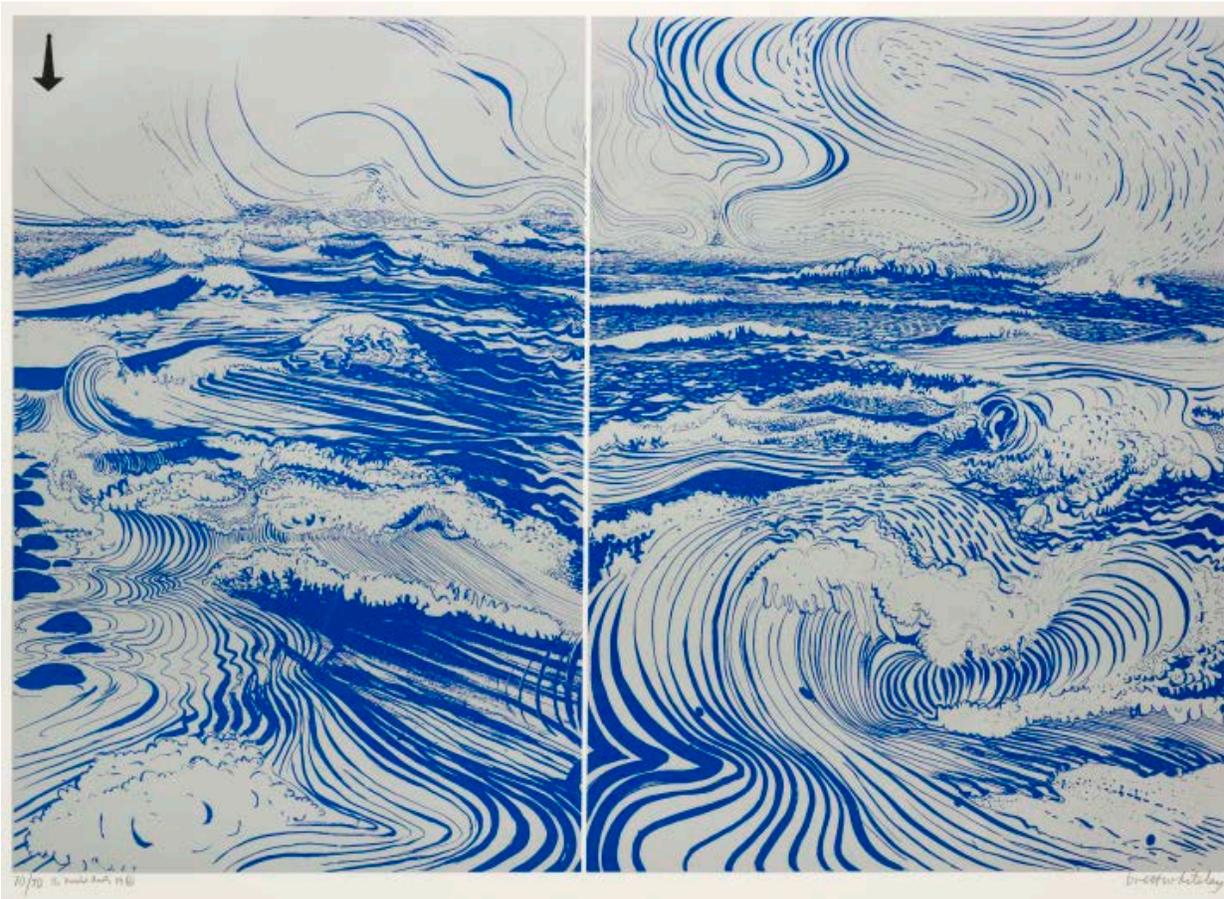
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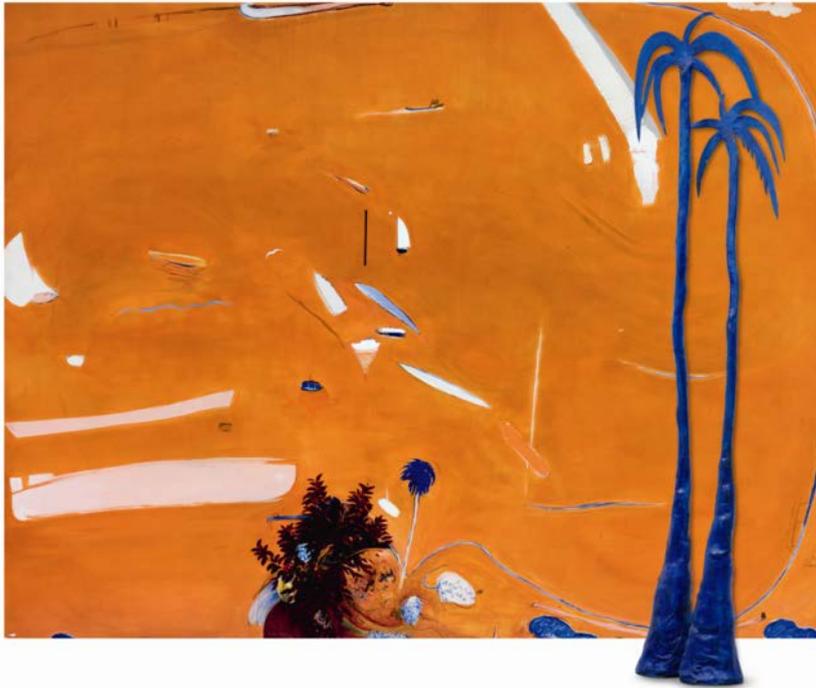
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## Images



Brett Whiteley, *The Divided Unity* 1974 screenprint on white wove paper, 66.2 x 93.6cm image. Brett Whiteley Estate, © Wendy Whiteley



Brett Whiteley, *Big orange (sunset)* 1974 oil and collage on wood, 244 x 305cm; and (*Free standing ultramarine*) *Palm trees* 1974. Art Gallery of New South Wales, gifts of Patrick White 1975. © Wendy Whiteley



Brett Whiteley *The pink heron* 1969 synthetic polymer paint on hardboard, 137.4 x 122cm, Art Gallery of New South Wales. Gift of Patrick White 1979. © Wendy Whiteley



Brett Whiteley *Thirroul* 1988 pencil, gouache, pen, brush & black ink, collage, ink wash, synthetic polymer paint on five sheets of cardboard, 63.4 x 253cm board overall. Brett Whiteley Estate. © Wendy Whiteley



Brett Whiteley *Unfinished Beach Polyptych*, pencil, charcoal, blue fibre-tipped pen, collage on 6 plywood panels, 216.4 x 733.2cm, Brett Whiteley Studio Museum Collection, © Wendy Whiteley



Brett Whiteley *Shark (female)* 1965 fiberglass, maplewood, chrome, copper, shark teeth, 157 x 64 x 45cm. Brett Whiteley Estate. © Wendy Whiteley