

# Archibald Prize 2018 celebrity podcast transcript: master tour

Speaker 1: Welcome to the 2018 Archibald podcast tour, thanks to ANZ.

Julian Morrow: Welcome to this podcast tour for the 2018 Archibald Prize at the Art Gallery of New South Wales. The Archibald is, for many Australians, the most prestigious, most popular and most controversial art prize. It's an open competition and the prize is awarded to 'a portrait painted from life with a subject known to the artist, having at least one live sitting with the artist'. Subjects of Archibald portraits tend to be individuals who, as the will of JF Archibald himself put it, are distinguished in arts, letters, science or politics. And in this podcast, some distinguished Australians will tell us what they think about the portraits which have been chosen for the 2018 Archibald Exhibition. Russell Crowe talks with artist and Archibald judge Ben Quilty, and Rove McManus, Yumi Stynes and Rachel Perkins will talk with me, Julian Morrow, as we walk through the Art Gallery of New South Wales for the 2018 Archibald Prize.

As we move through each room, we'll announce each artwork and its exhibition number, which you can see on the gallery wall high above the painting. When we're about to move on to the next artwork, you'll hear this sound [bell rings]. If you'd like to spend more time with any work, just pause the podcast. We'll move through each room from left to right.

Speaker 1: The tour will start in room one.

Ben Quilty: So welcome, Russell, to the Art of New South Wales.

Russell Crowe: Not welcome me, welcome the listeners, Ben. Welcome the listeners.

Ben Quilty: Welcome, all of you.

Russell Crowe: All of those of you, the two or three of you, foolish enough.

Ben Quilty: So mate, when you walk into the Archibald, I mean it's seen in the art world as a fraught thing. A lot of artists do...

Russell Crowe: A what thing?

Ben Quilty: Fraught. Artists pull their hairs out, 'Oh my God, why didn't I get in. Ben Quilty must hate me.' But it's so important to this museum and I see it as one of the defining things about visual arts in Australia, that we actually get a big audience that comes and sees it.

Russell Crowe: Yeah.

Ben Quilty: How do you see this show?

Russell Crowe: Oh, I think it's fantastic, you know, and the thing about something like this is the significance of the Archibald it only gets larger, year by year by year, because it's no longer, what kind of may have begun as something for the clique of artists to, I don't know, measure themselves against each other, see themselves next to each other in exhibition, but it now belongs to your man or woman on the street.

Ben Quilty: Yeah.

Russell Crowe: There are people I know, like myself, I try to come every year. I'm fascinated by it, I'm drawn to it, and year in year out, there's always gonna be a situation where there's two or three things in this exhibition which I need to have in my life. You know what I mean? You can't always get them. People don't want to sell and things like that. I think it's a very, very significant tick to any artist, young or old, to have their work hung in the Archibald... or to win.

Ben Quilty: There has been a criticism that there's not paintings of enough sports people or politicians or things like that... [Russell Crowe laughs incredulously] Thank you.

Russell Crowe: Really?

Ben Quilty: Yeah. I mean I, yeah. From my perspective...

Russell Crowe: If that's the best criticism they can mount, whoever's mounting that should just be quiet.

Ben Quilty: If you think back in the 30s and 40s a man named William Dargie won this exhibition nine times, they were all of men, and they were mostly heads of banks and business. Things have changed. Our heroes have changed, I guess.

Russell Crowe: Which is great, and the fact that there's still actors in here. There's still musicians in here. But there's a wide range of people from all types of society, you know, from benefactors to lawyers. It's just... it's fabulous the way it's grown.



Image: Yvonne East *The Honourable Chief Justice Susan Kiefel AC*

Speaker 1: [Bell rings]. We will begin at painting number 15.

Julian Morrow: Painting number 15 is a portrait of the Honourable Chief Justice Susan Kiefel AC, by Yvonne East. A very powerful pose, Rachel. What do you make of this portrait?

Rachel Perkins: I like it because she's seemingly very relaxed in the pose, and I think the thing about painting is that you've got one image. I'm a filmmaker and obviously I can draw from thousands of images to create a story, but a visual artist who's doing a painting has one image and here I think the artist is portraying her power, but it's a very relaxed power. It's almost like she's a she-lion. It's like she's really relaxed but she could just pounce at you.

Julian Morrow: I believe that's on her business card, actually...

Rachel Perkins: Really, she-lion?

Julian Morrow: Chief Justice – slash – she-lion.

Rachel Perkins: Don't mess with me... but, I think that's the thing, she's very comfortable. She's at the top of her game, I think. The books behind her signifying all that knowledge and history. I think it's about comfort and achievement and relaxed, but I think it's about power. The image is really a statement about power.



Image: Tony Costa *Claudia Chan Shaw*

- Speaker 1: [Bell rings] The next artwork is painting number 9.
- Julian Morrow: Our next painting is painting number 9, *Claudia Chan Shaw* by Tony Costa. What drew you to this one?
- Yumi Stynes: Well, I see in this picture a lot of my elderly relatives.
- Julian Morrow: Right.
- Yumi Stynes: Kind of very dignified older Asian lady who reminds me of say, my mum or my aunties. She's Chinese whereas my family is Japanese, so I'm not trying to cross the two over and claim one of them, but I love her. I just love the set of her mouth. Doesn't she look like somebody who just doesn't suffer fools?
- Julian Morrow: I am intimidated just looking at her.
- Yumi Stynes: She's like, yeah, that's nonsense.
- Julian Morrow: The scale helps there as well.
- Yumi Stynes: The scale is good, isn't it? And the way that's she sitting. She's sort of regarding. She's accepting what she's hearing but she's not necessarily agreeing with what she hears.
- Julian Morrow: I get the impression, Yumi, that you feel like you've seen that look towards you in your time. Is that right?
- Yumi Stynes: 'Why you speak such nonsense, Yumi?' Yeah, she's just brilliant and I like this sort of style. It's almost caricature for Archibald, isn't it? So a lot of the other paintings are very realistic, whereas this one seems like it's been done with a very dash of a hand, you know, a very quick... and really nailing who she is in just moments. One of the things I love to point out when I bring friends or relatives to the Archibalds is how integral the hands are in the depiction of a person, how much they can say about the person. So I love the childlike hands here, crossed over neatly and patiently waiting for the idiot to stop talking.
- Julian Morrow: It sounds, from that, that you've been a bit of a regular visitor to the Archibald over the years?
- Yumi Stynes: I have, yeah. It's so popular so people like my mum, my Japanese mum, who's not terribly engaged with the art world, knows about the Archibald, has heard about it, lives in Melbourne, will come up to see it here, and then go and see it again when it travels ... to Melbourne. She's just a fan.
- Julian Morrow: Fantastic. It's a bit of a family outing?

Yumi Stynes: Yeah, it's a total family outing. Gotta stop and get some lunch at the Gallery.

Julian Morrow: And inside word: do Yumi and mum often agree on the art or would she have a very different perspective on this and all other paintings?

Yumi Stynes: We do have different perspectives but we both really sort of just surrender to it and we don't try and get angry or, you know, fired up. We just really try to absorb.

Julian Morrow: Excellent, well I'm glad you like this one and I'd love to know what mum thinks too.



Image: Nicholas Harding *Treatment, day 49 (sorbolene soak)*



- Speaker 1: [Bell rings] The next artwork is painting number 24.
- Ben Quilty: Number 24, Nicholas Harding.
- Russell Crowe: Who I admired last year. I admired his painting of Olsen last year ... very much-
- Ben Quilty: *Treatment, day 49 (sorbolene soak)*, and Nicholas, and you wouldn't know this, he's been very unwell with throat cancer.
- Russell Crowe: Oh that's a self-portrait?
- Ben Quilty: I begged him to put a painting in. I said, 'Nicholas come on.' He said, 'No, I've been too unwell and the painting will be wet if I do it.' And a few days before he just knocked this out in a mirror. That's him...
- Russell Crowe: He's just one of a very small group who has such incredible control of what he does. It's really impressive.
- Ben Quilty: And a long practice of looking. Really, which is...
- Russell Crowe: He's so efficient though, isn't he you know? Given the style that he works in, that is still extremely efficient to get that likeness.
- Ben Quilty: It's probably still wet as well, mate. You want to test?
- Russell Crowe: No... I can't help touching paintings. That's why I like buying paintings, because then I can touch them
- Ben Quilty: So if you're listening to Russell Crowe now about touching paintings, just ignore him.
- Russell Crowe: Yeah, don't do that in the Gallery.



Image: Noel Thurgate *Elisabeth Cummings in her studio at Wedderburn, 1974 and 2018*

- Speaker 1: [Bell rings] The next artwork is painting number 51.
- Julian Morrow: Okay, let's have a look at painting number 51. Now this is called *Elisabeth Cummings in her studio at Wedderburn, 1974 and 2018*. So again, two portraits in one in this one. It's by Noel Thurgate. Rove, what do you make of this?
- Rove McManus: I love this one. I had seen pictures of some of the works before I came in and this one actually leapt out at me because this is one of the reasons you come to a gallery and see things... I was gonna say in the flesh but that's not quite the right term. Because...
- Julian Morrow: Because there's so much going on isn't it? It's not just the painting.
- Rove McManus: Yeah, it's using so many different mediums. I can actually see proper sticks, actual branches. You've got a bit of scribbly gum painted on and then some actual scribbly gum bark, and just the texture on her hands. I mean, my hands look like that now... I'm guessing the early '74 version of Elisabeth is what we see creepily peering in...
- Julian Morrow: Hiding in the left there, yes...
- Rove McManus: Through the actual fly screen, and again the frame itself is kind of mismatched. It's not a perfect square. Parts of it are missing. Other parts are jutting outside the frame. Even her herself, it's like she's a wood panel that's on it. And then this great blank canvas behind her, herself. Little jars, actual paint brushes, this is just an exquisite piece. This has suddenly leapt out as a favourite of mine from just having come in to see it, which I would not have expected, as much as it's a great piece, just I love all the different elements to it. It really makes it a special piece of the exhibit I think.
- Julian Morrow: And Rove McManus I've gotta say after all these years doing interviews on live television on Channel 10, after that description you should have been on the ABC doing the arts coverage. That's amazing work!
- Rove McManus: What are you gonna expect, 'She's holding a paint brush. Looks tops!'
- Julian Morrow: I feel like I've learned something.
- Rove McManus: We used the word composition once



Image: Guy Maestri *The fourth week of parenthood* (self-portrait)

- Speaker 1: [Music] We're now moving into room number two... The next artwork is painting number 34.
- Russell Crowe: So is this commonly known as room two?
- Ben Quilty: Always known as room two in the Archibald prize.
- Russell Crowe: Okay, 34, Guy Maestri.
- Ben Quilty: Straight on the left, Guy Maestri's *The fourth week of parenthood (self-portrait)* ... Now Guido's a very good mate of mine, who I'm sure you've met. He's going through that first insane period. I think little Augie's now two months old. Was dubious as to whether he'd even get anything in. A few of us said to him, 'Guido, this is a period in your life when you'll feel like you've never felt before. You haven't slept for four weeks.'
- Russell Crowe: He's kind of pushing himself into the masterly period, isn't he? He's pretty special, this fellow, yeah. Just coming in and having a look at how he's actually created that. I wouldn't know the first thing about how to get through that.
- Ben Quilty: Wouldn't take him long with a palette knife.
- Russell Crowe: Not with a palette knife, no. He's obviously a reserved champion of some level. That's pretty spectacular, number 34.
- Ben Quilty: And he sits in front of a mirror, very quietly cutting and pasting and over-painting.
- Russell Crowe: I like his, in the past, I've really liked his, kind of like semi-industrial work scapes you know? But that's fabulous. I don't think I've actually seen a figure of his before.
- Ben Quilty: He has entered self-portraits before, he won the Archibald with a painting of Gurrumul... and he used black and white.
- Russell Crowe: Right, how many years ago was that?
- Ben Quilty: Number, probably two thousand and, oh, you've got me now, 2009?
- Russell Crowe: Right.



Image: David Darcy *Charlotte*

- Speaker 1: [Bell rings] The next artwork is painting number 11.
- Julian Morrow: A very striking painting, painting number 11, this is a portrait of Charlotte by David Darcy.
- Yumi Stynes: Yeah, so Julian when I saw this I, and I've seen it in a few of the artworks that are in the Archibalds this year. I just thought, 'There's a woman who I'd like to emulate.' She looks like she doesn't give a [expletive deleted]
- Julian Morrow: So proud. Absolutely.
- Yumi Stynes: I love her outfit, I think it's really beautiful and striking and individual. The set of her mouth is really sort of, she's got determination. I think she's unwavering, and I also love the way that David Darcy explains, you know, his reasons for choosing Charlotte to paint. So, he's moved to a new town, and he needs to make some friends. So, go and isolate the person who really, really has some pull in the town and spends a lot of time.
- Julian Morrow: Absolutely, I think, something tells me if you win Charlotte over, the whole town follows.
- Yumi Stynes: Exactly, and also she's probably got some amazing skills in the kitchen. I don't know, I'm just assuming, but yeah, I think this is amazing. I was also struck and I think you need to take a step back to get this. But, when you sort of look around, you go, okay that's an industrial-looking, maybe barber's chair, but it's floating in this grey space. So, is he implying that she's starting to think about her ascent into the next world? Or, is she sort of hovering there in this cloud of imagination? What does it mean that she's not anchored to anything? The chair and she are just sort of, almost like vapour.
- Julian Morrow: Yeah.

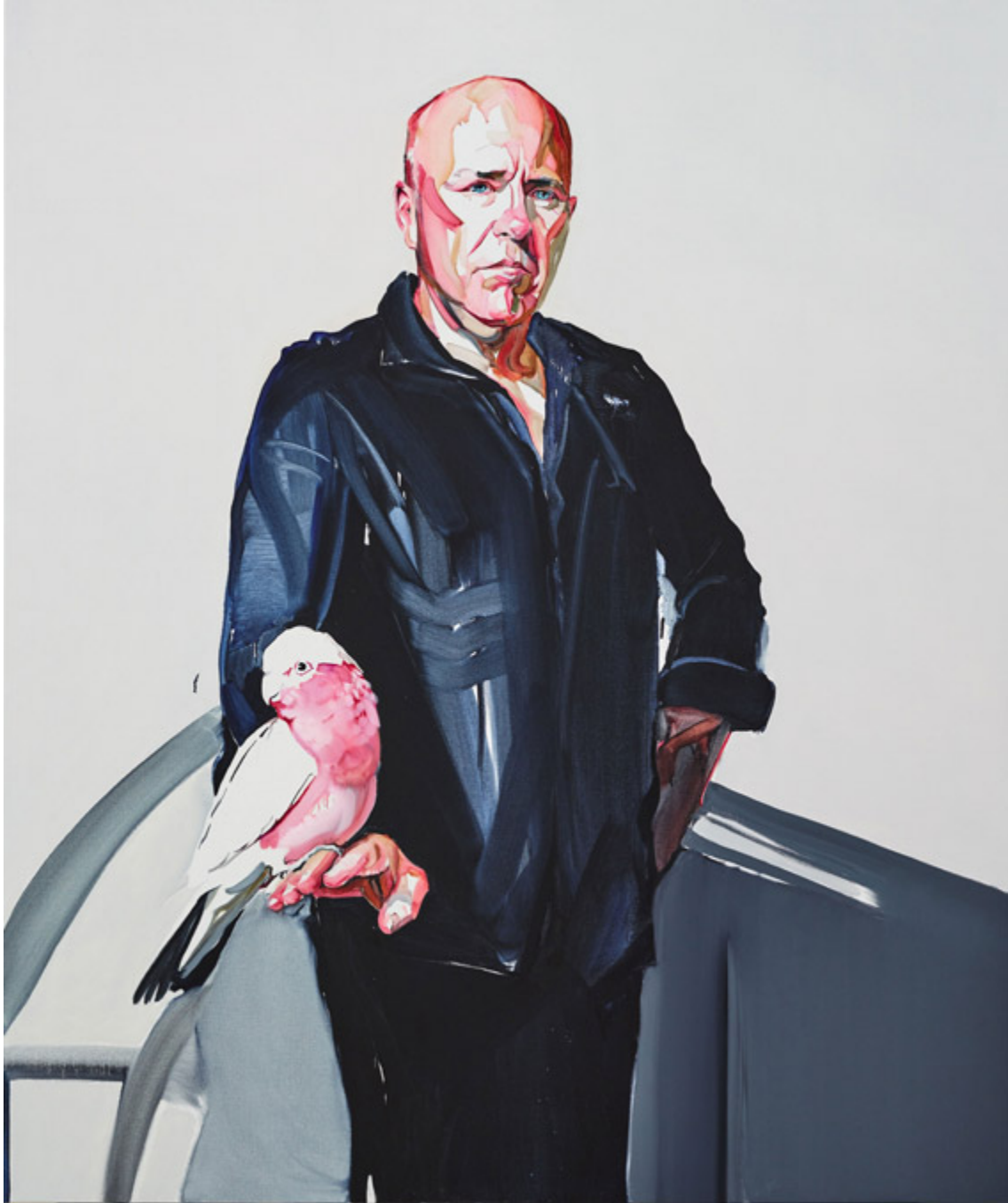


Image: Julian Meagher *Herb and Flan*



- Speaker 1: [Bell rings] The next artwork is painting number 37.
- Julian Morrow: Painting number 37 is *Herb and Flan* by Julian Meagher. Two subjects in this portrait.
- Rachel Perkins: Yes, Herb managed to sneak in there apparently during the painting of the portrait, but there's some paintings where I think you respond to the person being painted.
- Julian Morrow: And this of course is Richard Flanagan?
- Rachel Perkins: Richard Flanagan, the great Australian author, I mean he is one of the stand-out writers of our time. I'm responding to the work because of the subject in some ways, I must admit I'm a massive fan, but the pose is great too. It sort of shows his interrogative mind. That's the sort of staunch way he's looking at it. But, of course the bird softens it. It's sort of very Australian too, which Richard Flanagan is, of course. So, I think the sort of balance of the pink, just from an aesthetic point of view, the skin tones between the bird and he work really well, and the composition, which is otherwise pretty monochrome. I think it has a lovely palette and aesthetic, but yes, it's the author and his sort of interrogative stance that I really love in this work.
- Julian Morrow: Have you met Richard Flanagan?
- Rachel Perkins: I had met him very briefly coming out a door, and I was like squeezing past him and I went, 'Hello, love your work'. And then we passed... passed like ships in a day. His recent speech at the press club just before Anzac Day was really extraordinary. I think he talked about the Uluru statement from the heart. I think he just contributes so much to Australia. So he's a totally apt subject for the Archibald, because the Archibald is about representing significant Australians, and he is absolutely one of them. So, yeah I love this work because of who's in it.
- Julian Morrow: And not a man to be messed with as you can tell from the portrait.
- Rachel Perkins: No, I certainly wouldn't want to try and have an argument with him over something.



Image: Peter Berner *Self-portrait with hindsight*

- Speaker 1: [Bell rings] The next artwork is painting number 4.
- Julian Morrow: Let's have a look now at painting number 4. Now, Rove, this is a self-portrait. A self-portrait with hindsight, indeed, by a man I'm sure you and I know very well, Peter Berner.
- Rove McManus: Yes, this is a conflict of interest for the two of us.
- Julian Morrow: Exactly, absolutely, but great to see Peter. Known all around the country for his comedy, *Backberner* was something that I watched incessantly, and of course on radio as well. But also, Peter's a trained artist and he's made it into the Archibald.
- Rove McManus: I had no idea that he was. I don't even know if he's even attempted to get into the Archibald before.
- Julian Morrow: Is this a better self-portrait than Peter's done than if you were to get the oils and the canvas out?
- Rove McManus: Absolutely.
- Julian Morrow: Yeah, you'd reckon you'd make the Archibald?
- Rove McManus: No, there's no chance in hell. I think it comes down to what a great head.
- Julian Morrow: Yes.
- Rove McManus: I've always said that about Peter Berner, great head. He has a wonderful dome that I think he's captured beautifully. Look, I'm gonna be honest the ear leaps off this canvas. Sorry, plywood, acrylic and pencil, but I just also like the idea of, even the title's suggesting hindsight. Looking to your past and the comment, 'Nothing back there makes sense anymore'.
- Julian Morrow: It's got a very different tone, isn't it, from the sort of wise-cracking jokes. This is reflective, serene, and a sense of regret or confusion.
- Rove McManus: Yeah, and you know it's a seemingly dark portrait. You know, it looks, very stormy kind of colours. But, that idea of, I don't know I feel like there's a bit of contentment there as well, the idea of, I can relate a little bit as a performer, you get to a certain point in your life, in your age, career, where you realise, 'Well, most of it's behind me now'. Purely just because the clock is ticking. There's only so many years I have left on this planet. And, am I happy with what I've done? Even if you're not, nothing can be changed, it's all about looking forward. For many people this might seem like it's a bit negative or a bit glass half empty, but I really see the positive in it. I really like it.



Image: Kirsty Neilson *Anxiety still at 30*

Speaker 1: [Bell rings] The next artwork is painting number 41.

Julian Morrow: Let's have a look now at painting number 41. This is *Anxiety still at 30* by Kirsty Neilson. Rachel what strikes you about this one?

Rachel Perkins: Well look, I think the thing about this is that it really speaks to the subject, and it really captures, like I was saying earlier, the artist has one... they're showing one frame. They need to communicate the subject of what they're going for. Yes it's a portrait but there's a deeper story there, and here, the artist is capturing anxiety, which of course is suffered by many people. I think here the use of light and dark, so obviously this light part of her life and there's this darkness. And, also the way that she's posed with her hand covering her mouth. You know, you see this beautiful girl actually, but then you also see this darkness to her. So, I think that combination of light and dark works really well, and it also suggests some sort of internal conflict. You know, suggested by the light and dark, so I think it's a really simple, evocative image that really captures the subject of what the artist is trying to portray.

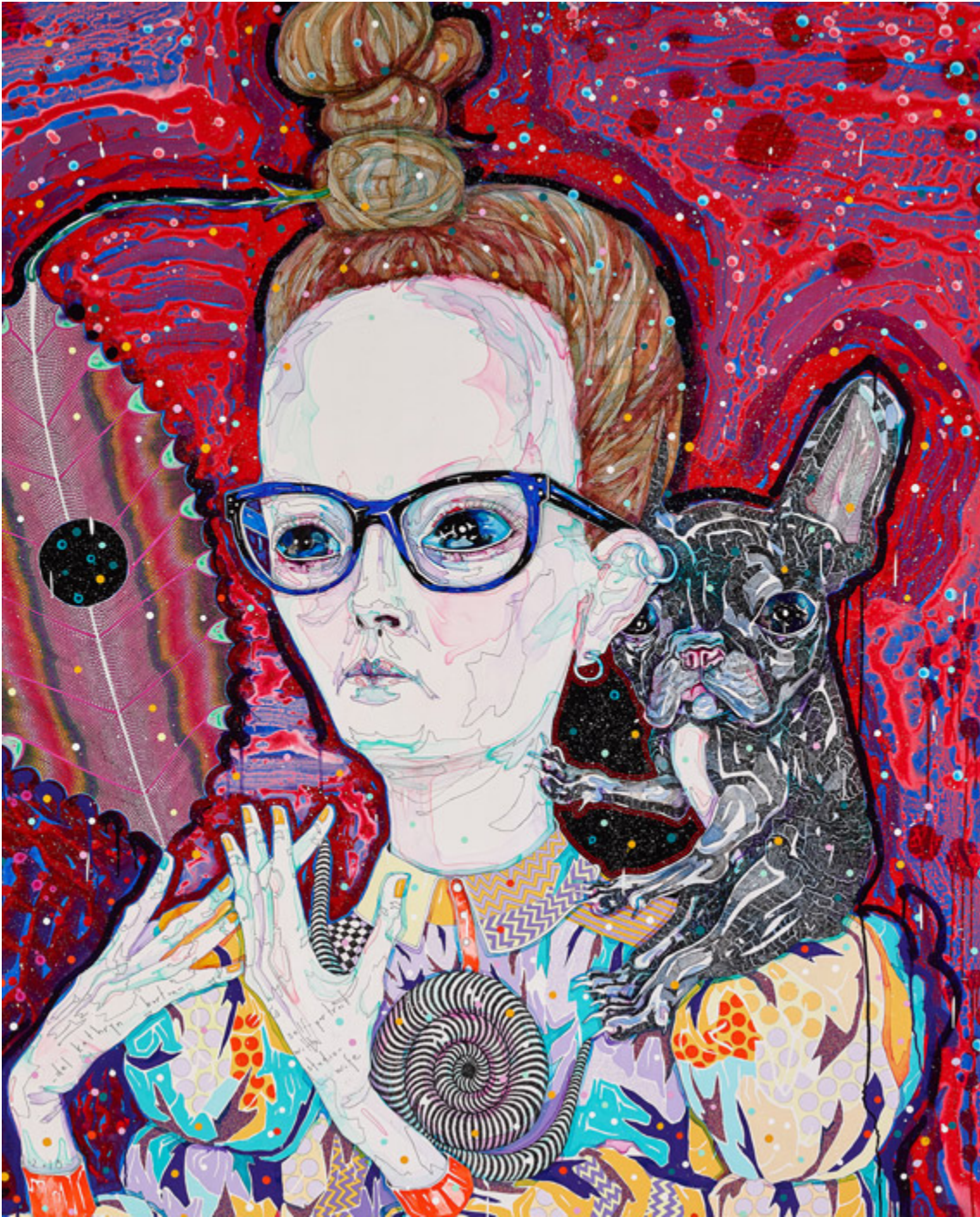


Image: Del Kathryn Barton *Self-portrait with studio wife*

Speaker 1: [Music] You're listening to the 2018 Archibald podcast tour, thanks to ANZ. We're now moving into room three. The next artwork is painting number 2.

Julian Morrow: Alright let's have a look now at, we might go to painting number 2.

Rove McManus: This is great.

Julian Morrow: *Self-portrait with studio wife* by Del Kathryn Barton. Big, colourful, striking piece and great animal on the shoulder there. Not a parrot this time, I think it's a little bull dog.

Rove McManus: It looks like, I would say a Boston terrier. I'm no expert but certainly, look let's call it one of those yappy dogs, you know the ones we mean. This is a tremendous piece, just it's very bold. It's hard to miss this one. It's not just about the colour, it's how an artist can put so much on a canvas and have you think that a lot of it is just flecks of paint that don't make any sense. But, there's all these little dots all over there that look like just drops of paint. I'm gonna walk right up to it.

Julian Morrow: Don't touch!

Rove McManus: You're in an art gallery! Don't do it! But yeah, I reckon that each one those is almost put there on purpose. But, just the composition of the hands, the hair, the outfit, this great spiral of, I don't know what, I don't know if that's just creative choice or if it's just an interesting brooch.



Image: Natasha Walsh *Numb to touch* (self-portrait)





Image: Amanda Davies *Self-portrait*

Speaker 1: [Bell rings] The next artwork is painting number 53.

Ben Quilty: This one here is worth looking at. This tiny little thing by Natasha Walsh, very young artist, number 53, *Numb to touch (self-portrait)*. Two or three years ago, she entered, it's painted on copper I think, yes. She painted this tiny little self-portrait of her face and, very clearly, hard to explain why but I had a sense that she had done it using a mirror. That there's that idea of intimacy with yourself, that you're looking at yourself in the mirror, rather than taking a photo and copying your photograph. This is her third entry and three years in a row has been hung, and there's something about this painting that really grows on you. There's something very soft, kind of an openness about allowing people to see you, yourself.

Russell Crowe: These work, really nicely together don't they?

Ben Quilty: Yeah, the number 12 right next to the Amanda Davies self-portrait, I agree, I think that's an intriguing little portrait.

Russell Crowe: Yeah... What is on that lady's mind?

Ben Quilty: Yes, that's a really good question.

Russell Crowe: Quite a lot.



Image: Yvette Coppersmith *Self-portrait, after George Lambert*

- Speaker 1: [Bell rings] The next artwork is painting number 8.
- Julian Morrow: Now, this is the winner of course, number 8, *Self-portrait, after George Lambert* by Yvette Coppersmith. Magnificent portrait, and Yumi, you loved it too?
- Yumi Stynes: I loved it so much, I'm really pleased that this won. One of the things that annoyed me reading the commentary, you know, as I always follow what the press is saying about the Archibald with the results, was that this is an example of selfie culture. Which, you know, I get that there's a lot of self-portraits in this year's exhibition, but I think it's a bit diminishing of Yvette's work. You know it's...
- Julian Morrow: A hell of a lot of effort has gone into this selfie compared to the average...
- Yumi Stynes: Totally, so I would refrain from trying to diminish the work of women by describing it as a selfie. But, I think this is really a formidable woman, and when I see a formidable woman that's this powerful, I like to pronounce it like I'm French – formidable. She is not taking prisoners this one.
- Julian Morrow: Tres, tres formidable.
- Yumi Stynes: Her eyebrows, her gaze, the kind of symmetry of her hair, the way it sits, she really looks like she knows who she is and won't be argued with.
- Julian Morrow: And to think about the intensity of painting yourself in the mirror and doing it with one hand while holding the pose. I mean, it's an incredible, incredible achievement.



Image: Amber Boardman *Self-care exhaustion*

- Speaker 1: [Bell rings] The next artwork is painting number 5.
- Julian Morrow: Alright let's have a look now, we'll move on over to painting number 5. A real explosion of colour. This is called *Self-care exhaustion* by Amber Boardman and...
- Rove McManus: This is everything I want to be. This...
- Julian Morrow: There's a lot of fun and comedy in this as well isn't there?
- Rove McManus: Yeah, this is just, if I could have a perfect day, this looks like it. To just be in the bath, reading a book, you've got the scented candles, a nice glass of red wine, a bit of smoothie action in the background with my wig at my side. Who doesn't want to be living this life? Cucumber slices over the eyes. This is so much fun.
- Julian Morrow: I think that's one of the things about the Archibald as well, that people have this kind of image sometimes of art as very serious. But, there's a lot of fun and satire and comedy in it too.
- Rove McManus: Yeah, exactly, it's not stuffy, it's not just for the elite. You know this is a whole lot of fun, and even just to look at some of the lines on it too. They're not perfect straight lines, the perspective isn't 100%, it's part of what makes art work is taking those tried-and-true rules and forms that says this is how art is meant to be, and just breaking them and playing with them a bit. You know just the messiness of the bath water as well. Just the randomness of a wig! Who doesn't like that. So much fun.



Image: Amani Haydar *Insert headline here*

- Speaker 1: [Bell rings] The next artwork is painting number 25.
- Julian Morrow: Painting number 25 is titled *Insert headline here* by Amani Haydar. Rachel, there are obviously three generations in this portrait, which tells a very sad story. What are your impressions of this painting?
- Rachel Perkins: Well this is a beautiful work, I think. You know, in reading the artist's description of the story, it's very moving. And, I think the way that she's used colour to portray hope for herself, hope for her life, is really effective. Like, yes you see the grief of her mother and then you read about the story which is that her mother was killed by her father, after they immigrated to Australia. And her grandmother was killed in the war. Obviously there's intergenerational grief that this woman is carrying. You know, her eyes are looking upward to hope, and I think what she's wearing and the use of colour really expresses that. I like it that she's drawings on the traditions of her culture in terms of the design and the repetition of the floral design that she says is found in architecture in her country of origin. So, I think it's a really... it's a great picture because it talks about the historical context that she's coming out of as an artist. The sort of trauma that she's overcome. It talks about the migrant experience in Australia, but it does it all with this great hope. If there's anything about the story of migration, it is one of hope. People trying to create a new life. So, I think in this work, in this one image, she's captured all of that meaning which I think is a great achievement for Amani. I think it's her first time in Archibald, I'm sure we'll see more work from her, she's obviously an artist that has got something to say and that is so important in artistry, it's not just the aesthetic, it's about the meaning that they're conveying and what they have to say, and she's certainly achieved that in this work.
- Julian Morrow: It's hard to imagine a more personal portrait that could be composed, but it's interesting as well that there's quite a lot of commentary, in both the title, *Insert headline here*. And then, the picture of Amani's mother has a watermark on it from Fairfax photos. What do you think of the commentary there and does that add or subtract to the work as a portrait for you?
- Rachel Perkins: Well, I think it's true that often we understand people's experience as a headline. You know, we look at a headline and it's on the paper today and it's gone tomorrow. But actually, those experiences that are part of those headlines on news coverage are things that people carry around with them. It's their life, it's the burden, they live with it every day. We experience it as a momentary headline or momentary news story, but it's carried within the people who suffer as victims of domestic violence, of victims of war, that's something they have to live with. But, I think again, coming back to the artist's broad statement here, it is about hope and the colour and her new life and looking upward. And that's all one can do, can't you? In the face of trauma and death, you are either destroyed by it or you try and move beyond that. Keeping the memory with you



obviously. She's carrying the memory of her mother as symbolised in the photograph, and her background. But, she's trying to move forward and forge this new life, not forgetting the past. So, I think it's a really accomplished work, and great to have this in, you know, Australia's greatest art prize, to have this story represented.



Image: Jamie Preisz *Jimmy (title fight)*

- Speaker 1: [Music] You're listening to the 2018 Archibald podcast tour, thanks to ANZ. We're now moving into room four. The next artwork is painting number 44.
- Julian Morrow: Let's have a look at painting number 44. This is called *Jimmy (title fight)* by Jamie Preisz, and it's the winner of the Packing Room Prize. Perhaps there's no surprises there 'cause Jimmy's such a man of the people in Australia and the Packing Room loved him. What do you think of this portrait?
- Rove McManus: Well, I think if I had to give it a prize, I would because it looks terrifying. The idea that I could bump into Jimmy Barnes and he would be taping up his fist like this.
- Julian Morrow: That's well believable, isn't it?
- Rove McManus: It has me thinking, sure. I almost feel like this wasn't posed for, they just caught him on a Saturday night on his way out. Just went, 'Oh, hang on a second, can we just paint your portrait please?' The great thing about Barnsey is he's got such a legacy and it's... he's a real larrikin.
- Julian Morrow: You would presumably have interviewed him many times.
- Rove McManus: Yeah, and he's fun, and he has this tough guy image though. I think people can see this part of him very easily, like the grimace on his face. He looks like you've said something about... you didn't appreciate the work of the Tin Lids back in the day, and he is about to let you know his feelings on it, but before I do, I'm a gentleman, I'll tape my hands so it's not too rough on you. But for some reason, I still find that it plays in the world of fantasy a little bit too. 'Cause Jimmy's actually, he's great fun, he's a very funny person, quite gregarious, and to be able to marry this side of him with what people know him to be. And *Title fight*, what a great name for it too.

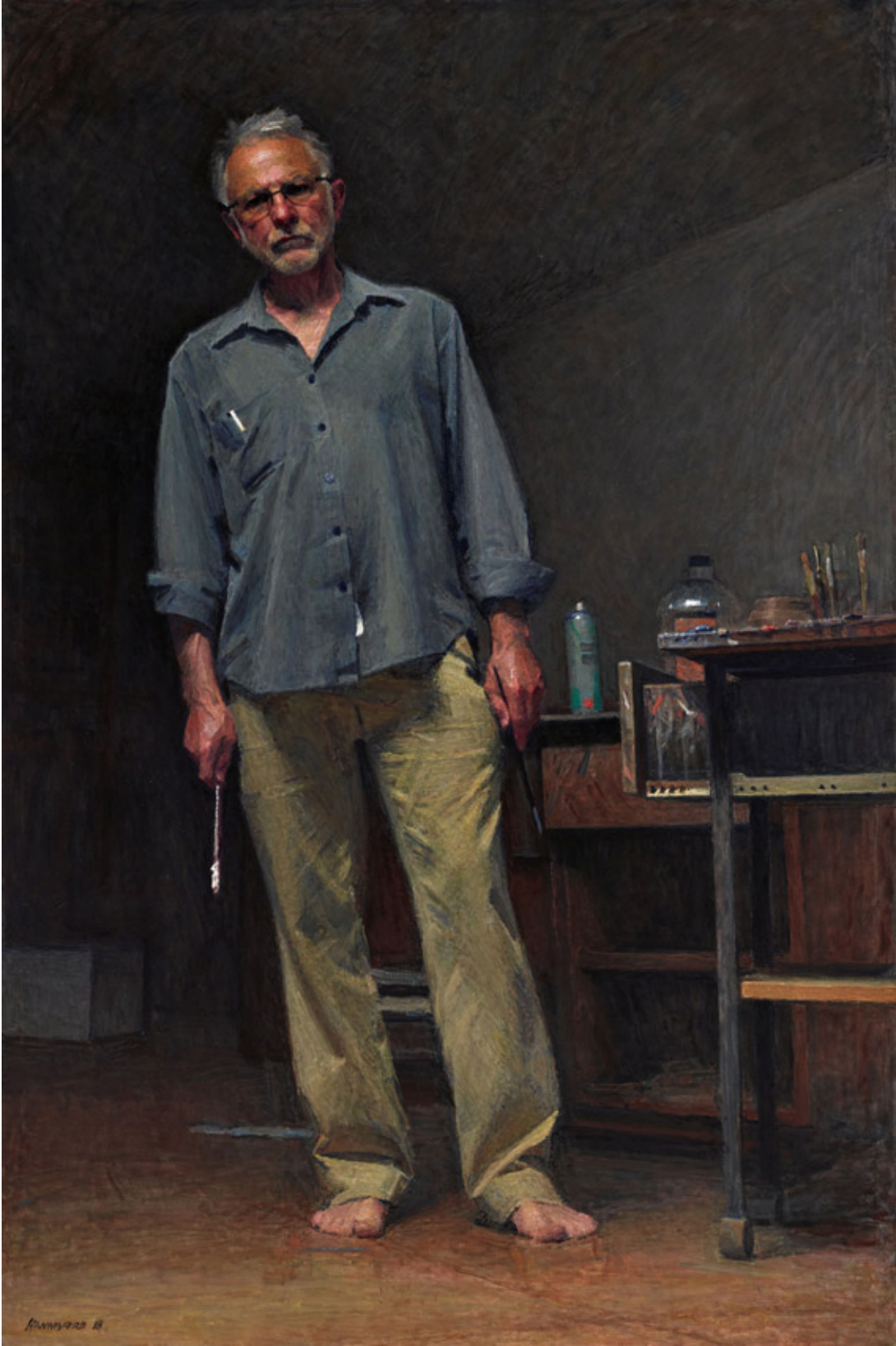


Image: Robert Hannaford *Robert Hannaford self-portrait*

- Speaker 1: [Bell rings] The next artwork is painting number 22.
- Julian Morrow: Painting number 22 is called *Robert Hannaford self-portrait*. Surprisingly, it's painted by Robert Hannaford.
- Rachel Perkins: Yes, now this artist I know. He's actually painted me before.
- Julian Morrow: Oh really?
- Rachel Perkins: Yeah, so I'm a little, again, a little bit...
- Julian Morrow: What was that experience like?
- Rachel Perkins: Well it was very nice, what he does ... he does this strange thing, he whistles. He does like these bird whistles. Or, this particular whistle as he's painting ... and again and again and again. So, you have to go back for a number of sittings and he does this sort of [whistling noise] which initially is a little bit disturbing, but then you have to quite like it. What it is, I think there's a great reversal that he's done here, because this is actually how he stands when he's painting someone. You can see him, he's sort of...
- Julian Morrow: You know this pose?
- Rachel Perkins: He's looking at the subject which is himself obviously, and he's looking at himself trying to paint himself. That's the pose he uses when he paints you. So in fact, by seeing this painting, it's like you've become the subject yourself. That he's looking at you, and you're being painted by him. It sort of reverses the roles, which I think is a really interesting way to portray himself. And, it is him essentially stripped back to his element as the artist. Like he's got bare feet, he's in his studio, brush in hand, he's contemplating the light or the figure, and it is the artist in his very natural element and I really like that about it. That it is very much a self-portrait because it is him doing what he does.

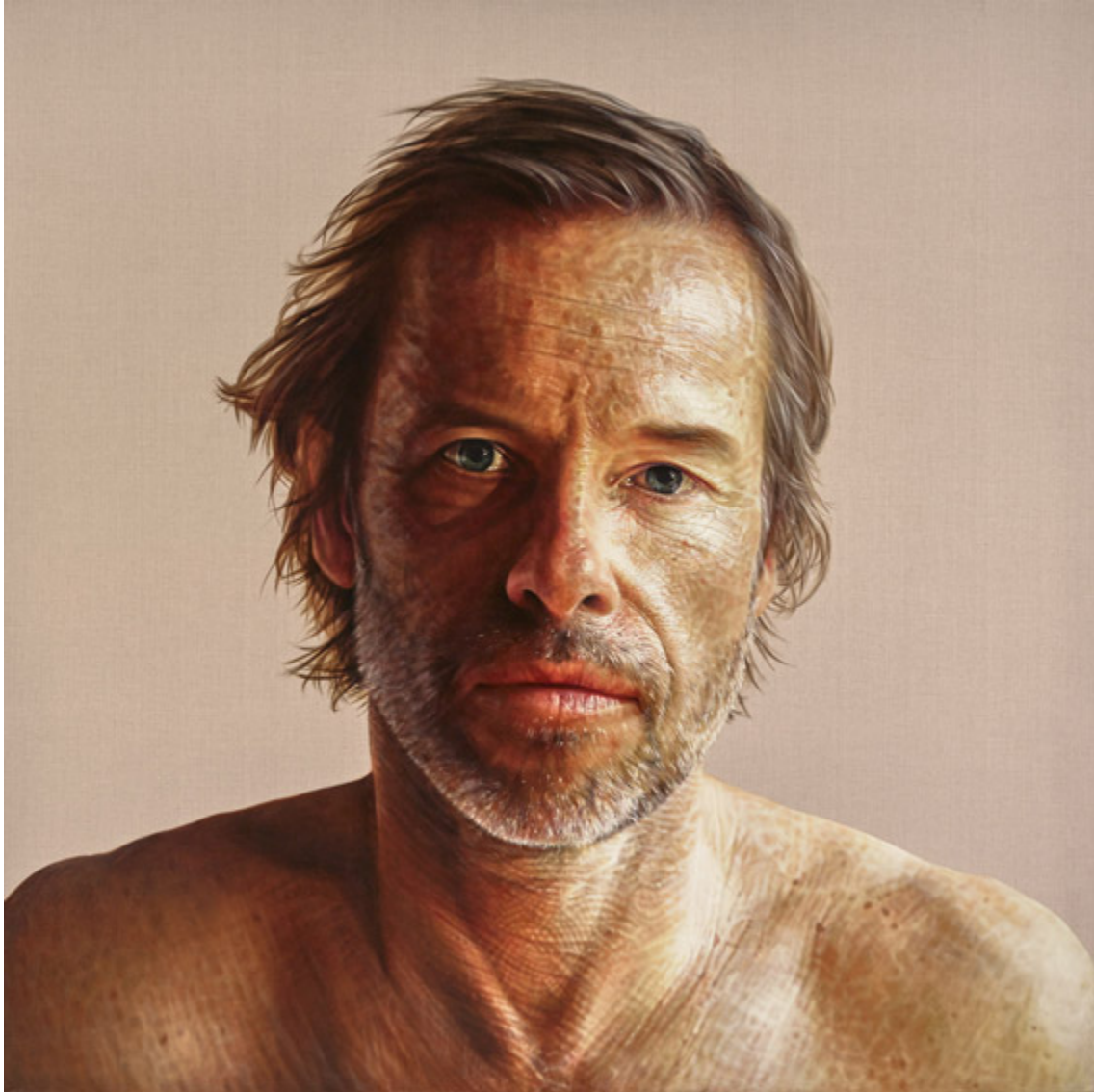


Image: Anne Middleton *Guy*

- Speaker 1: [Bell rings] The next artwork is painting number 38.
- Julian Morrow: The one that strikes you in the face, this is painting number 38. *Guy*, of course it's *Guy*, by Anne Middleton. Obviously the Archibald is for painting portraits, but you could mistake this for a photograph, couldn't you?
- Yumi Stynes: Yeah, it's really photorealistic and the thing that Anne Middleton talks about is how she loves the way that *Guy's* eyes look at you. It really made me think about what actors do in their work about how they give up so much of their own souls to the camera, and that is part of what they have to do, that's their craft, and he does it so beautifully. Have you ever met *Guy Pearce*?
- Julian Morrow: I haven't met *Guy* but I feel like I'm meeting him now because no matter what I do, he's staring at me, it's quite distracting.
- Yumi Stynes: I know but he's not staring at you, he's staring deeply into your-
- Julian Morrow: True, I know, exactly, he knows too much.
- Yumi Stynes: He can see all your secrets. But, he does it in such a kind way-
- Julian Morrow: There is a softness in the eyes isn't there, and a sense of aging as well.
- Yumi Stynes: And, isn't it interesting though, I found this with artists that you've known since you were younger who've progressed and continued to create art as *Guy Pearce* has. You feel a real affection for them because you watch them age as you age, and he's doing it in a very dignified way, and his canon of work is really impressive. I just... I really want to hug this painting.
- Julian Morrow: That's right, it doesn't scream *Priscilla* does it, but at the same time, that's part of *Guy's* journey. Also, this one won the 2018 Archibald Prize for shortest title, which is, you know, hotly contested.



Image: Kathrin Longhurst *Self: past, present and future*



- Speaker 1: [Bell rings] The next artwork is painting number 28.
- Julian Morrow: Painting number 28 is titled *Self: past, present and future*, and it's by Kathrin Longhurst. A painting of Kathrin's daughter that's really, tells that generational story. What do you make of it, Rachel?
- Rachel Perkins: I like it from an aesthetic point of view. I think the palette that she's used, it's almost like it's in negative. It has a very luminous feel to it, it's like there's light shining from behind it. Look aside from the digital numbers and the tank design that she's got on the right, I mean, that doesn't actually interest me, that stuff. It's more the girl, and I think it's sort of timeless, it could be from any era. I mean, take away that stuff and it's sort of beautiful, classical, sort of portrait of this young girl, and it's the luminosity that I love about this work and speaks to me. I think it's just exquisite in the tone and the artist's capacity, it's an exquisite work. If it was me, you know I'm the filmmaker, I would say, 'Okay, get rid of the tank, get rid of the digital stuff, and right, okay, done'.
- Julian Morrow: Pare it back in the edit.
- Rachel Perkins: Pare it back, you know, don't need that. Yeah, I think it's a beautiful picture.



Image: Angela Tiatia *Study for a self-portrait*

- Speaker 1: [Music] You're listening to the 2018 Archibald podcast tour, thanks to ANZ. The next artwork is painting number 52.
- Julian Morrow: We're in room five at the Archibald 2018 and gazing at the very large and very, very impressive painting number 52: *Study for a self-portrait* by Angela Tiatia.
- Rachel Perkins: Yeah look, I really was moved by this painting because I think the sort of athleticism of the pose is really unusual. Like, we've not seen anything else in the Archibald like that. There's the confidence, like as if she might pounce, and it feels like she's chosen that pose, very unusual, for a certain reason. I think it's about strength, and I think there's also a bit of a wildness there. She's also part Samoan, and I really like that in way that she's painted her hair. It's a really big part of Samoan identity, it's that fabulous hair, and that's a really strong element to this painting. But then, you've got this very graphic floor element that sort of contrasts with the sketchy nature of this unfinished way that she's painted herself. So, I like the contrasting design elements. But yeah, I also like the reflection on her heritage and the way she's painted herself, and that hair sort of anchors the image, that dark hair. So, I really like the composition but I like the strength and the wildness of her pose and the way that she's chosen to present herself.



Image: David Griggs *The warrior and the prophet*

Speaker 1: [Bell rings] The next artwork is painting number 20.

Julian Morrow: Painting number 20 is *The warrior and the prophet*. It is a portrait by David Griggs, apparently it's his seventh in the Archibald, and it's of the fantastic film director Warwick Thornton. Do you like it, Rove?

Rove McManus: I do, I really like this one. This is probably one of those ones that wouldn't be to everyone's taste. I'm a big fan of Warwick's as well. Yeah, I don't know what it is, it is what it is. You've got devil tongues, and smoking skeletons in top hats, and there's horns. It has the feel, now that I look at it, I couldn't quite put my finger on it, what I really liked about it, but, I think what it is, is it looks like, especially because of the depiction of Warwick, it's almost like someone has put an exhibition piece in here of Warwick that then someone else has come in and defaced. You know, they just let a bunch of high school kids come in after hours, and then someone's walked in to lock up the Gallery and went, 'Aw, someone's destroyed Griggsy's painting!' But you know, the pill capsules, the cross, the candles, just the check squares all over it, and the grinning skeleton with the top hat. Very voodoo, that's a very voodoo thing I think. It's very bold and almost a bit of a recalcitrant piece to have in the Archibald, so I'm glad it's here.



Image: Vincent Namatjira *Studio self-portrait*

- Speaker 1: [Bell rings] The next artwork is painting number 40.
- Russell Crowe: It's funny because room five always, we're talking about the mythologies of the Archibald, room five has always got a gut punch, there's always one gut punch. And for me, last year, it wasn't the John Olsen, it was Anh Do... which was right there...
- Ben Quilty: Anh Do was right where the Fiona McMonagal, number 33...
- Russell Crowe: I mean, it was crazy. It's crazy how much I fell in love with that painting. And for me, this year, that gut punch is Vincent Namatjira. *Studio self-portrait*, that's number 40.
- Ben Quilty: So, Vincent is Albert Namatjira's great grandson, and he's one of the young kings of the desert, prince of the desert at the moment, making paintings of himself sitting with the Queen. He'll probably have...
- Russell Crowe: Yes, I've seen that stuff.
- Ben Quilty: ...as much chance of meeting the Queen as me, but he's decided he'd put himself in those paintings and it's something very powerful, you're right, punchy, about him putting himself into that history.
- Russell Crowe: I think that's him and Chuck Berry, isn't it? Isn't that Chuck Berry doing a duck walk?
- Ben Quilty: Yeah, I bet it is. That'll be, that would be... Yeah, so whimsical and poetic, and naive, but just a lot to say, and very little training, just all from the gut which I think makes the best paintings.

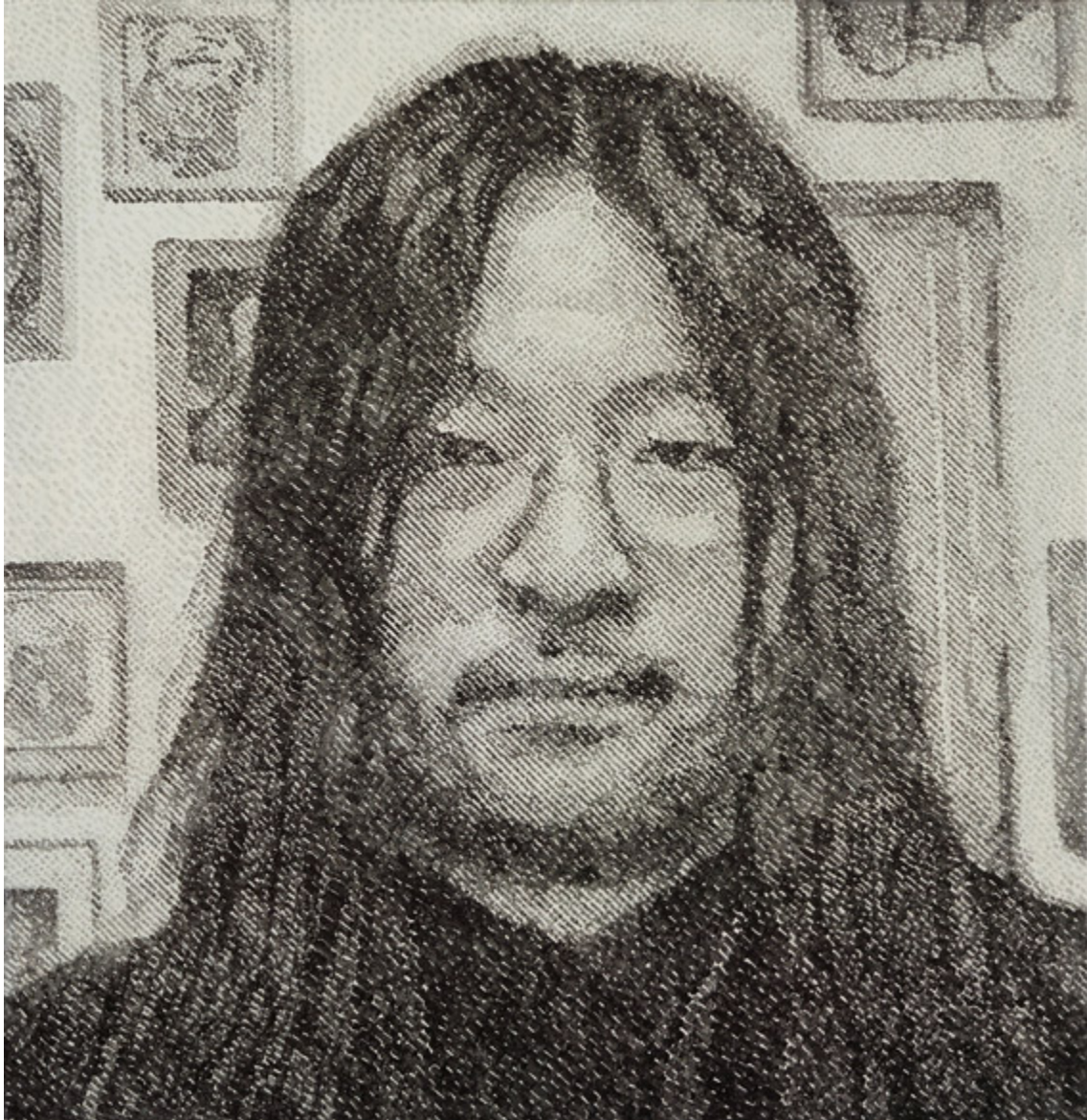


Image: Pei Pei He *Portrait of Theodore Wohng*



- Speaker 1: [Bell rings] The next artwork is painting number 26.
- Julian Morrow: This is painting number 26, *Portrait of Theodore Wohng* by Pei Pei He, one of only a few black-and-white portraits in the Archibald 2018. Why did you choose him?
- Yumi Stynes: Well, I wanted to see more Asian faces in the Archibalds and this one was both an Asian face and painted by an Asian woman, which is a win-win for me. I looked back on the history of the Archibalds and no non-white person subject has ever won. *[Editorial note: Indigenous people were the subjects of Archibald winning portraits in 2009 and 2004]*
- Julian Morrow: Ah, well there's a future milestone to be achieved.
- Yumi Stynes: I know, hopefully next year. I just think it's kind of like a cool cat. There's certain elements of a stereotype around being an Asian man. You know, you're gonna be studious, you're gonna be short-haired, you're gonna provide for your family. And, this guy looks like he's kind of broken some of the rules.
- Julian Morrow: Is that something you've noticed over the years as you've come to the Archibald: the changes in the subjects that are painted, and something that you think should continue and change more?
- Yumi Stynes: Yeah, of course I would. I mean if you look at what the population of Australia is, we're so mixed, and there's so many different people. This whole new generation of mixed-race kids that just look like they could be from anywhere in the world, and that's not being reflected back at us yet. So, I think it's time that it started to look a bit more like what you see in the real world.
- Julian Morrow: Hear, hear.
- Julian Morrow: [Music] Thanks for listening to the 2018 Archibald Prize podcast, recorded at the Art Gallery of New South Wales.
- Speaker 1: You've been listening to the 2018 Archibald podcast tour, thanks to ANZ.