

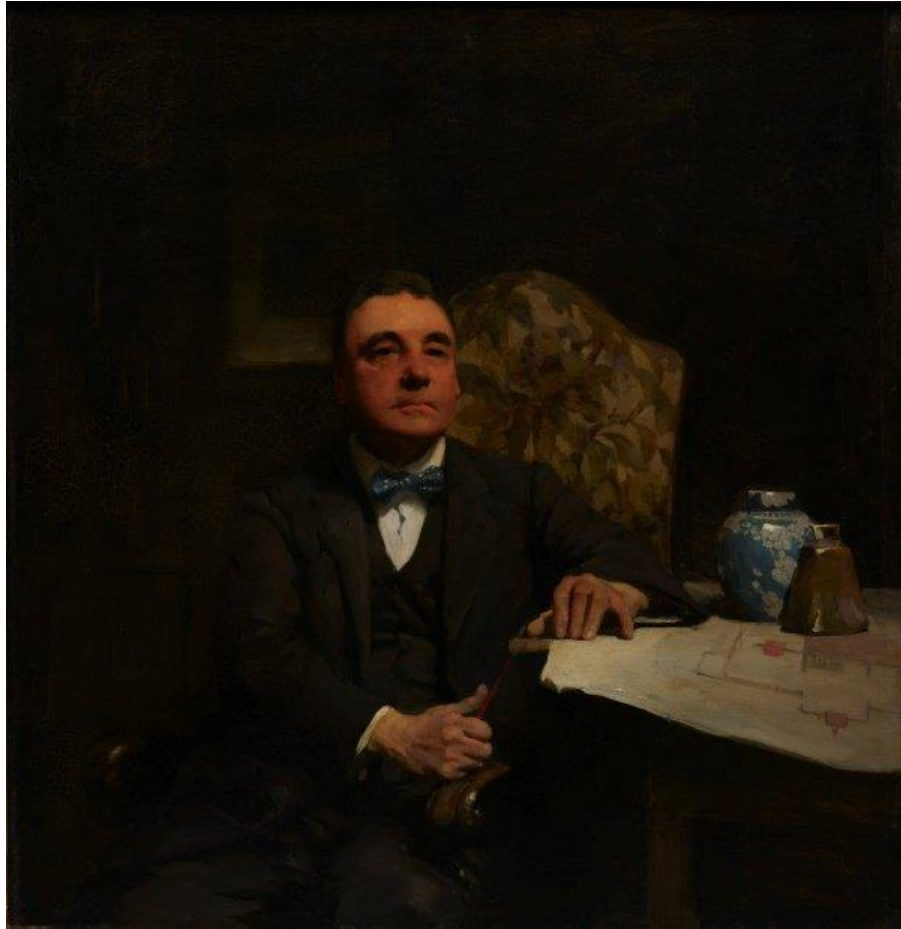
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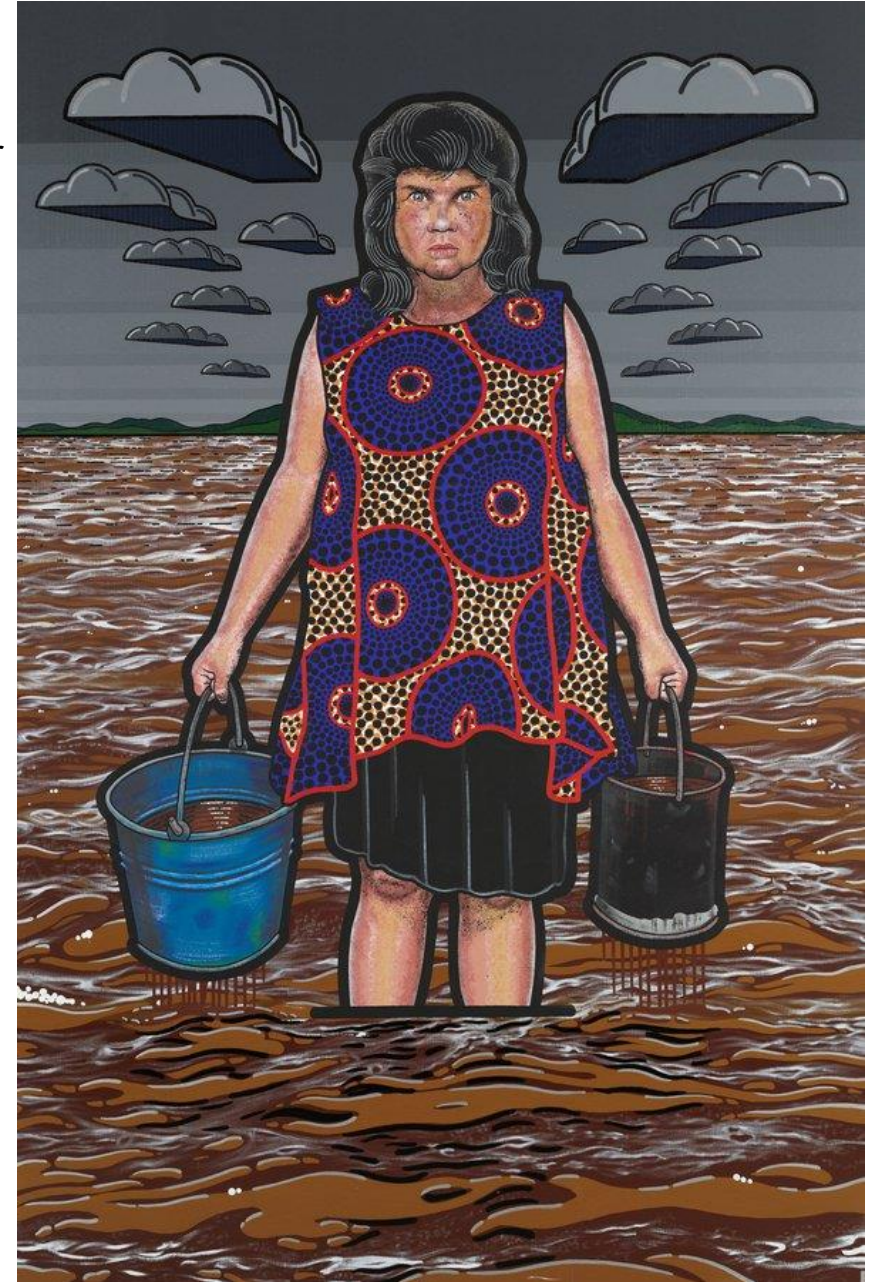
@luke_thurgate | lukethurgate.com





W B McInnes,
H Desbrowe Annear
(circa 1921), oil on
canvas, 107.5 x 104.2 cm

Blak Douglas
Moby Dickens
synthetic polymer
paint on linen
300 x 200 cm



When talking about portraiture with your students
what words do you use?

Likeness

Character

Presence

Narrative

Context

Feel

Connection

Signification

Representation

Persona

Power

Status



How to draw the Luke Thurgate way, 2010, video still, dimensions variable





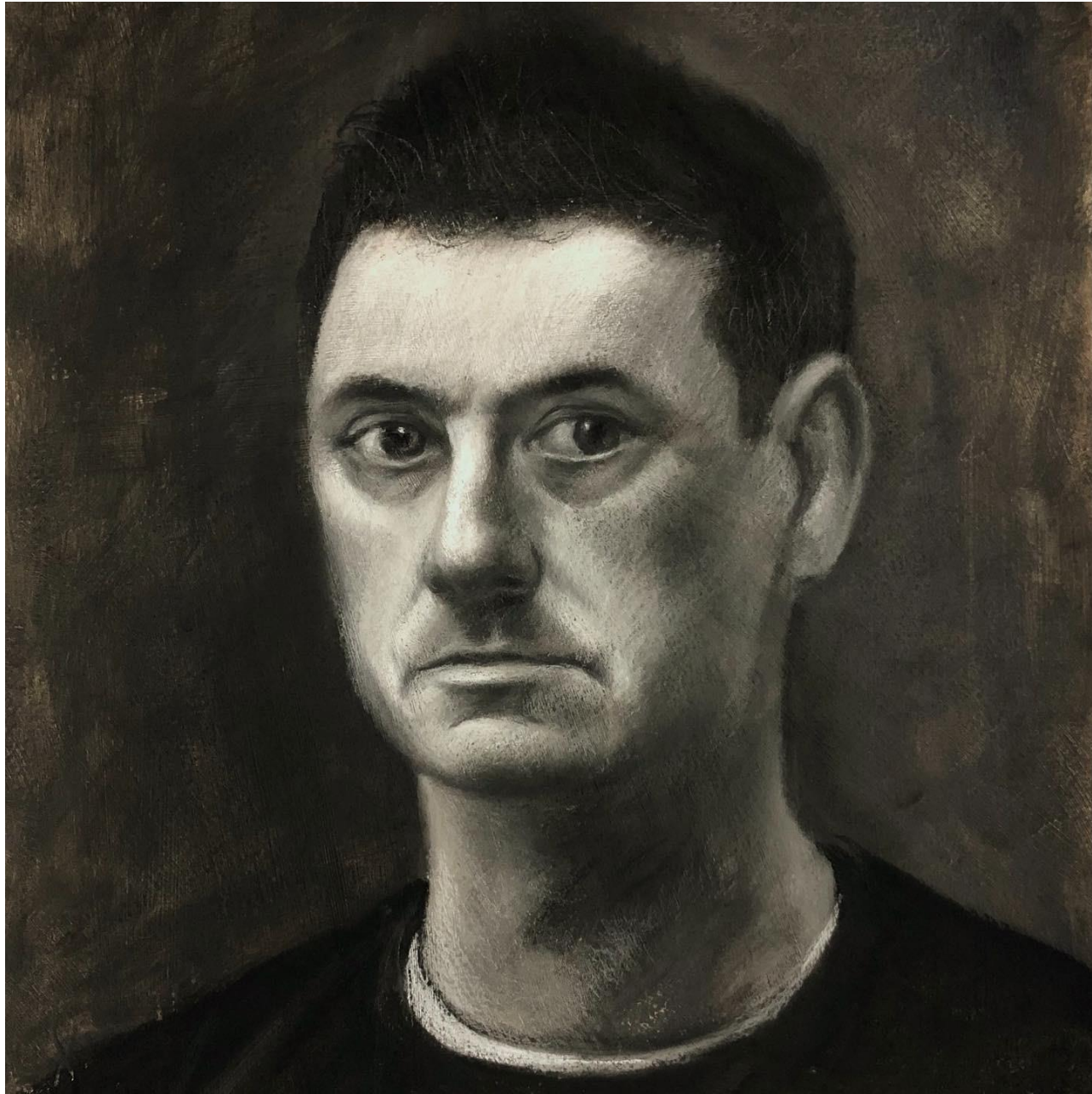
Luke Thurgate
*How to draw the Luke
Thurgate way*

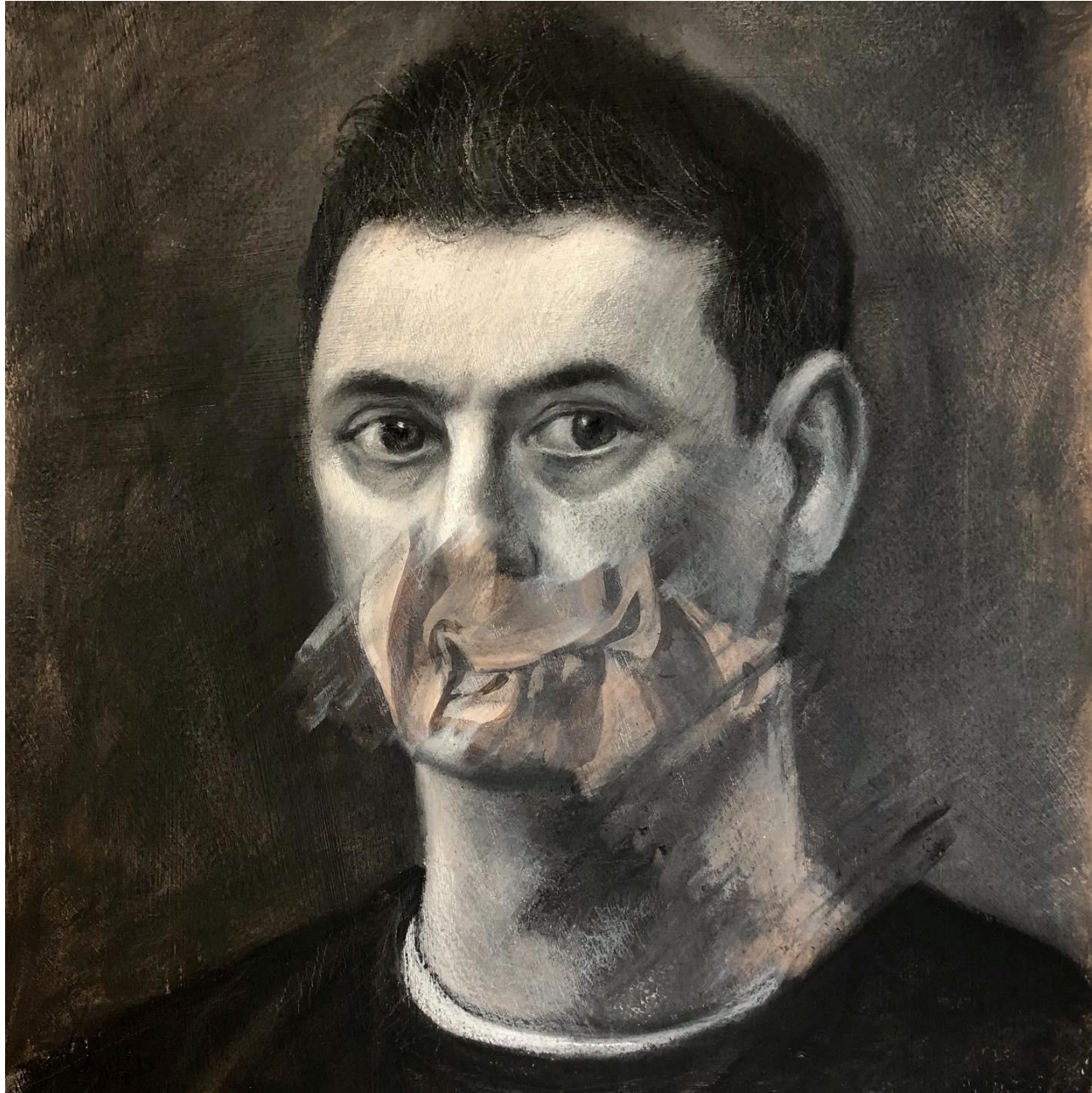
2010, video projection
on board drawn on
with charcoal by
audience members

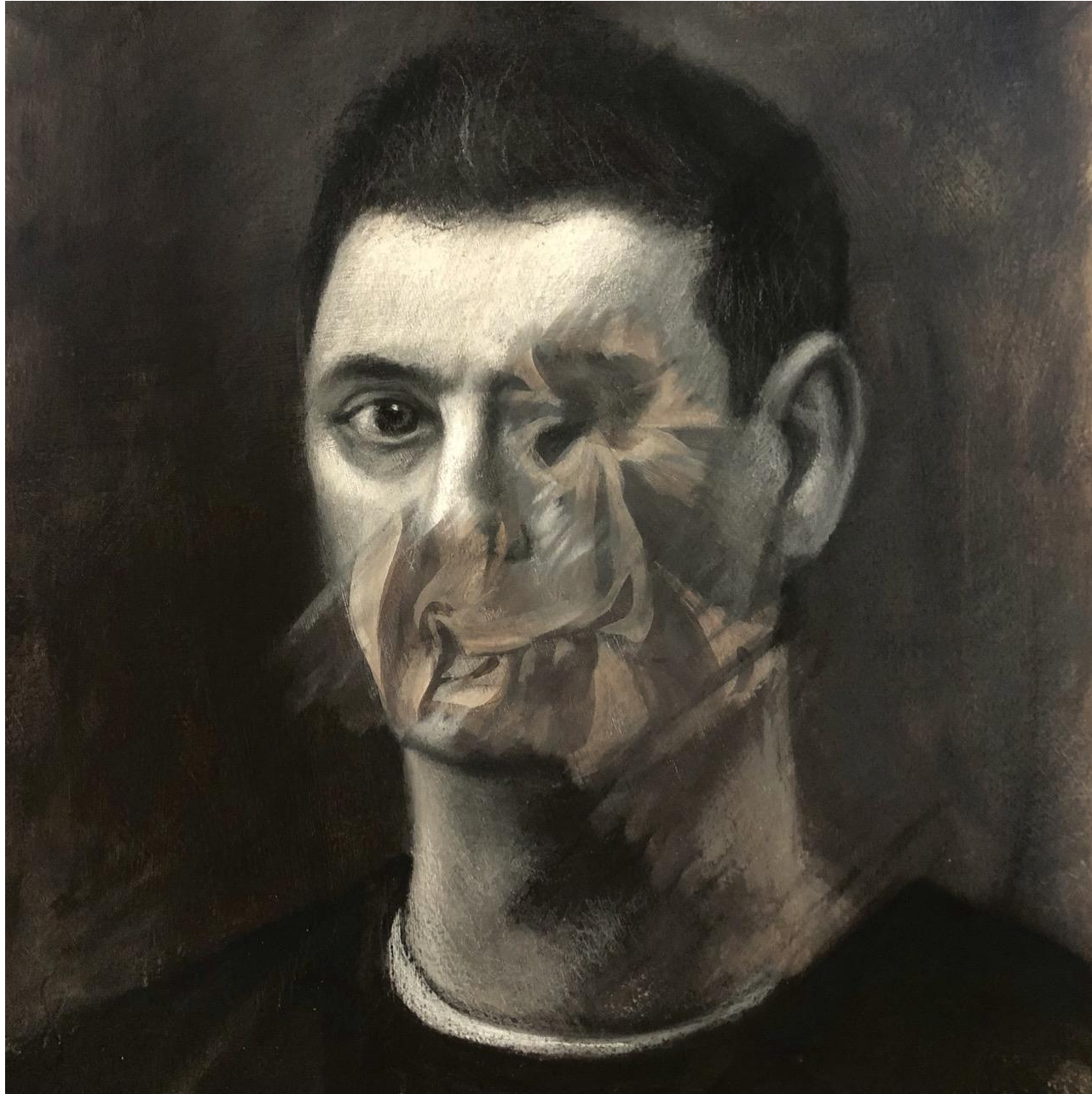


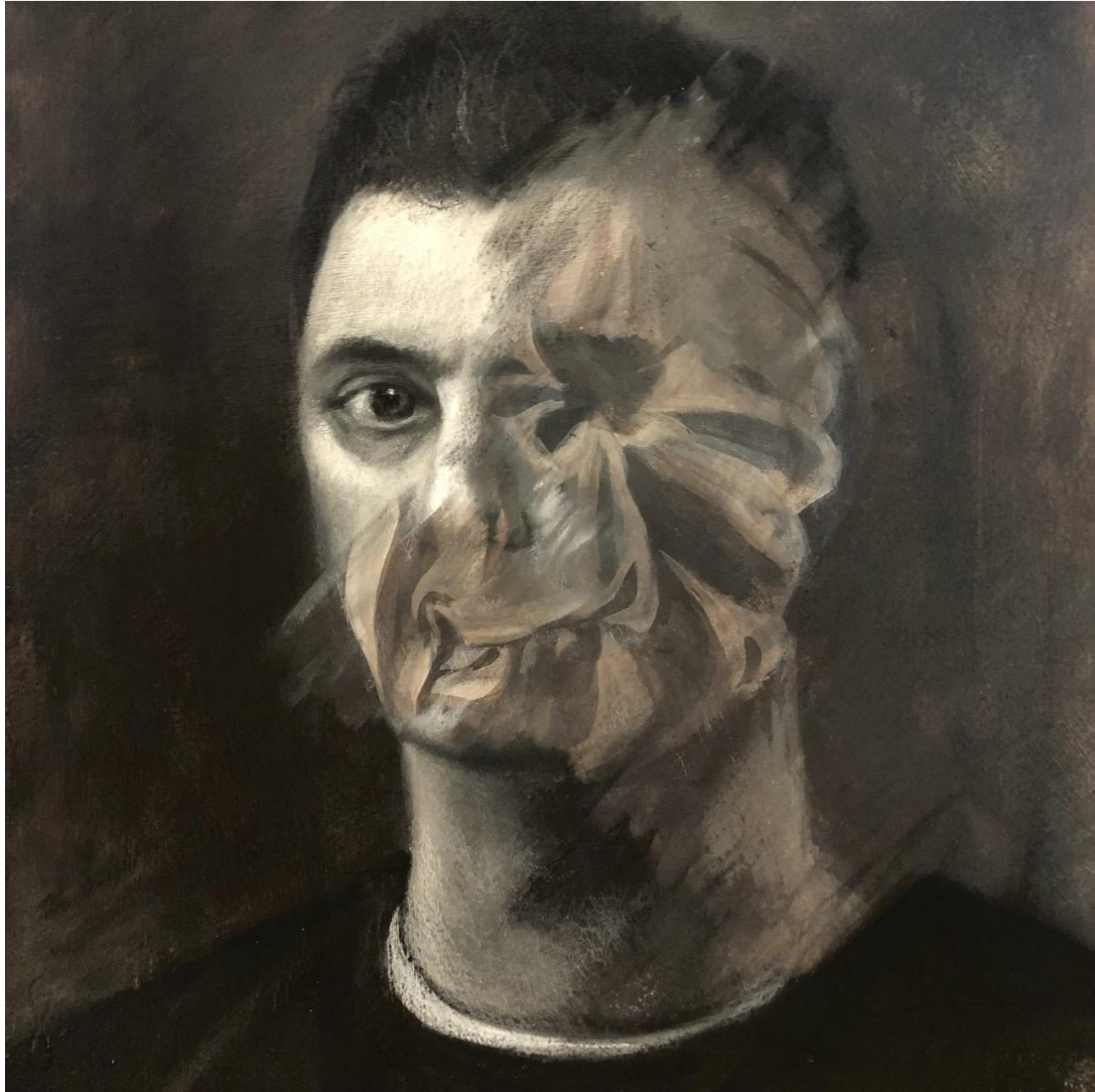
Luke Thurgate, *Cover up*, 2016, installation shot, Fontanelle Gallery













The distorted portrait



Dora Chapman
Australia
1911 – 1995

Self-portrait
c.1940
black & white pastel
on brown paper



Dora Chapman
Sunflower, 1969,
screenprint, printed in
colour inks, from
multiple stencils, 55.8 x
38.1 cm (sheet)



Lidia Grobicka
Australia
1933 – 2012

Self portrait
c.2000
black fibre-tipped pen
on paper



Lidia Grobicka, *Mother embroidering*, 1953-1954, etching, aquatint on paper



Fiona McMONAGLE
Australia
1977

Family portrait no. 1
2017
oil on linen



Fiona McMONAGLE, *100 days at 7pm*, 2015, video still

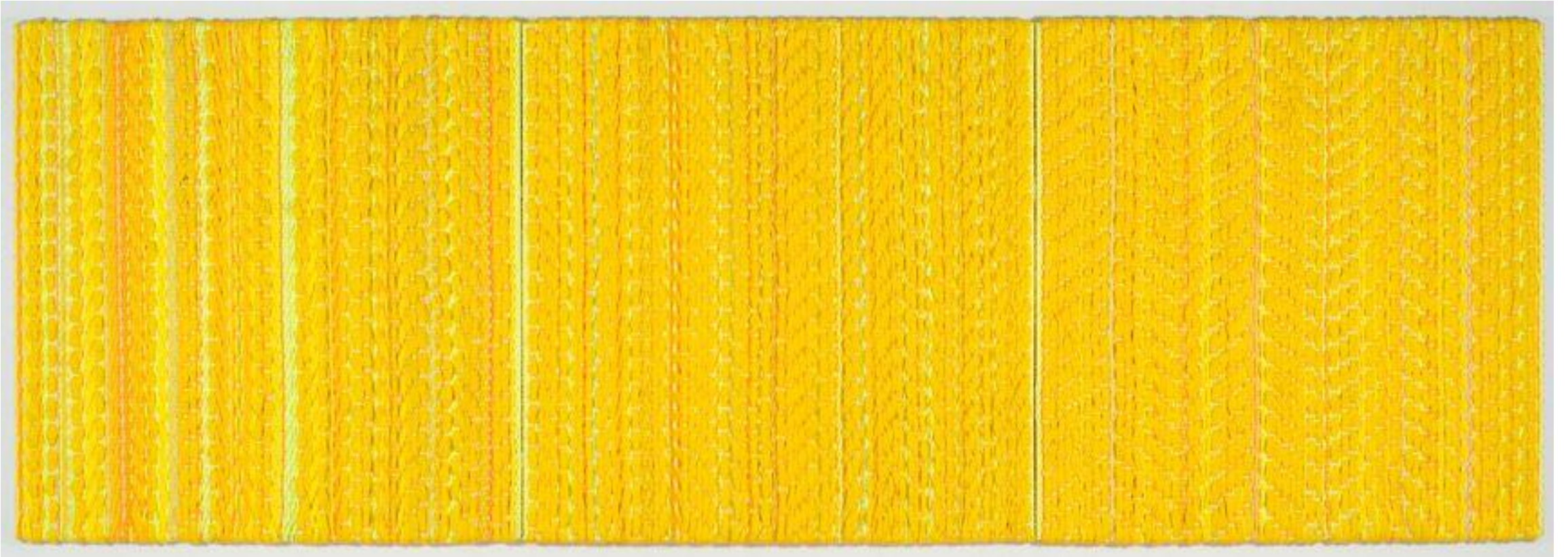


Alice Neel
Andy Warhol, 1970,
oil on canvas,
152.4 × 101.6 cm



Fiona MacDONALD
Australia
1956

Portrait (in four parts)
1997-98
woven colour xerox
photocopies



Dani Marti, George, 2001, nylon, polypropylene and polyester on timber
(triptych) 213 x 630 cm





Tom Polo
stains stages strangers
(green listener)
2021
acrylic and Flashe on
paper
82.0 x 63.5 cm



Tom Polo
stains stages strangers
(final fade)
2021
acrylic and Flashe on
paper
82.0 x 63.5 cm





Mike Parr
Australia
1945

Head on a plate # 24
1996
drypoint on paper

Portraits and reflections



Robert Hannaford
Self-portrait
1969
charcoal, white chalk
on paper



Lucien Freud
*Reflection with Two
Children (Self-Portrait)*
1965
Oil on canvas,
91 x 91 cm

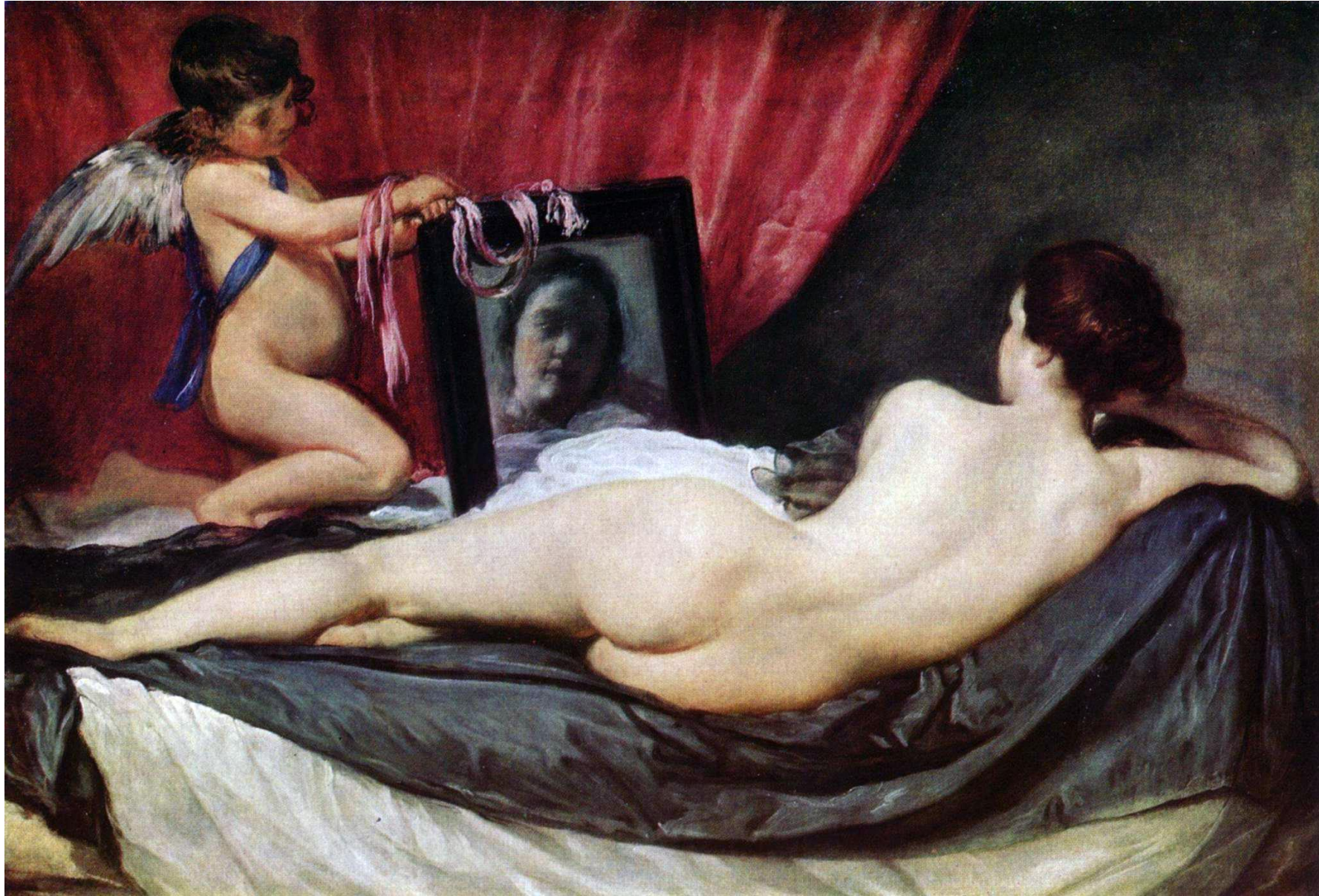


Francesco Mazzola,
called Parmigianino.
*Self-portrait in a Convex
Mirror*, 1524, oil on
panel, 24.4cm diameter



Diego Velasquez
Las Meninas, 1656
Oil on canvas, 318 x
276cm

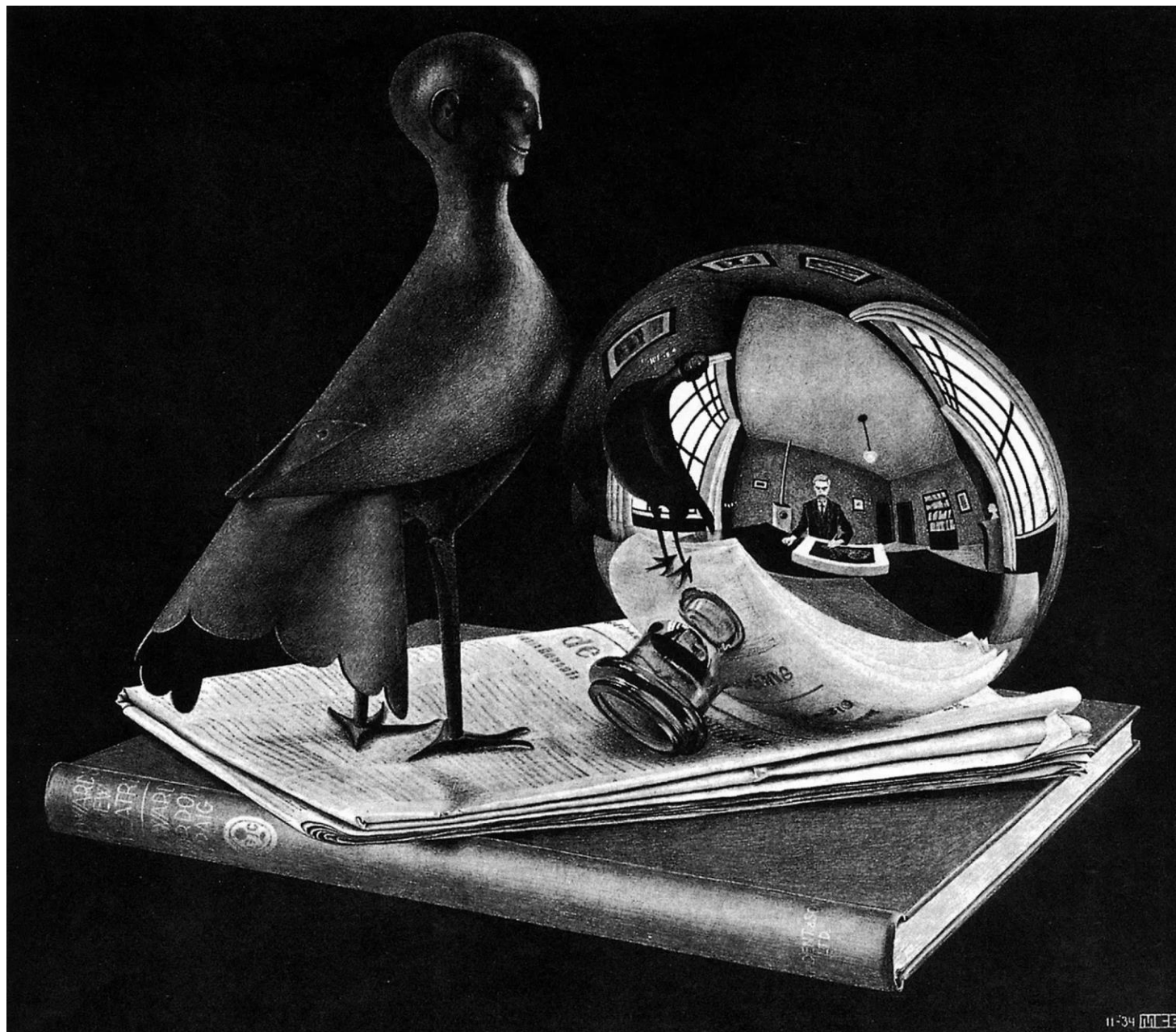




Diego Velasquez
The Toilet of Venus,
1644, oil on canvas,
122.5 x 175cm



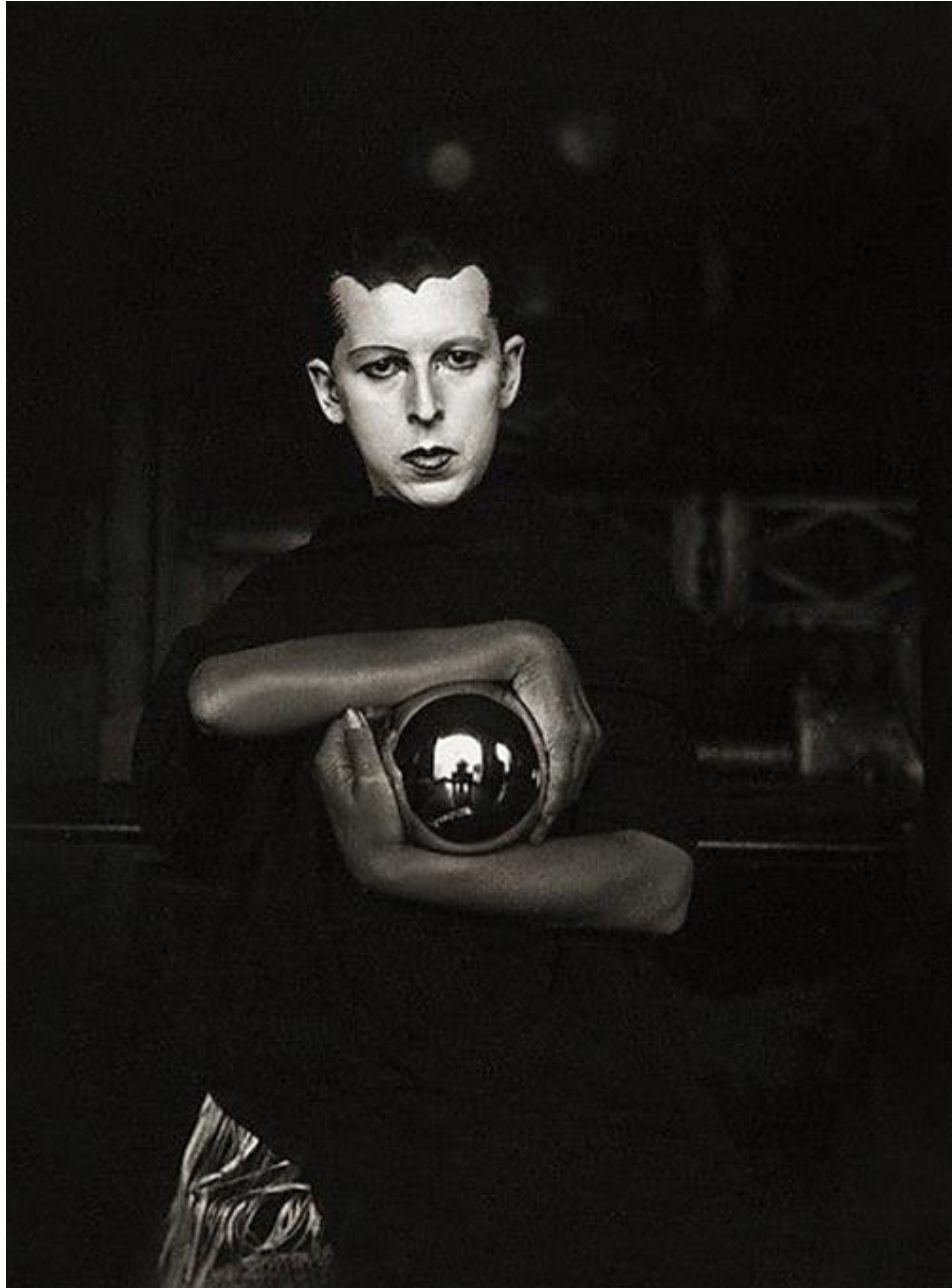
Jordan Richardson
Venus, 2022
Oil on canvas
122.3 x 183.4 cm



Maurits Cornelis Escher
*Still life with a spherical
mirror*, 1934, lithograph,
28.6×32.6 cm



Claude Cahun (French, 1894-1954)
Studies for a keepsake
c. 1925, Silver gelatin prints



Claude Cahun (French, 1894-1954)
Autoportrait
1927, Silver gelatin print

Activity time

Your choice of two simple strategies for making a portrait.

Version 1 – Scrunch/fold/unfurl your photocopied photo.

Make a drawing in response to the distortions in the image.

Pay attention to the way the features have been altered, displaced and the contour edge warped.

Version 2 – Draw a portrait based on your reflection in the object. Make a decision if the object is important and should be described in the drawing. You may want to just draw the altered/distorted features.