

Archibald Prize 2018 celebrity podcast transcript: Yumi Stynes 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 the Archibald 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 you what they think about the portraits, which have been chosen for the 2018 Archibald exhibition. Russell Crowe talked 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 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. This conversation about the 2018 Archibald is with Yumi Stynes.



Image: Joanna Braithwaite *Hall of fame - portrait of Pat Corrigan*

- Speaker 1: The tour will start in room one. We'll begin at painting number six.
- Julian Morrow: We're here in room number one at the Archibald 2018. I'm here with Yumi Stynes and our first painting that we're gonna look at is painting number six. It's *Hall of fame - portrait of Pat Corrigan* by Joanna Braithwaite. Yumi what do you think of this one?
- Yumi Stynes: Well I did pick this one 'cause I loved it. There's so much history in way above Pat, isn't there?
- Julian Morrow: Absolutely.
- Yumi Stynes: All his accomplishments.
- Julian Morrow: It's a real bonus pack. I mean, you're getting what? 10, 12 portraits for the price of one?
- Yumi Stynes: Yeah, and the artist Joanna Braithwaite has obviously paid homage to all the previous artists who've done a portrait of this famous guy. He's an important guy in the art world, like Ray Hughes was painted a few years ago, another important art world guy, corpulent white elder statesman of the art world.
- Julian Morrow: A great tradition in the eyes.
- Yumi Stynes: Totally. Looks like he's enjoyed a lot of lunches but I think this is a great companion piece to a Peter Berner's piece. Where it's in a different room but you see a side on of a portrait of Peter Berner looking back and there's a certain worry in his face and I feel like, this again, he's got this worry to him about history and his own personas and the things that he might have done in the past.
- Julian Morrow: So you know of Pat Corrigan?
- Yumi Stynes: No, I don't know him at all. No, but he looks well-loved in here and everybody speaks very highly of him, or I'm not suggesting that he's done anything dicey in his past...
- Julian Morrow: No absolutely.
- Yumi Stynes: ... but I do find, especially as this is our first painting that we're looking at today, it's really interesting how different the male perspective is to the female and the way that male subjects are painted differently to females.
- Julian Morrow: That's fascinating and something I'm sure that we'll comment on further as we work through the Archibald.



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

- Speaker 1: The next artwork is painting number 51.
- Julian Morrow: Let's move on then to painting number 51. This is *Elisabeth Cummings in her studio at Wedderburn, 1974 and 2018* by Noel Thurgate, a fascinating and complicated work.
- Yumi Stynes: There's so much to like about this. This is one of the first things that you see when you walk through the door and I thought, 'Wow, little kids are going to love this'. Cause it's bottles and objects in the right-hand panel of side of the artwork and they're going to want to grab them out of...
- Julian Morrow: There really needs to be a 'do not touch' sign on this one, doesn't it?
- Yumi Stynes: It really does but that three dimensionality is so exciting to young kids to see, 'Oh, can you do that in a painting? I didn't know you were allowed to.' And it also really brings to life this very impressive woman and doesn't she have a great face? She just looks like somebody who's lived a life of creativity and makes no apologies for that and the fact that this painting is done 1974 and 2018. The longevity of your art career so you just have to keep chipping away, don't you? In a creative pursuit.
- Julian Morrow: Absolutely and the more you look at this there is just so much there and I think even the picture, you can see the 1974 Elizabeth on the left there. It's got a real sense of history to it.
- Yumi Stynes: Yes, it does and, the way that she looks into our eyes, it's really open and there's a frankness to it and a generous sharing of herself. I feel like the idea of a good portrait is you get to know somebody quite well and the way she lets us in, it's very moving.

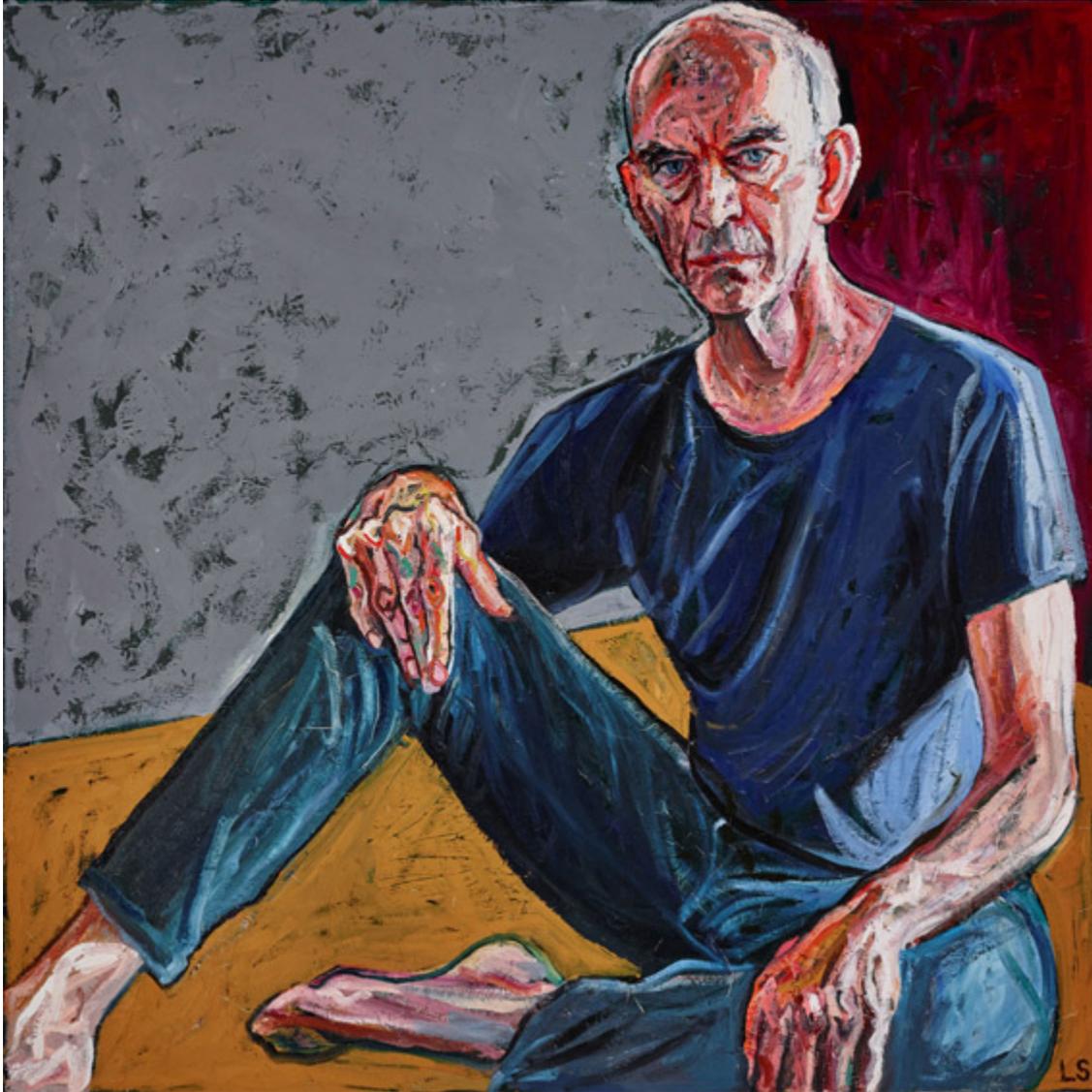


Image: Loribelle Spirovski *Villains always get the best lines*

- Speaker 1: [Bell rings] We're now moving into room number two. The next artwork is painting number 49.
- Julian Morrow: Alright let's move on through then into room two at the Archibald and if I could just ask you to have a look here, Yumi, at painting number 49. This is, and I love this title, *Villains always get the best lines*, so true, by Loribelle Spirovski.
- Yumi Stynes: So this is a portrait of Nicholas Hope who is an actor. Starred in the film *Bad boy Bubby* which landed right when I was a student-
- Julian Morrow: And that almost just hits you in the face, doesn't it?
- Yumi Stynes: Yeah and no matter what he does with his career he'll always be attached to that role and friends and I used to be able to quote the movie from start to finish. 'You've got great tits, Flo. One of the eight wonders of the world.' And when I saw this painting I immediately responded in that way. The thing I love about it is that having seen Nicholas Hope at red carpet screenings and in other roles, I know that he does have this elegant way of moving and Loribelle has captured that in a way. She's painted him...
- Julian Morrow: It's almost like he's a dancer, isn't it?
- Yumi Stynes: Yeah. He sits like a dancer and he's somebody who's ascended the highs and lows of being the hottest thing at Cannes Film Festival one year and a completely unemployed actor for years after that and then finding a sweet middle ground in his acting and life and I think that is reflected in this neat package that we see.
- Julian Morrow: I just want you to recite the rest of the movie for me now.
- Yumi Stynes: 'I'll have one of those chocolate eclairs, please.'
- Julian Morrow: Fantastic.



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: Vanessa Stockard *Self-portrait*

- Speaker 1: [Bell rings] The next artwork is painting number 50.
- Julian Morrow: This is a self-portrait by Vanessa Stockard. Smaller in scale painting. What drew you to this one?
- Yumi Stynes: Well there's a lot that I liked about it. First of all, I didn't know if Vanessa was a male or female from the afar, androgynous looking picture but when you read the text about it she talks about motherhood and how it put her into a tail spin and this Archibald Prize is for some artists and people like me say it's for the rest of this ... this our chance to mark time. 'Oh where was I this time last year at the Archibald?' So she's having a bit of a flashback to when she was a new mom and talks a bit about this in this artwork and I love that because I think female artists feel pressure to pretend they're not parents. To pretend that motherhood is not something that other people do because it can compromise the way people view you as an artist. People want artists to be in pain and poor and really devoted to their craft and can you be that devoted when you've also got children to devote yourself to?
- Yumi Stynes: So for her to just speak openly about that and also kick that in the [expletive deleted]. She's massively made progress from where she was a year ago. I think it's inspiring really. It gives me the shivers to see.
- Julian Morrow: And an interesting contrast to elsewhere in the exhibition obviously where we'll see a dad, I think, is a four-weeks-in-still-suffering-under-the-wake-of-early-parenthood. So this is a serene light at the end of the tunnel for many parents.
- Yumi Stynes: And it's nice that you use that word, serene, because the pastels really got that glow. Almost like the glow you'd get from a Babyology catalogue or some sort of Ikea furniture tag or something. The colours are beautiful.
- Julian Morrow: It's fantastic.



Image: Peter Berner *Self-portrait with hindsight*

- Speaker 1: [Bell rings] The next artwork is painting number four.
- Julian Morrow: Alright, well let's move on now to painting number four and this is the painting you mentioned earlier. This is *Self-portrait with hindsight* by Peter Berner sans his distinctive glasses.
- Yumi Stynes: Oh, yes. So Peter Berner is a comedian, he's had shows on the ABC, you probably know him personally.
- Julian Morrow: Absolutely, Peter was an icon of political satire and commentary with *Backberner* back in the day but he also is a graduate, I think, of the art school and has been a lifelong painter and it's fantastic to see him hung here. I just hope he's the only comedian, or at least amongst the *Chaser* set, whoever tries their hand at art of any kind but this a very striking painting isn't it?
- Yumi Stynes: It is.
- Julian Morrow: Do you know Peter?
- Yumi Stynes: I don't know him at all and I've never watched his show. I was always like, 'There's that ginger guy, I'm not watching his show, god' but I do like the artwork.
- Julian Morrow: He's planning that out this year.
- Yumi Stynes: Yeah. I like what he's doing here. He's really addressing #Metoo head on with this artwork. He's also self-deprecating in that typical TV persona of trying to be taken seriously in the art world. Who am I to do a painting? And who am I to be hanged in the Archibald? But yeah, he's saying 'Nothing back there makes sense anymore' and I think he's looking at the way that people used to behave, the gender wars of years past. Cultural artefacts, like TV shows and movies, where you go, '*The Breakfast Club* is really sexist still'. And we loved that film and now it's almost without redemption. So it's really hard to look back and say, 'Okay, there's a lot back there that doesn't make sense' and I appreciate how much he deals with that directly in his artwork.



Image: Melissa Grisancich *Courtney Barnett and her weapon of choice*

- Speaker 1: 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 21.
- Julian Morrow: Let's move to room number three at the Archibald and come right into the corner to painting number 21. *Courtney Barnett and her weapon of choice* by Melissa Grisancich., but a very striking portrait don't you think?
- Yumi Stynes: Oh, yeah. So this is so great. This is Courtney Barnett, one of my favourite artists. She's a Melbournian, she's travelled the world, so this just captures her winsomeness. I don't know. When she plays guitar she really lets go of everything else.
- Julian Morrow: And you can see that. Hair's wild and it's a real rock chic glamour pose, isn't it?
- Yumi Stynes: I don't know if it's glamour.
- Julian Morrow: No, not glamour but real rocky.
- Yumi Stynes: Yeah, and maybe this is one of the overarching themes of the Archibald, it's people who are devoted to their craft.
- Julian Morrow: And what do you think of the background?
- Yumi Stynes: I thought I was Marimekko, the beautiful prints but I think it's... in the text it says it's something else... those two stars behind her head, they're almost like fireworks of inspiration coming into her brain.
- Julian Morrow: Oh, it is and it's very striking.



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

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

Julian Morrow: Let's look at painting number 53. This is *Numb to touch (self-portrait)* by Natasha Walsh and it's a small work, it draws you in. Let's step in Yumi and...

Yumi Stynes: Sure, get closer.

Julian Morrow: Tell me what you think?

Yumi Stynes: It reminds me of Laura Palmer in the Dave Lynch series...

Julian Morrow: Yes!

Yumi Stynes: ... between peaks. Somebody who's wrapped in plastic and she talks about she can't be touched in this picture which is think is so fascinating. Also it's a bit Snow White. Remember at the end she gets put in the glass coffin and it's so eerie, she's dead, she's in a glass box, what's going on? I think we're all craving to connect and this is about how we fail.



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: Stephanie Monteith *The letter - I really wanted to paint Germain Greer, but she said 'no' (self-portrait)*

- Speaker 1: [Bell rings] The next artwork is painting number 39.
- Julian Morrow: Painting number 39. This is *The letter - I really wanted to paint Germain Greer, but she said 'no' (self-portrait)*. My favourite title in the collection without a doubt. It's from Stephanie Monteith and the letter's right there, Yumi, it doesn't look as disappointing in the painting as obviously it was when it was received. Do you see she's really made some lemonade out of that lemon hasn't she?
- Yumi Stynes: She has! She has! I like this 'cause it tells such a good story and it's one of the unspoken stories of the whole Archibald which is, of course you want to paint Germain Greer but sometimes you don't get Germain Greer. One of the other stories of years past is the way that an artist got Nick Cave, the rock and roller from Melbourne, to pose and that was such a great painting but it really is a huge battle that you have to fight before you even put brush to canvas. So for her to do this and tell this story in such a lovely way is really great but I'm curious as to what the oranges mean. I know that...
- Julian Morrow: Are they the only fruit? In this painting, yes.
- Yumi Stynes: That's why I thought, *Oranges are not the only fruit, A poor man's orange*. I don't know, there's a whole lot of things it could be-
- Julian Morrow: I don't think it's *Clockwork orange*, right?
- Yumi Stynes: No, I don't think so but they're so real it looks like you could snatch one out of the canvas.
- Julian Morrow: Absolutely.



Image: Amber Boardman *Self-care exhaustion*

Speaker 1: [Bell rings} The next artwork is painting number five.

Julian Morrow: So many prominent Australians have been the subject of Archibald portraits, would you ever put yourself forward if someone asked?

Yumi Stynes: Oh, yeah, sure. Yeah.

Julian Morrow: Absolutely. Right. There you have it.

Yumi Stynes: As long as it didn't waste too much of my life. I'm quite busy.

Julian Morrow: One sitting is the only qualification?

Yumi Stynes: Yes.

Julian Morrow: Alright, this is painting number five, *Self-care exhaustion* by Amber Boardman.

Yumi Stynes: Yes.

Julian Morrow: Very striking. Yumi, what do you think?

Yumi Stynes: Well I chose this one as one of my favourites because this is very humorous and I think that a lot of the other ones are more serious. So I like this. She's having a laugh, she's having a little bit of a cabernet sauv.

Julian Morrow: Kind of a little bit of everything, isn't she?

Yumi Stynes: And it's all about the pressures we feel to be the perfect thing including having the perfect wind down and it really looks chaotic in there. I wouldn't want to be there.

Julian Morrow: It does look exhausting, doesn't it?

Yumi Stynes: Yeah, it doesn't look clean. What's that hairy thing? Is that a wig?

Julian Morrow: Look!

Yumi Stynes: I don't know, it's all very upsetting and pink and there's mayhem and its very female mayhem and I love it. I'm here for it.

Julian Morrow: Do you relate to the theme of self-care exhaustion?

Yumi Stynes: I'm better at it then she is.

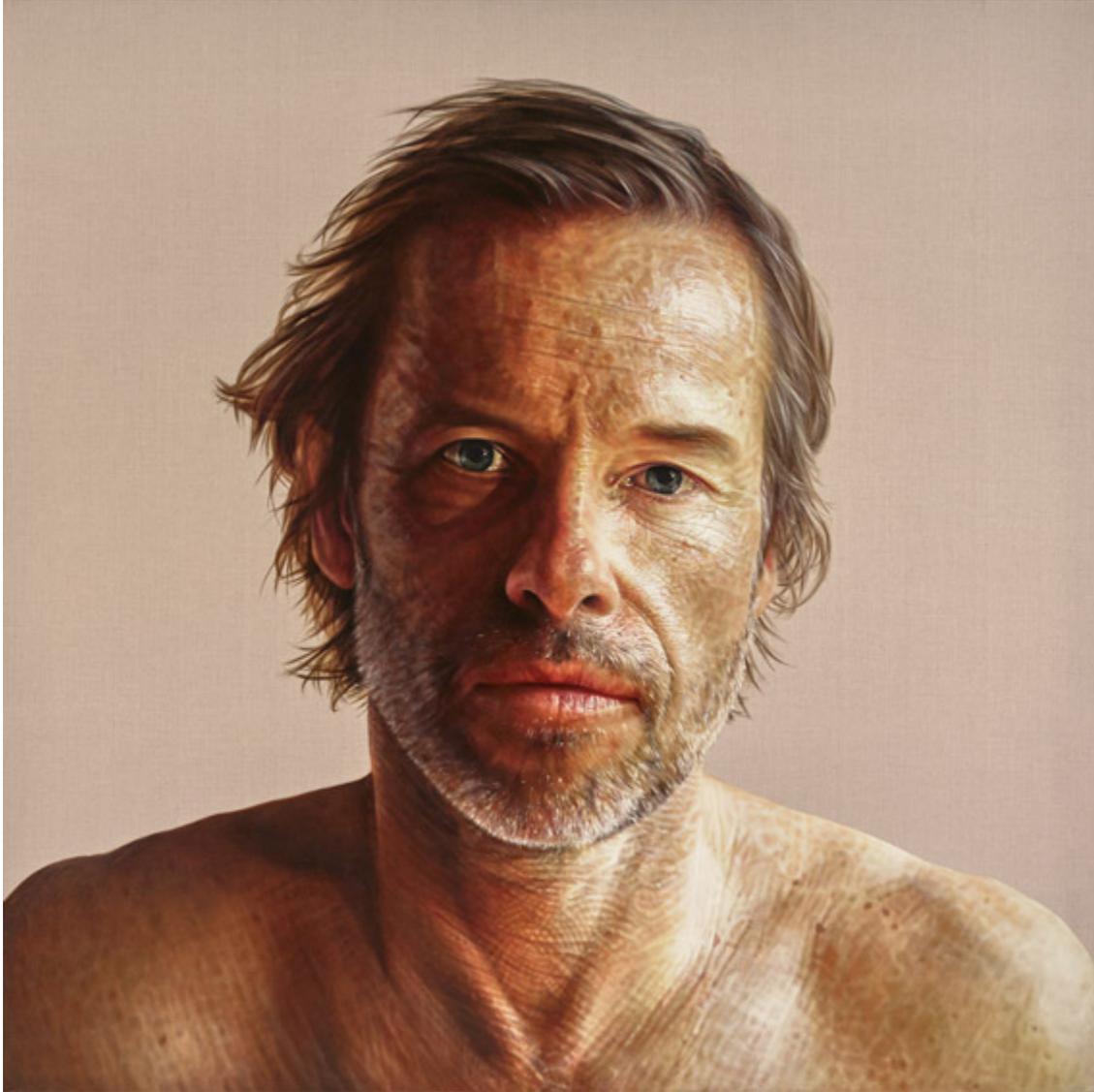


Image: Anne Middleton *Guy*

- 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 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: Andrew Lloyd Greensmith *Serenity of Susan Carland*

Speaker 1: {Bell rings] The next artwork is painting number 19.

Julian Morrow: Painting number 19, this is the *Serenity of Susan Carland* by Andrew Lloyd Greensmith. Very soft colours and really draws you in. Yumi, why did you choose this one?

Yumi Stynes: Well we talked a lot about when you see a subject's hands how important that is and what it expresses about them but she's the only one, I think, in the whole exhibition who has her eyes closed and it's almost a rapture that she's in. I see how her legs are disappearing in the foreground of her painting. I think this is implied but her spirituality is part of this picture as well. So, she's less grounded in the Earth than the rest of us perhaps because of their connection with Islam. Which she also talks about with the head wrap, which is very much part of her persona and something that people enjoy the fashion of it when people see her doing media appearances or meet her in person.

Julian Morrow: Do you know Susan?

Yumi Stynes: I've met her a number of times and she's always been, just an impressive person but somebody who I like to talk to because she's willing to go there but she's quite a warrior I think. Not a warrior, a fighter.

Julian Morrow: A warrior?

Yumi Stynes: Yeah.

Julian Morrow: With serenity, as well.



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

- Speaker 1: The artwork is painting number 28.
- Julian Morrow: This is painting number 28 *Self: past, present and future* by Kathrin Longhurst. Apparently, this is very popular and very striking work. Yumi did you give it one or zero?
- Yumi Stynes: So the reason I love this one is this is a picture of her daughter essentially but it's also there's a strong familial resemblance. I think it's coming back to the #Metoo idea.
- Julian Morrow: Absolutely.
- Yumi Stynes: We're thinking about how our lives will differ from our daughters lives, what we can do to change that and we've got these almost blank canvases of our children who are just so pure and so open and so beautiful but look steely as well and smart.
- Julian Morrow: There's strength there isn't there?
- Yumi Stynes: Oh, there's so much strength and power there. So I think it's a hope that, as mothers, we can impart some of our learning and wisdom and kindness but also some of our karma. So that our children don't have to have the trauma first hand and they can take our strength from it.

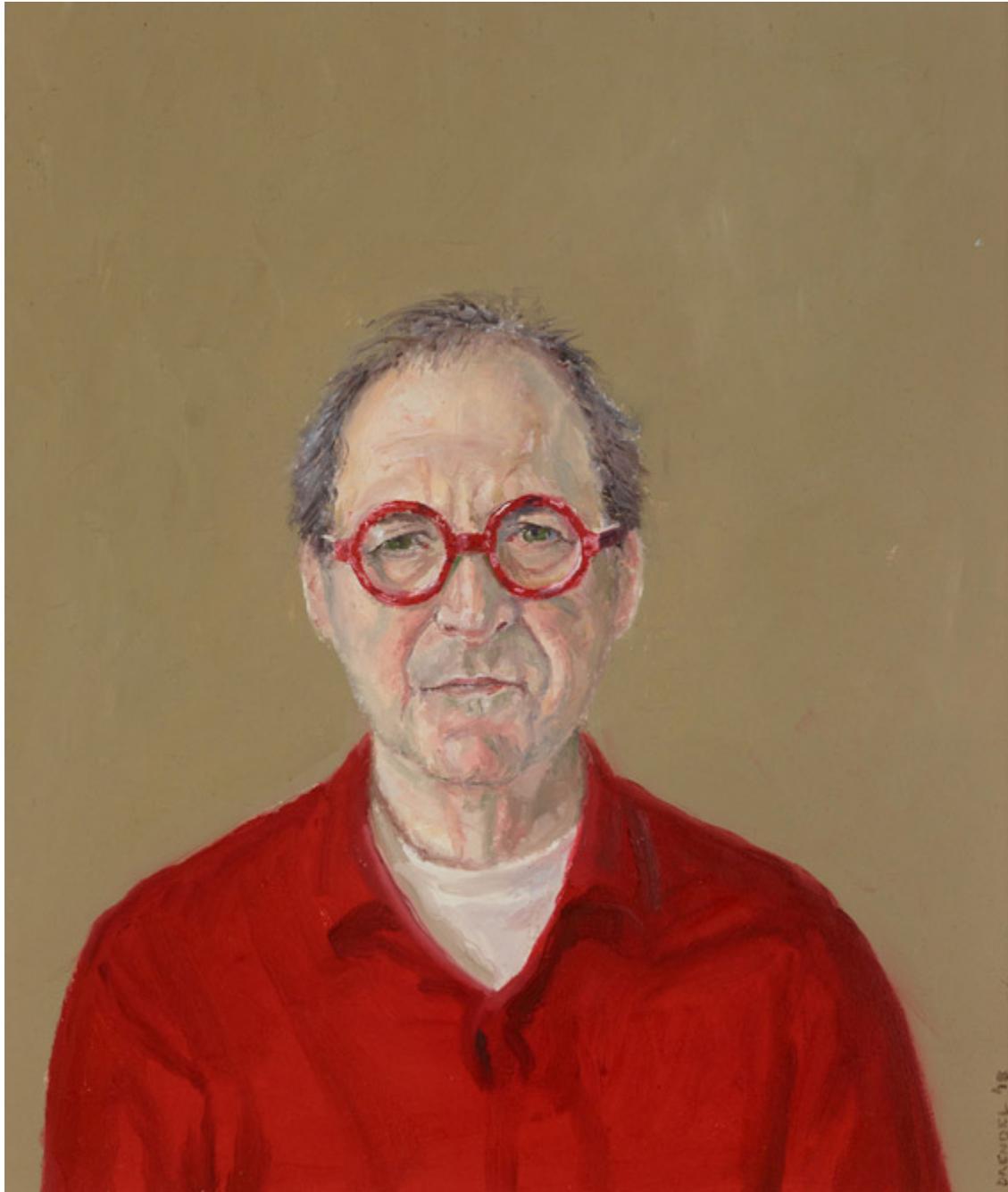


Image: Graeme Drendel *Portrait of Michel*

- Speaker 1: [Bell rings] The next artwork is painting number 14.
- Julian Morrow: Painting number 14, *Portrait of Michel* by Graeme Drendel. I think there are people in his glasses, that's what it looks like.
- Yumi Stynes: So, Michel, I think this a neat little painting. He looks a little bit flummoxed in the way that he's addressing the portrait artist, doesn't quite know if he deserves to be here in the exhibition I think.
- Julian Morrow: Well, yeah and I guess so striking. Apparently, Michel was told to wear whatever he wanted but he was really going for the matching glasses and shirt which has become a striking nod in the painting hasn't it?
- Yumi Stynes: It really has. He didn't want to wear his backwards baseball cap for this.
- Julian Morrow: Not for the Archibald.



Image: Marcus Wills *Lotte*

- Speaker 1: [Bell rings] The next artwork is painting number 55.
- Julian Morrow: Okay, let's have a look now at painting number 55. This is *Lotte* by Marcus Wills. A very intimate work isn't it? Again, it's small and it draws you close.
- Yumi Stynes: Yeah.
- Julian Morrow: You like this one Yumi?
- Yumi Stynes: Yeah, so you think about the way that art makes you deal with the art piece itself, the physical element of it and it very much works with sculpture but with paintings it does work as well when you have to step in and lean in and get closer to it and I just love Lotte's face. I just love her. I don't know she is, I've never met her but I think that the way that she regards the artist, her gaze is, there is just something just yummy about it. It's really dry. She looks like she'd be ribald and hilarious but right now she's not.
- Julian Morrow: Absolutely and very important question, do you think your mother would agree? What would mom make of this one?
- Yumi Stynes: I think my mum would like it. My mum likes miniature things so this is the smallest painting in the whole exhibition.
- Julian Morrow: Fantastic.



Image: Prudence Flint *Double*

Speaker 1: You're listening to the 2018 Archibald podcast tour, thanks to ANZ. We're now moving into room five. The next artwork is painting number 18.

Julian Morrow: And now we enter room five of the Archibald 2018 and let's have a look at painting number 18. This is called *Double* and it's by Prudence Flint. Yumi, why did you choose this one?

Yumi Stynes: I loved this one because of the way that Prudence describes her subject who's a writer and somebody who is really smart and no nonsense and I think in that main picture of her she's staring off to the left. She just looks like she really knows herself and this subject, Saskia, I think is a fiction writer.

Julian Morrow: Two books, non-fiction and a novel. So she's got all that.

Yumi Stynes: So she lives a lot in her own head, as writers do and often in that look she's got, that's a writer creating plot lines or thinking of dialogue or imagining her character there's in the situation. The fact also that she's in a bikini in all three of her selves, I really love it because so much of women's time is wasted thinking if we look like crap and we could be using that energy to do something much cooler than worrying about if we look fat or whatever. So, she's in that, she's just in owning it and it doesn't really seem to be causing her any anxiety whatsoever.



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

Speaker 1: [Bell rings] The next artwork is painting number 52.

Julian Morrow: Painting number 52. This is *Study for a self-portrait* by Angela Tiatia. Yumi, why did you choose it?

Yumi Stynes: I always look for artworks by or about women of colour and I like this woman and I think she's really fierce.

Julian Morrow: Absolutely.

Yumi Stynes: Yeah, I like her stance. It reminds me of an 80s or 90s hip-hop crew. She's about to spring into...

Julian Morrow: You do feel like she's about to pounce don't you.

Yumi Stynes: Yes, she's about to either do some break dancing or she's going to leap off those stools and do something.

Julian Morrow: An impressive sense of balance because I don't know what those stools are but they look they wouldn't necessarily hold up for too long.

Yumi Stynes: That's not OH&S.

Julian Morrow: That's right.

Yumi Stynes: But I also thought it very interesting how there are parts of her that are almost disappearing off the canvas but her hair and face is quite clear and prominent. So she's saying, 'This is what matters. The rest, meh. Don't worry too much about it.'

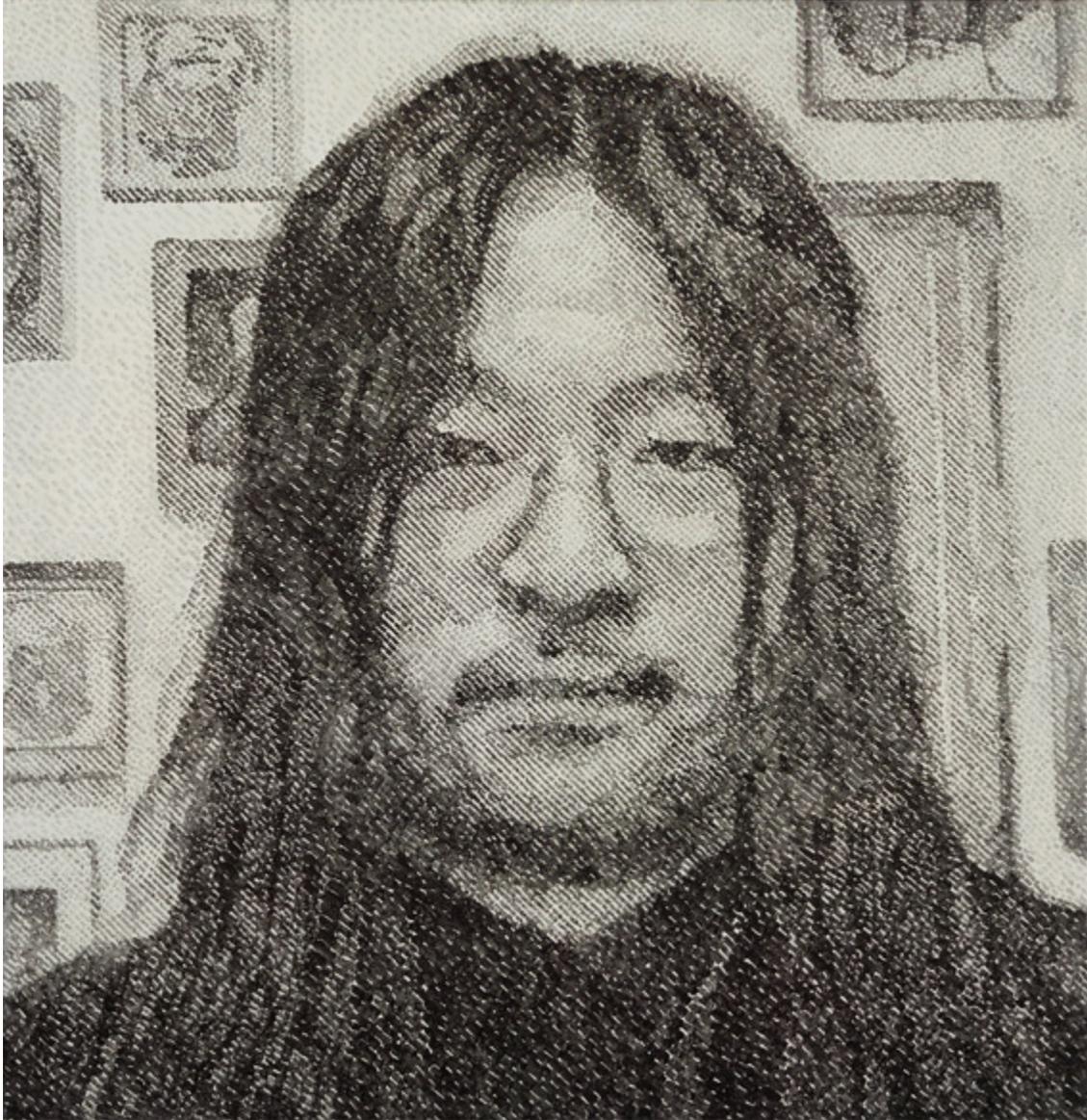


Image: Pei Pei He *Portrait of Theodore Wohng*

- 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: Thanks for listening to the 2018 Archibald Prize podcast, recorded at the Art Gallery of NSW. And, remember, you can download and listen to more episodes featuring our other guests.
- Speaker 1: You've been listening to the 2018 Archibald podcast tour, thanks to ANZ.