

STARSTRUCK AUSTRALIAN MOVIE PORTRAITS.



Portraiture reveals the intriguing and inspiring stories of Australian cinema's cast and crew for over 100 years. This is the first exhibition of its kind. *Starstruck* is a major collaboration between the National Film and Sound Archive and the National Portrait Gallery. This exhibition reveals the most beautiful and surprising portraits from within the 130 000 items of the NFSA's Documents and Artefacts collection. The vast majority of these portraits documenting the Australian filmmaking experience have never been exhibited before.

Exquisite vintage portrait prints and photographic prints from original negatives and transparencies will form the core of the show. Selected iconic costumes, posters, promotional ephemera and production notes will place the portraits in context. Instantly beguiling are the working portraits: the casting shots, wardrobe stills, and vast collections of images captured by the on-set stills photographers. Utterly charming are the publicity portraits, distributed on posters, in magazines and as autographed mementoes for fans. Actors' personal scrapbooks, distributors' stills scrapbooks, producers' casting books and stills photographers' proof sheets will draw visitors into the world of filmmaking from early twentieth century to today.



**NATIONAL
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FUNDING

This project is subject to ongoing funding, primarily through federal government touring funding grants. The collaboration is enthusiastically supported by the leadership of both organisations.

TOURING EXHIBITION

Starstruck will commence touring in early 2018 and will tour for 2 years.

SIZE: Estimated at between 170–200 running metres.

FEE: \$15,000 +GST

EDUCATION AND ONLINE

The National Portrait Gallery and National Film and Sound Archive are producing an online resource to complement a visit to the exhibition. It will include an interactive feature developed from the 1930s casting books.

PUBLICATION

A multi-authored, pictorial book, will be produced to accompany the exhibition. It will be the first publication to explore the place of portraiture throughout Australian cinema history, right up to the present. It will be a substantial publication of around 300 pages that builds on the research and insight of the exhibition with five 2000 word essays and 200 images with extended captions.

EXHIBITION SUPPORT

TOUR MANUAL: An electronic tour manual will be provided to the host venue with all material required for promotion and advertising, such as all logos, logo-use and acknowledgement specifications, promotional images, an invitation DL design, an exhibition checklist and captions, and more.

INSTALLATION AND TRANSPORT: The exhibition fee is inclusive of transport. Representatives from the National Portrait Gallery and National Film and Sound Archive will courier the exhibition to each venue as well as providing support with unpacking, condition reporting and installation of the exhibition. In addition, these representatives, or the exhibition curators, will be available for the opening of the exhibition and to deliver public programs if scheduled to coincide with the opening. Other public programs, including film screenings programs can be developed.

MULTIMEDIA: It is contemplated that hardware will travel with the exhibition, however, this is dependent on budget.

SIGNAGE/WALL LABELS: The tour will include physical introductory signage, wall text and labels. A vinyl wall graphic design can also be supplied if desired.

FURTHER INFORMATION

Dr Deborah Hill

Travelling Exhibitions Coordinator
National Portrait Gallery
Email: deb.hill@npg.gov.au
Telephone: (02) 6102 7023

Ms Christine Clark

Exhibitions Manager
National Portrait Gallery
Email: christine.clark@npg.gov.au
Telephone: (02) 6102 7066

Title page: Shirley Ann Richards, Lloyd Hughes and Elaine Hamill, publicity still for *Lovers and Luggers*, Cinesound Productions, 1937

Much-loved actors: Abbie Cornish and Heath Ledger in *Candy*, Candy Productions Pty Ltd, 2005 (Photographer: Hugh Hartshorne); Checking the light-levels – Nicole Kidman on the set of *Emerald City*, Limmelight Productions, 1989 (Photographer: Vivian Zink); Cate Blanchett, production still for *Little fish*, Porchlight Films, 2005 (Photographer: Lisa Tomasetti); Miranda Tapsell, Jessica Mauboy, Shari Sebbens and Deborah Mailman on set for *The Sapphires*, Goalpost Pictures, 2012 (Photographer: Lisa Tomasetti)

Glamour and nostalgia: Margot Rhys, publicity still for the film *Heritage*, Expeditionary Films, 1935 (Photographer: Athol Shmith); The censored shot of Charlotte Francis standing at the water's edge in *The silence of Dean Maitland*, 1935; Ava Gardner and Gregory Peck in *On the beach*, Lomitas Productions, 1959; Rosalie Kunoth-Monks, publicity still for *Jedda*, Charles Chauvel Productions, 1955

Women of the cinema: Daphne Campbell in *The overlanders*, Ealing Studios, 1945; Louise Lovely and Wilton Welch setting up a camera on a rocky river bank during the filming of *Jewelled nights*, Louise Lovely Productions, 1925; Profile of Louise Lovely, 1930s

Screen icons: Paul Mercurio and Tara Morice at the moment of defying the judges in *Strictly Ballroom*, Baz Luhrmann, 1992; Chips Rafferty in *Forty Thousand Horsemen*, Charles Chauvel, Famous Films, 1940 and in *The overlanders*, Ealing Studios, 1945; The most famous kangaroo in the world, before Skippy – Chut reclines with a crew member on set for *Orphan of the wilderness*, Cinesound Productions, 1936; Mel Gibson and Emil Minty in *Mad Max II*, promotional still, Roadshow Film Distributors, 1981

Important artists: Margot Rhys, publicity still for the film *Heritage*, Expeditionary Films, 1935 (Photographer: Athol Shmith); Production still of Jeanie Drynan in *2000 weeks*, Eltham Film Productions, 1968 (Photographer: Mark Strizic); Production still of Noah Taylor and Loene Carmen in *The Year My Voice Broke*, Kennedy Miller Productions, 1987 (Photographer: Robert McFarlane)

Portraiture in context: Miranda's dress in *Picnic at hanging rock* and production still of Anne-Louise Lambert, McElroy and McElroy, Picnic Productions Pty Ltd, 1974 (Costume designer: Judith Dorsman; Photographer: David Kynoch); The 'Thong Dress' from *The Adventures of Priscilla: Queen of the Desert* and production still of Terence Stamp, Guy Pearce and Hugo Weaving. (Costume designers: Tim Chappel and Lizzy Gardiner; Photographer: Elise Lockwood)

Behind-the-scenes: Portraits proof sheet for David Gulpill in *The Last Wave*, Australian Film Commission, 1977 (Photographer: David Kynoch); Autographed publicity photograph of Peter Finch, 1950s; *The power and the glory*, scrapbook promoting the film, 1941; Snaps from screenland, scrapbook of clippings compiled by actress Vera James in the mid-1920s

The Cinesound Talent School Casting Books: Selected pages from Talent school casting books, Cinesound Productions, 1930s

IMAGES NOT FOR DISTRIBUTION



**NATIONAL
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Much-loved actors

Visitors will be drawn in by the stars of today and the chance to see portraits from the first films they ever made. The gritty and defiant face of Australia's cinema in the 1970s, 1980s and 1990s will take a whole generation back in time. These portraits allow visitors to connect with a personal experience at critical moments in both real and fictional lives.





Glamour & nostalgia

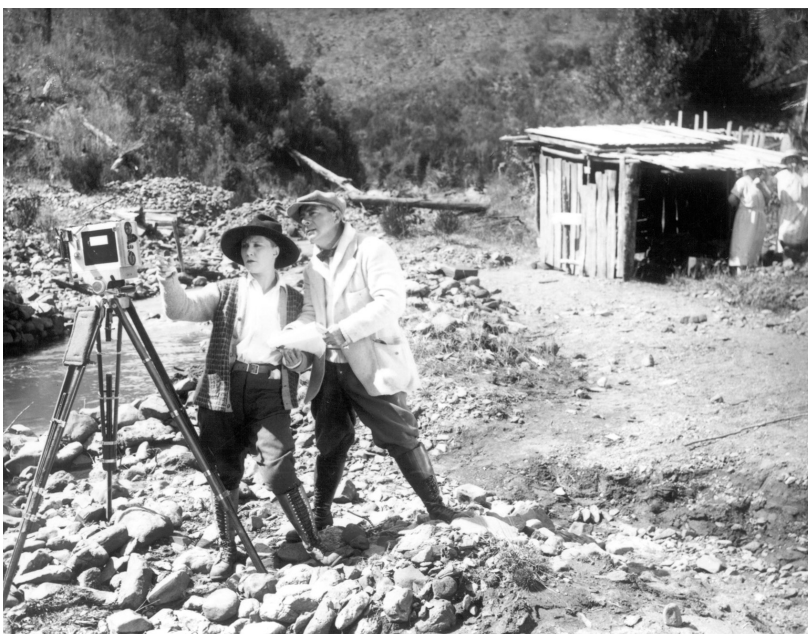
An irresistible appeal to nostalgia, an age of elegance and spirit of adventure comes through portraiture from the 1930s to the 1950s. Sydney and Melbourne studios learned and adapted the styles, graces and conventions of Hollywood publicity. Numerous important British and American films were made in Australia with Australian crews during this time. Movies and their portraiture were a global industry.





Women of the cinema

Visitors will discover the extraordinary legacy and surprising journeys of Australian cinema's women. From the inspiring and tragic tale of the pioneering Lottie Lyell to Louise Lovely's journey from Hollywood starlet turned ambitious film entrepreneur of the early 20th century. Daphne Campbell's experience with the 1945 film, *The overlanders* saw her become not only the beautiful love interest but also the expert horse-rider who did all her own breathtaking stunts.





Screen icons

Portraiture was wrapped up in the creation of personas and narratives with enduring cultural impact in both how Australia presented to the world and how we see ourselves. Explored through portraits of key figures such as Chips Rafferty and key films such as *Strictly Ballroom*, the changing faces and culture of Australia is touching and inspiring.



Important artists

From the early 20th century to now, photographers who made portraits for the movies are some Australia's most important artists in the field held in collections nationally. This exhibition features unrecognised and little-known works: Athol Shmith's beguiling publicity portraits of Margot Rhys for *Heritage* in 1943, Mark Strizic's dynamic on-set stills of Jeanie Drynan and Mark McManus in 2000 weeks made in 1968, and Robert McFarlane's haunting portraits of the young cast in *The year my voice broke* are just three examples.





Portraiture in context

Supplementary exhibition material will include iconic costumes worn in the portraits, original stills scrapbooks, personal scrapbooks kept by the stars, manuscript fan scrapbooks and studio casting books. Moving image that will bring to life the earlier films with which visitors will be less familiar.





Behind-the-scenes

On-set stills portraiture introduces visitors to the individuals, working relationships and fascinating lives of those who have made Australian cinema history. Extensive research will include interviews with stills photographers. The exhibition shows portraiture at work – including a number of original autographed photographs kept by fans as keepsakes of the famous and portraiture used in casting, screen tests, costuming and continuity.



The Cinesound Talent School Casting Books

A highlight of this collection and the exhibition are three Cinesound Casting Books from the 1930s. They contain 1500 portraits sent in by young Australians hoping to grace the silver screen, with each accompanied by personal particulars, special skills and casting directors' comments. When digitised and presented within an attractive

interactive (online and within the exhibition) these books will ignite wide public interest. Each portrait depicts someone with to-be-discovered descendants and together they are a unique cross-section of Australians at a moment in time. The most intact of the three books will tour with the exhibition and all the others will be accessible as a page-turn interactive.