

Face to Face

WINTER 2007

National
Portrait
Gallery

Photographic
Portrait Prize 2007

My Favourite Portrait
by Margaret Howell

John Fletcher
Appeal

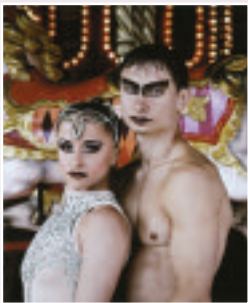


From the Director

COVER AND BELOW

Natalya & Misha, Trapeze Artists from the series *Circus* by Jonathan Anderson and Edwin Low, August 2006
© the artists

This work will feature in the *Photographic Portrait Prize* 2007 exhibition on display from 8 November 2007.



Surpassing previous years, the 2007 *Photographic Portrait Prize* had yet again a record submission: over 6,500 entries from 2,700 photographers who entered images from around the world. Just sixty made it through the selection process to the Porter Gallery. Chairing the judging of this international competition is always an exciting challenge, as all judges have their own concept of what makes a strong and successful photographic portrait. Through a sometimes impassioned exchange of views, this year's judging panel has selected an outstanding exhibition, offering a view of the very best of innovative photographic portraiture. We have four prizewinners; one will be awarded the overall £12,000 prize. This year we also have an additional prize, the Godfrey Argent Award, which will reward an exceptional image taken by an exhibitor aged between eighteen and twenty-five.

From 4 December *The Artist's Process* investigates how contemporary artists approach Gallery commissions. This display will cover a variety of works, among them preparatory studies for Eduardo Paolozzi's portrait of the architect Richard Rogers, alongside the precise sketchbooks and photographs that Andrew Tift produced while painting the double portrait of Neil and Glenys Kinnock.

I am pleased to include in this issue of *Face to Face* the ten winning entries from the *BP Portrait Award 2007* Caption Writing Competition. This proved to be a fascinating way to interact with our younger visitors. Through the online feature of user-generated content we were able to open the competition to eleven- to twenty-one-year-olds to write their own captions for works in the exhibition.

The Gallery has just finished a challenging community project with Taylor Wessing, one of the sponsors of the recent *Face of Fashion* exhibition. As part of the sponsorship programme, the law firm wanted to become involved in a specially devised initiative that would bring local groups into the Gallery as well as involve the company's employees. Through the Gallery's Learning and Access department we were able to hold workshops with different local communities, introducing new audiences to the Gallery through *Face of Fashion* as well as the Collection.

The newly acquired portrait of the Victorian artist John Collier, painted by his wife Marion, will be going on display in Room 21. In this painting, Marion portrays John in the act of painting a portrait of her. The artist is clearly hard at work, with a spare brush held between his teeth. This image caused a great stir when it was first displayed alongside other works by the couple in 1883, and the Gallery is delighted to be able to add it to the Collection thanks to the support of The Art Fund.

We are in the final stages of preparing the spring exhibition *Vanity Fair Portraits: Photographs 1913–2008*. This will provide a rare opportunity to view some of the greatest treasures from the archives of the acclaimed magazine. Chronologically charting the impact of the magazine's influential editors, from Frank Crowninshield, in 1913, to Tina Brown – who revived the publication in the 1980s – to the current editor, Graydon Carter, the exhibition will feature over 150 images.

Sandy Nairne
Sandy Nairne
DIRECTOR

IS IT ONLY THE PERSON depicted that attracts us to a portrait? Why then did I find myself standing for some time in front of Ken Dodd? To me he was a figure from the past in whom I had little interest. Or so I thought.

It isn't hard to capture Ken Dodd's familiar likeness, with his clown-like hair and exaggerated teeth, but David Copley's portrait conveys real expression, giving us insight into an ageing professional in his own unique world. This small canvas achieves pathos by showing the weariness and care-worn stance of the performer back-stage. Copley captures a poignant sadness in the eyes of the man whose nightly task is to get the audience to shine with 'happiness' as he waves his pink 'tickling stick' at them and makes them laugh. The fluffy stick itself rests on the dressing-room table alongside the squeezed tube of Brylcreem and the almost spent jar of rouge – the tools of Dodd's trade. The scene is caught between mirrors, suggesting an endlessly recurring image, symbolic perhaps of Ken Dodd's repeated performances in his quest to cover all the theatres and playhouses in England with his 'Happiness Show'.

Yet, despite the melancholy, the painting is lively and colourful. Copley's subject is no clichéd clown but a complex man and artist whose expressive, repeated hand gesture declares enduring enthusiasm for his profession, as well as the energy held in reserve for the performance he intends to give after this very sitting.

Margaret Howell

From 1965 to 1969, Margaret Howell studied Fine Art at Goldsmiths College, University of London. After graduating she set up her own design studio and workshops, initially producing men's shirts which developed into complete men's and later women's-wear collections. Her first London men's shop opened in 1977 and the first one for women in 1980. She is now based in Wigmore Street, London, and retails internationally.

As a design company, Margaret Howell promotes a very particular aesthetic. With a commitment to British manufacturing, traditional production techniques and quality fabrics, Howell's clothes are simple and understated. Her designs are recognised for their purity of line, attention to detail and functional approach, yet always remain contemporary and modern in look and feel.



MY FAVOURITE PORTRAIT

MARGARET HOWELL



ABOVE

Margaret Howell
by Jill Kennington
© the artist

LEFT

Kenneth Arthur ('Ken') Dodd
by David Copley, 2004

My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel – it is, above all, to make you see.

JOSEPH CONRAD, 1897

THIS SMALL DISPLAY marks the 150th anniversary of the birth of Joseph Conrad, recognised as one of the greatest novelists in the English language. In works such as *Heart of Darkness* and *Lord Jim* (both 1899), he examined complex moral situations in exotic locations. His prose is marked by reflective irony and written with stylistic virtuosity, which is all the more remarkable for a writer who did not know a word of English until he was nineteen, and never spoke it fluently. Born Józef Teodor Konrad Korzeniowski in the Ukraine, to upper-class Polish parents, Conrad read authors such as Dickens in French translation. He later commented: 'I don't know what would have become of me if I had not been a reading boy.' Orphaned young, he became a sailor aged sixteen, an unusual decision for a boy of his class and nationality.

Conrad's adventurous twenty-year career at sea provided rich material for his later writing, what Henry James described as his 'immense treasure'. He travelled all over the world, first with the French and then with the British navy, rising to Ship's Master. His exploits included gun-running and attempting suicide by shooting himself in the chest after incurring gambling debts in the casino at Monte Carlo. In 1890

he travelled through the Congo Free State (now Democratic Republic of the Congo) by paddle steamer, the journey that inspired *Heart of Darkness*. Conrad claimed to have learned English from Norfolk sailors and from pages of the King James Bible, which he used to roll cigarettes.

On retiring from the sea, Conrad settled in England. He married Jessie George and became a naturalised British subject in 1896. His major phase as a writer was between 1897 and 1911, living for much of that time near Hythe in Kent. Other famous works include *The Nigger of the 'Narcissus'*, 1897, *Nostromo*, 1904, *The Secret Agent*, 1907 and *Under Western Eyes*, 1911.

Rosie Broadley
ASSISTANT CURATOR



JOSEPH CONRAD 1857–1924

Until 12 February 2008
Room 29 showcase

FROM LEFT

Joseph Conrad
by an unknown photographer,
mid-1910s

Joseph Conrad
by James Craig Annan,
1923

JUDGING THE 2007 PHOTOGRAPHIC PORTRAIT PRIZE



ABOVE
The Judges (from left to right)
Terence Pepper, Cheryl Newman,
Sandy Nairne, Sue Steward and
Sheila Rock

AS I ALREADY KNEW a couple of the judges, it was a treat to meet up under such exciting circumstances. I think we all felt a huge responsibility to make the right decisions and still be true to our own opinions. I edit photographs at the *Telegraph* magazine on an almost daily basis and felt that I could use my years of editorial experience to make some considered choices.

First, and most importantly, I ate a couple of the pastries that were laid out to keep us strong for the epic task ahead. Sandy Nairne informed us that we had around 6,000 photographs to study before finally selecting the four winning images and the winner of the additional Godfrey Agent award. I had another biscuit immediately.

A team of white-gloved assistants paraded the works theatrically before us as we declared a yes or no. If there was a yes from any of the judges that piece would be separated for inclusion in Round 2. The volume of work was breathtaking, but the standard could not have been more varied. As the prize is open to everyone a proportion was vernacular photography, so we suffered hundreds of beloved pets and adored babies. Occasionally we chose multiple images from the same photographer, mainly to avoid fisticuffs too early in the judging process.



ABOVE
Slavica feeds her baby son Nikola while her husband Nebojsa sleeps from the series
The Quiet After the Storm
by Ivor Prickett, 2006
© the artist
THE GODFREY ARGENT AWARD
WINNER





LEFT
Joseline Ingabire with her daughter Leah Batamuliza, Rwanda from the series *Intended Consequences* by Jonathan Torgovnik, 2006
 © the artist
FIRST PRIZE

ABOVE FROM TOP
Lucila, a.m. by Julieta Sans, 2006
 © the artist
SECOND PRIZE

Janine from the series *Reality Crossings, Germany* by Michelle Sank, 2007
 © the artist
THIRD PRIZE

Alice & Fish from the series *Relations* by David Stewart, 2007
 © the artist
FOURTH PRIZE

With the first 1,000 images examined it was time for a break. I was really enjoying myself by this time. I felt I understood how the process was working. As the judging progressed we began to find our voices and the room began to sound like the House of Commons. I think it's fair to say that in competition terms red is definitely the new black. I have never seen so many different hues of red-headed portraits. At the end of the first day we had deliberated over about 5,000 images. We had double vision and a headache but went home filled with enthusiasm for the next session, which would be far trickier as there would clearly be different points of view in such a subjective situation. I was really looking forward to the fight, as there's nothing I enjoy more than my own opinion.

There were some outstanding and thought-provoking portraits that challenged the viewer and, I felt, had to be included in the final rounds. I pondered over what makes an exceptional portrait, what makes an image stand out from the crowd and draws us in, so that we understand what the photographer is trying to convey. There are always portraits that seem to tell you something about the sitter, that have honesty. On the other hand there are interesting images that are all about artifice.

It is important to stress that all works are judged unnamed. This allows an image to be judged on its worth and power alone. But clearly there are certain photographers' works that are instantly recognisable, and on these occasions I tried to be as democratic as possible.

The final stage of judging on the last afternoon was my favourite and the most challenging part of the process. Now we really had to put ourselves on the line and give voice as to why certain images moved us and why we believed them to be worth a space on the Gallery walls. I'm not great at compromise; I fear that I might even have done a little foot-stamping. I was also very aware that I have a love of a quite particular type of photograph and I wanted to keep the exhibition as inclusive as possible. Finally we were able to decide on the short-list of winners. I'm happy to say that one particular image affected all of us and was clearly an outstanding first choice. We all had much-loved images missing from the final selection, but I think ultimately we were all happy with the choices.

Judging was harder than I'd imagined, with so much of the work being of such a high standard, but the camaraderie among our judging team helped to smooth the making of difficult choices and the arguments were mostly good-natured. I found the whole experience extremely intense and it has affected the way I look at work within the magazine. I try to think more broadly when commissioning now. I can't wait to see the show in the Gallery, and I know I will feel a real sense of pride that I have helped in the selection of this prestigious prize.

Cheryl Newman

COMMISSIONING PHOTOGRAPHY EDITOR,
 SATURDAY TELEGRAPH MAGAZINE

PHOTOGRAPHIC PORTRAIT PRIZE 2007

**8 November 2007 –
 24 February 2008**

Porter Gallery
 Admission charge



An illustrated catalogue, including photographs of all works in this year's exhibition as well as an essay by Sue Steward (writer, broadcaster; photography critic for the *Evening Standard*), and interviews by Richard McClure will accompany the exhibition, priced £12.99.

JOHN FLETCHER APPEAL

JACOBEOAN
PLAYWRIGHT

RIGHT

John Fletcher

by an unknown English artist,
c.1620

The painting shows Fletcher as a prosperous and well-dressed man with paper and pens, the tools of his trade. The verse written on the paper beside him pays tribute to Fletcher's wit and expresses conventional sentiments about the inability of a portrait, as opposed to poetry, to convey the mind of the sitter.



THE NATIONAL PORTRAIT GALLERY has the opportunity to purchase the only known portrait from the life of John Fletcher (1579–1625), one of the most successful and prolific playwrights of the Jacobean period. Known primarily for his collaboration with Francis Beaumont, he also wrote a substantial number of plays on his own, and worked with other authors, including William Shakespeare. *Cardenio* (now lost), *The Famous History of the Life of King Henry VIII* (known at the time as *All is True*) and *The Two Noble Kinsmen* were all jointly written by Shakespeare and Fletcher. The portrait featured in the Gallery's 2006 exhibition, *Searching for Shakespeare*.

The painting would be a wonderful addition to the National Portrait Gallery's collection of Elizabethan and Jacobean writers. Although the artist is unidentified, it is a work of good quality, larger and more ostentatious in its presentation than portraits of Ben Jonson and Shakespeare, who came from humbler backgrounds. Fletcher, along with his contemporaries, contributed to a body of literature that was one of Britain's greatest contributions to world culture: out of the literary milieu of this period came the works of

Shakespeare and the King James translation of the Bible. The group of literary portraits from this era, including John Donne, Shakespeare and Jonson, is one of the most compelling in the Gallery's collections. If the portrait of Fletcher can be acquired, it will be hung as part of a special display celebrating the extraordinary achievement of writers of the period.

The portrait has been in the Clarendon collection since the seventeenth century. It is on offer for £218,000, a substantially reduced price following tax remission. Some funding has already been identified and an application has been made for grant support. However, to make this purchase possible, the Gallery must raise £50,000 through appeal by the deadline of 20 January 2008.

For further information, or to make a donation, please contact Charlotte Savery on **020 7312 2444** or csavery@npg.org.uk. Or donate online on www.npg.org.uk/johnfletcher

Please help us secure this remarkable portrait.

Jacob Simon
CHIEF CURATOR

IN APRIL, over thirty-five Patrons signed up to join the Director, Sandy Nairne, the Chairman of the Trustees, Professor David Cannadine, the Communications and Development Director, Pim Baxter, and her team on the Gallery's first Patrons' overseas trip to Washington DC. The purpose of the visit was to celebrate the opening of the exhibition *Great Britons: Treasures from the National Portrait Gallery London* at the Smithsonian National Portrait Gallery for American Art and Portraiture in Washington.

A few of the Patrons, myself among them, travelled to Washington with the team. On arrival we were guided to our hotel by Sandy, who was helpfully wearing a distinctive 'Borsalino' in case we lost sight of him. Notwithstanding the discomfort of the economy-class transatlantic journey, we rushed to change for cocktails and dinner at the British Embassy with the British Ambassador and his wife, Sir David and Lady Manning.

The British Ambassador's residence in Washington is spectacular. It was built in 1929, designed by Sir Edwin Lutyens to resemble an English country manor. Cocktails were served on the elegant terrace overlooking the gardens. We were joined by several American 'Friends of the National Portrait Gallery', some of whom had travelled all the way from the West Coast, and other guests who were involved with the Smithsonian Institution.

The following morning we were taken on a private tour of the highlights of the National Gallery of Art by Earl A. Powell III, its Director. Among the masterpieces we saw were Leonardo da Vinci's *Ginevra*, Bellini and Titian's *Feast of the Gods*, Raphael's *Alba Madonna*, Van Eyck's *Annunciation* and Rubens's *Daniel in the Lions' Den*. Periodically David Cannadine, who in 2006 published his biography of the founder (*An American Life: Andrew Mellon*), would take over and tell us about the paintings and sculptures, and the history behind the founding of the Gallery. We were very fortunate to be accompanied by someone so passionate and knowledgeable about the history of the Gallery and the extraordinary man behind it.



Leaving the National Gallery, we set off once more in our coach to the elegant neighbourhood of Georgetown, where Jacqueline Leland was waiting to receive us for tea at her beautiful house in Georgetown Heights, and to give us a personal tour of the contemporary art collection that she and her husband have assembled.

Among many interesting objects, I was struck by the Hockney which graced her dining room, and her portrait by Julian Schnabel, made with broken plates (the artist's trademark), which hung in her bedroom opposite a fabulous, ornate ormolu bed-head that she had designed and commissioned. Jacqueline was charming and lively as she took us round, showing us her extraordinary, eclectic collection of paintings, sculptures and objects. She ended her tour by proudly pointing to a copy of her son Alain de Botton's book *The Art of Travel*.

Jacqueline's home was only a few hundred yards from one of Washington's most beautiful gardens, Dumbarton Oaks, and after affectionate goodbyes we all trundled over to it and spent the rest of the afternoon enjoying the cherry blossom.

The following morning we were invited on a private tour of the National Museum of Women in the Arts (NMWA), which was founded ten years ago by Wilhelmina Cole Holladay and her husband. The museum building was formerly a masonic temple and has been beautifully refurbished. It showcases women artists and the Holladays' personal collection. The NMWA's mission is to bring recognition to the achievements of female artists of all periods and nationalities. Its collection ranges from the Renaissance paintings of Elisabetta Sirani to near-contemporary paintings by Frida Kahlo and other female artists such as Sonia Delaunay.

After the tour, Pim Baxter, Susie Ripley, Juliet Nicholson and I shared a delicious and relaxing lunch, only to meet up again later for the highlight of our trip, the opening and preview at the National Portrait Gallery Washington of the exhibition selected from the holdings of its counterpart in London.

This time we were guided through the exhibition not only by our own Director, but also by Marc Pachter, the Director of the National Portrait Gallery in Washington. This double-act was a privilege to watch and listen to as they both gave most informative and amusing talks about the exhibits and why they were selected. They took us through the selection chronologically, and so the last piece was the three-dimensional portrait by Stuart Pearson Wright of J.K. Rowling. Stuart had been invited on the trip to talk about his painting, and so he did, with great panache and wit, transformed for the evening in an elegant black velvet 'redingote' and white jabot, looking every inch a character from a Harry Potter book himself and not the self-effacing jeans-clad artist who had been travelling with us.

PATRONS' VISIT TO WASHINGTON DC

24–26 April 2007

LEFT
Detail of the banner outside the Smithsonian National Portrait Gallery, Washington DC, featuring the Gallery's 'Chandos' portrait on loan to the exhibition *Great Britons: Treasures from the National Portrait Gallery, London*.
© Smithsonian National Portrait Gallery, Washington DC

Jennifer Greenbury

LIFE PATRON AND
DEVELOPMENT BOARD VOLUNTEER

COMMUNITY PARTNERSHIPS

WORKING WITH TAYLOR WESSING, SPONSORS OF *FACE OF FASHION*, ON A PROGRAMME OF ACTIVITIES INVOLVING LOCAL COMMUNITIES

Supported by
Arts & Business and
Taylor Wessing

RIGHT FROM TOP
Blackfriars elders' group prepare
for their visit to the exhibition.

A pupil from Thomas Buxton
displays her 'fashion portfolio'.

*I know that all the children were
engrossed in every activity. They
were motivated by the team and
resources provided. It provided
creative development, confidence,
and will assist in their writing.*

CLASS TEACHER,
THOMAS BUXTON SCHOOL

BELOW FROM TOP
Taylor Wessing volunteers
supporting a workshop.

A participant from St Mungo's
learns photography skills to
create self-portraits.



EARLIER THIS YEAR the London-based law firm Taylor Wessing co-sponsored our hugely successful *Face of Fashion* exhibition. This followed their sponsorship of *The World's Most Photographed* in 2005, and we were delighted that the firm chose to continue its support of the Gallery in this way. In addition to its involvement in the exhibition through events, staff activities and tours, Taylor Wessing wished to use the partnership and the skills of the Gallery's Learning and Access department to provide activities to the firm's community partners.

As a leading law firm Taylor Wessing gives both financial and practical help to a number of organisations in and around London. Across the board its staff actively participate in a volunteer programme, regularly assisting organisations in their outreach work to communities and generating income for projects.

Taylor Wessing felt strongly that these groups should be able to experience the exhibition and benefit from the firm's involvement. As the Managing Partner, Michael Frawley, explains: 'The exhibition gives us a unique opportunity to increase awareness of our international legal capabilities and to share the event and the photographs with our clients, staff, community partners and friends of the firm. We will also be working with the National Portrait Gallery to introduce parts of the exhibition to our community partners such as St Mungo's and University College London Hospital, so that those who would not normally go to the Gallery can also benefit from this event.'

The organisations selected to participate were: the Brush Strokes group from Blackfriars Settlement, an elders' art programme; Thomas Buxton School in Tower Hamlets; St Mungo's Project for the Homeless; and the school unit in University College Hospital. In order to support the costs of the activities Taylor

Wessing and the Gallery successfully made a joint application for funding to the Arts & Business New Partners Fund. The fund enhances and encourages sponsorship partnerships, supporting new ways for arts organisations and businesses to work together and maximise the relationship.

In consultation with each group and Taylor Wessing, the Gallery's Learning and Access team devised a programme of activities, tailoring each project to suit the needs of the participants and, where possible, incorporating a visit to the Gallery to see the exhibition. This, and the involvement of its staff as volunteers, was one of Taylor Wessing's key priorities for the project. The firm felt strongly that these groups should personally experience the Gallery and have access to the exhibition and the Collection.

In addition to the visit to see *Face of Fashion*, both the St Mungo's and Blackfriars projects provided outreach activities with specialist workshop leaders, using the exhibition content as a starting point for training sessions in photography and drawing, reminiscence exercises and discussion. The class from Thomas Buxton School looked at fashion through the ages, using the Gallery's Collection to create their own 'fashion portfolios'; and the Hospital School, unable to visit the Gallery, ran their own 'fashion shoots' with props and costumes. The programme was a great success, as the following comments reveal:

'I have told all the people at the hostel about the work we have done.'

'It has encouraged me to find out more about the National Portrait Gallery.'

'Very exciting and enjoyable – a challenge because you don't know how your picture will be.'

'Excellent, I got exactly what I wanted.'

'Taking the pictures was my favourite part of the sessions.'

'It was great! Interesting and creative.'

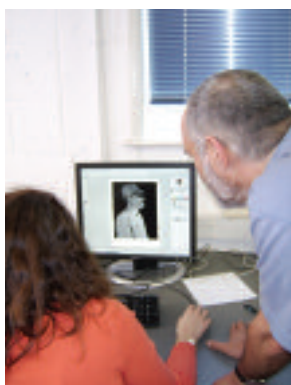
'I really enjoyed the session and learning about the lighting.'

'So interesting – there are so many different techniques when using a camera.'

This programme of outreach work demonstrates the creative ways in which we work with businesses to provide access for local communities and opportunities for new audiences to experience the collection and temporary exhibitions. The Gallery would like to thank Taylor Wessing and Arts & Business for supporting the project. If you would like to hear more about corporate involvement in the Gallery and ways to support community activities, please contact **Naomi Conway, Head of Corporate Development, tel: 020 7312 2487/email: nconway@npg.org.uk**

Mairi Sinclair

CORPORATE DEVELOPMENT MANAGER





SHUTTING UP SHOP

PHOTOGRAPHS BY
JOHN LONDEI

Until 4 May 2008

Bookshop Gallery

Prints kindly produced
by Rex Features

AS A CHILD I used to love it when my parents brought out the biscuit tin containing the family photographs. I sat enthralled as they recalled the people and events behind the photos. Sometimes they talked to the images. It was magical. Time seemed suspended. I believe that when you look at a photograph, giving it your full attention – albeit for the briefest of moments – you invite that moment to return to life to join you in the present.

In 2004 I began the task of finding out what became of the shopkeepers I'd photographed so long ago. With sixty shops around the country it wasn't always easy to retrace my footsteps in time. More often than not I seemed to be chasing ghosts.

I can't tell you how many times I've 'talked' to the shopkeepers in the photographs over the years. Yet now, with the update of their lives, it feels different, for I know something neither I nor they could have known at the time our paths crossed: I know their destiny. The button shop man's prophecy 'I will go with the shop' would come to pass; there was the tea merchant who would die of a broken heart shortly after being forced to close down. And could the seed merchant ever have foreseen that his shop would eventually turn into a branch of Marks and Spencer?

Shutting Up Shop is the fulfilment of a promise I made to those shopkeepers that, one day, they would be in a book. I never thought it would take so long to keep my promise. How thrilled they would have been had they also realised that their contribution to our nation's heritage, and a way of life now almost entirely vanished, would be acknowledged by the National Portrait Gallery in this exhibition.

John Londai
PHOTOGRAPHER



CLOCKWISE FROM TOP LEFT
Ivan's, Gentlemen's toiletries, 1980
Kim's Dog Parlour, 1984
Apostles, Button Shop, 1983
by John Londai
© the artist



FROM LEFT
Morrison's, Chemist, 1973
Shelia, Millner, 1982
by John Londai
© the artist

BP PORTRAIT AWARD 2007

WINNERS OF THE ONLINE CAPTION WRITING COMPETITION

Here are the ten winners, in no particular order and in their own words, of the BP Portrait Award 2007 online caption writing competition for ages eleven to twenty-one.

The winners will receive a BP Portrait Award 2007 catalogue and a pair of tickets for the forthcoming Pop Art Portraits exhibition.

Congratulations to everyone!



Michael Healey on *Pugnis et Calcibus*
by Jill Hooper

Very powerful portrait. The right eye is so penetrating as a viewer I felt forced to return it. The power of the woman's stare is emphasised by the fact the other eye is concealed by the hair. I like the realism achieved despite the apparent slapdash, hastily applied brushstrokes. It looks quite a skilful painting yet at the same time looks quite accessible; not too intimidating like the hyperrealist paintings of the prizewinners. Colours are deliciously dark, brooding and moody, perhaps reflecting the inner state of the artist's mind. The brushstrokes imply a sense of disorder, confusion or instability.

Louise Cross-Bone on *Pugnis et Calcibus*
by Jill Hooper

This is how I always look a shade of murky brown, Every time you look at me your eyes just look around, Is it just my startling eyes or my shaggy hair? Is it that terrifying look that gives you such a scare? Or perhaps it's just a simple thing like the fact that I don't blink? Or maybe it's even simpler, that it's just that I make you think?



Sami Anjum on *The King of Spain*
by Diarmuid Kelley

Kelley's *The King of Spain* was my favourite piece. The portrait immediately provokes the viewer to delve into sympathy and explore empathy for the woman in the painting. Kelley enables the viewer to think in this way because of the position of the woman. Her face is concentrating to her left, while her left shoulder is curling inwards, which suggests that the figure is uncomfortable and portrays how she is uneasy.

I find emotions are portrayed more accurately in Kelley's painting than some others I had seen at the exhibition. If one were to look at the blurred touch at the bottom lip of the woman, and the 'unfinished' aspect of *The King of Spain*, then it can be realised that there is a theme of movement here. It's this movement or transition shown by Kelley which best depicts human feelings, because these only last for moments at a time. As opposed to other works in the exhibition that are relatively still and fixed. For example a person cannot sustain an ecstatic smile for minutes on end. It is for these reasons among others why I found Kelley's *The King of Spain* accurate and engaging.



Clare on *Only for a Fiver*
by Edward Sutcliffe

I have been to see this and I love the way that the painting is slightly larger than life size and has no frame. It means you can identify with him more.... And I love the blue in his eyes – there is a twinkle in there that must have been really hard to capture.



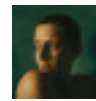
Greg Williamson on *Annie*
by David Tebbs

With both your eyes closed it is still possible to recall exactly how this woman looks and contemplate how she felt in that exact moment of thought. Because her eyes are closed her character is shown through the physiognomic expression, tiny details that shape our reaction towards her. Stunning.



S. Drake on *William Packer*
by Daphne Todd

The texture of his face is the same as his jacket. It's as though they are both well worn but soft and warm inside.



Rachael on *Self-Portrait*
by Ana Maria Micu

I think this painting is very striking – the light and the angle at which her face is turned. The sitter here has a sense of nervousness in her eyes and this almost seems to reflect to the viewer. Her angle at which she is sitting implies movement or a noise being made from behind her. The lighting amplifies this as it exaggerates and draws the eye to that part of the painting, the harsh contrast from the dark to the light seems to make the viewer wary and the painting has a sort of uncertainty about it. However, the reader seems reassured by the beauty and softness of the eyes and shoulders – the smooth shoulders seem simple and appear to distract the viewer from the harsh contrast of colours and the apprehension in her eyes.



Jessica on *Nisha*
by Darvish Fakhr

To me this child has a look of ambition to proceed into a woman rapidly and use her beauty and dancing to influence many to get the things she desires. It is by growing up and passing the years she believes that this will come and not through experiences. Maturity she thinks will come with each year that passes. With this in mind I thought of this quote: 'Her eighteenth birthday will not be the day she acquires a woman's status, it is by her actions that this will be established.'



Marc Gevers on *Michael Simpson*
by Paul Emsley

Wrinkles of Time: every crease and fold holds a different story, one of war, one of love, one to tell his story. The eyes so deep – full of memoirs, pain, suffering and tears. His lover lost yet not to him, she lives within – the memories of wrinkled time.



Carmen Sanchez on *Zuzana in Paris Studio*
by Hynek Martinec

So many people look at a piece of abstract work and absolutely hate it because 'they don't understand it', or because 'it doesn't look like anything in real life' and other such statements. Yet when someone actually makes a realistic portrait, people again complain that it's pointless. Art is a way for an individual to express themselves (sorry for stating the blindingly obvious) and it's perfectly fine. I encourage people's opinions because it is there on display for everyone to look at. However, why do we have to insult the artist and say they are merely showing off? Why is showing off a bad thing, surely if one could paint so skilfully, then it would be a loss to lock away such talent in the depths of your mind and never share it with anyone else. Sharing talents such as these is what helps society to develop, and insulting the artist and saying it's purely for vanity I just don't think is useful. On a lighter note, I love it and it's helped me a lot as I now know what I'm going to be doing for my A2 art project.

CURRENTLY ON DISPLAY in Room 21 is one of the more intriguing portraits to have entered the Gallery's collection in recent years. This is Marion Collier's portrait of her artist husband, John, which shows him, brush between his teeth, in the act of painting a portrait of her. In fact the portrait of Marion on John's easel is probably based on one that was already in the Gallery's Collection, except that the image has been reversed and the details of dress are different.



This unusual experiment in portraiture was, not surprisingly, a great talking point when it was first exhibited as *An Artist at Work* at London's fashionable Grosvenor Gallery in the summer of 1883. Both Marion and John had other works on display at the exhibition and, members of a distinctive artistic and intellectual milieu, must themselves have seemed an attractive and interesting couple. Marion was the third child of the naturalist T.H. Huxley, one of the most famous and controversial figures of the age. She had studied at the Slade School of Art and exhibited widely in the early 1880s. Like Marion, John also came from an interesting background – he was the son of the famous judge and talented amateur artist Lord Monkswell – and by this point he was becoming established as a leading portrait painter. The richly detailed background of the portrait itself evokes their domestic ambience, showing the studio they shared at their home in Chelsea.

Unfortunately there is a sad ending to the story. Marion's artistic career seems to have been ended by a long period of depression following the birth of their daughter Joyce in 1884 and she died of tuberculosis in 1887 at Suresnes in France, possibly in the psychiatric clinic established there by Valentin Magnin. In 1889 Collier married her younger sister, Ethel Huxley, courting social disapproval but with the full support of the Huxley family.

Peter Funnell
19TH CENTURY CURATOR

RECENT ACQUISITION

JOHN COLLIER BY MARION COLLIER

Until 30 March 2008
Room 21

LEFT
John Collier
by Marion Collier, c.1882–3
The purchase of the portrait was generously supported by The Art Fund

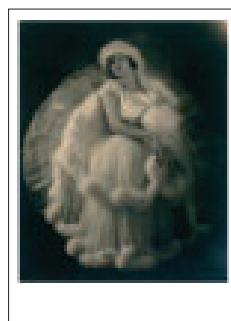
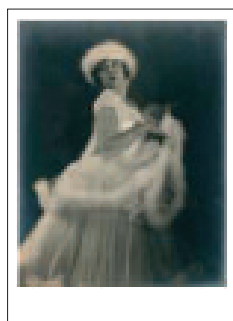
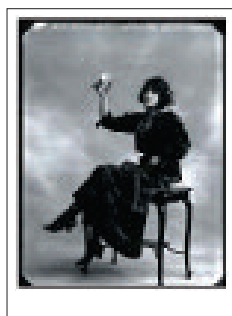
BELOW
Marion Collier
by John Collier, 1883



NATIONAL PORTRAIT GALLERY Trading Company would like to offer Gallery Members, a special 20% discount off the exclusive pack of Gallery Christmas cards.

These cards feature five photographic images from the National Portrait Gallery's extensive Photography reference collection, from Bassano, 'Betty Lindley' to 'The Compassionate Cherub' by Eveleen Myers.

The pack consists of ten cards, two of each image priced at £5.95 (£4.75 with the members promotional discount) and belongs to the growing 'ARCHIVE' range of cards and products. So please come along and visit the Gallery shops and use your members discount this Winter Season.



CHRISTMAS CARD OFFER

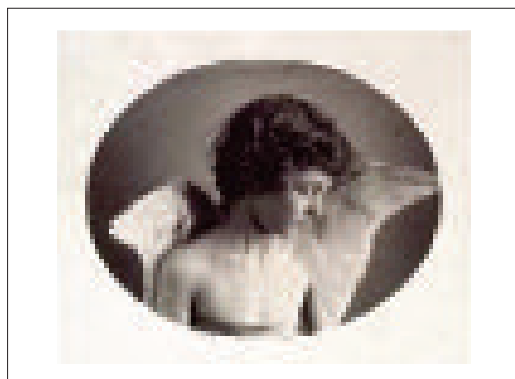
FROM LEFT
Louise Brown
by Maurice Goldberg, c.1922

Louise Brown
by Maurice Goldberg, c.1922

FROM LEFT
Gabrielle Ray
by Bassano, 12 January 1911

Betty Lindley
by Bassano, 1914

Leopold Hamilton Myers as 'The Compassionate Cherub'
by Eveleen Myers (née Tennant), 1880s



Winter Offer for Gallery supporters

8 Magazine: Exclusive Offer for National Portrait Gallery Members

Begin a subscription to the new 8 Magazine and receive the Foto8 2008 Planner, absolutely FREE! (rrp £12.95) A great way to enjoy and share inspirational photography throughout the year.

Offer valid until end January 2008. To take advantage of this offer visit www.foto8.com

Face to Face Issue 23

Communications and
Development Director

Pim Baxter

Membership Officer

Emma Black

Editor

Elisabeth Ingles

Designer

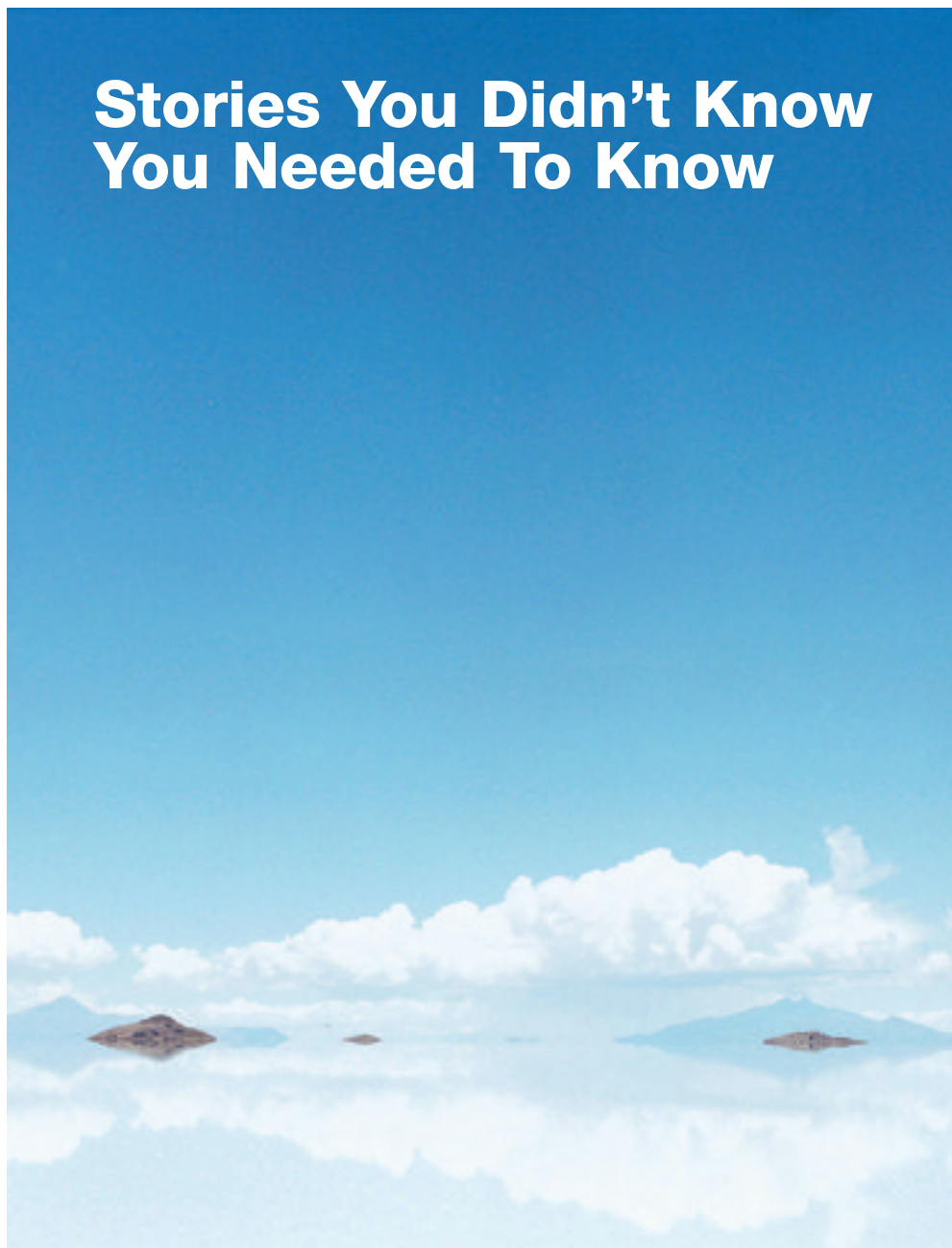
Annabel Dalziel

All images National Portrait Gallery,
London and © National Portrait Gallery,
London, unless stated

www.npg.org.uk

Recorded Information Line
020 7312 2463

Stories You Didn't Know You Needed To Know



8 Magazine has produced 22 editions over the past six years, bringing to light the issues and artists behind contemporary photo stories.

This multiple award-winning publication is entering an exciting new phase next Spring: more photography, more columnists, more reviews, interviews and all the things that 8 has been celebrated for. 'Consistently excellent' says Pru Hone in the *Guardian Review*.

Begin a new or gift subscription today. Receive the 2008 Planner absolutely FREE.

www.foto8.com or phone +44(0)20 7253 8801

photo: Bolivian salt flats © Carol Taveras