Face to Face

SUMMER 2011

National Portrait Gallery

My Favourite Portrait by Michael Landy

BP Portrait Award 2011 and BP Travel Award 2010

Glamour of the Gods: Hollywood Portraits

Tony Bevan Self-portraits

COVER DETAIL AND BELOW

Latoya
by Alan Coulson, 2011
© The artist

This work will feature in the
BP Portrait Award 2011
from 16 June until 18 September 2011
in the Wolfson Gallery

Face to Face Issue 36

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FROM THE DIRECTOR

THE *BP PORTRAIT AWARD 2011* opens in June, with fifty-five works selected from a record 2,372 entries, including the four prize-winning portraits as well as work by the *BP Travel Award 2010* winner Paul Beel. For a second year the *BP Portrait Award* is complemented by the *Next Generation* project which offers young artists the chance to work with previous *BP Portrait Award* prize-winners. Read more on pages 4 to 6.

I am very pleased that we are hosting the photographic exhibition *Glamour of the Gods: Hollywood Portraits* from early July 2011, with works drawn from the outstanding John Kobal Foundation archive. Examining the importance of photography in creating the stars of Hollywood from 1920 to 1960, this exhibition includes portraits of such Hollywood greats as Marlene Dietrich, James Dean, Marlon Brando, Elizabeth Taylor and Marilyn Monroe, taken by photographers including Clarence Sinclair Bull and George Hurrell. Simon Crocker, Chairman of the John Kobal Foundation, tells the story behind the exhibition on pages 10 to 13.

Later in the summer, *Road to 2012: Changing Pace* opens in the Studio Gallery. The second display of works commissioned for this three-year Cultural Olympiad project, *Changing Pace* celebrates high-profile personalities as well as those working behind the scenes to create the London 2012 Olympic and Paralympic Games. Emma Hardy, one of the acclaimed photographers taking part in the project, talks about her experience on page 7.

In this issue we also look at some of the Gallery's varied displays, including *Only Connect*. Comprising paintings, sculpture, photographs and engravings, *Only Connect* offers an unexpected way of looking at the Gallery's Collection. Peter Sheppard Skærved, musician and co-curator, explores the often surprising connections between the works on show on pages 8 and 9. The Bookshop Gallery display *Mick Jagger: Young in the 60s* charts the development of Jagger's image, and includes a print from the Rolling Stones' first official photo shoot by Philip Townsend alongside Cecil Beaton's iconic portrait from the set of *Performance*. Meanwhile, in the latest in the Balcony Gallery *Interventions* series, Tony Bevan offers his own image in a selection of radically expressive self-portraits made since the 1980s. Beyond the Gallery, National Programmes displays include *Mary, Queen of Scots: Fact and Fiction* at the National Trust's Lyme Park in Cheshire, on show until October 2011.

Finally, on pages 16 and 17 we examine the work that goes into conserving portraits in the Gallery's Collection, with a focus on the sixteenth-century painting of John Donne acquired by the Gallery in 2006. This crucial aspect of the Gallery's activities is now being extended thanks to donations from Gallery Supporters and the public.

Sandy Nairne
DIRECTOR

MY FAVOURITE PORTRAIT

by Michael Landy

Artist

BELOW

Sir Winston Churchill
by Graham Sutherland, 1954
On display in Room 31

© Michael Landy

THE *STUDY OF SIR WINSTON CHURCHILL*, painted by Graham Sutherland in 1954 (NPG 5332), is part of the remaining evidence that Churchill ever sat for Sutherland, as the main portrait was destroyed by Lady Churchill shortly before her husband's death.

Sutherland was commissioned by Parliament to paint the portrait, and it was presented to Sir Winston during his eightieth birthday celebrations. The painting was never to be seen again.

The Churchills hated it. 'It makes me look half-witted, which I ain't,' Churchill was heard commenting at the time.

In Sutherland's study you can see that Churchill's mental and physical powers are slipping away, and this is what I believe made the Churchills react so strongly against the painting. Instead of seeing the saviour of Western Europe, you see a frail old man, which reminds me very much of Velázquez's depictions of an elderly King Philip IV of Spain.

Graham Sutherland described the destruction of his portrait as 'an act of vandalism', an extreme act which raises issues about the public's right to experience a work of art as opposed to the UK's law on private property.

This issue was also raised when I created *Art Bin* at the South London Gallery in 2010, where I destroyed a number of my own portraits and works by other artists. If only Lady Churchill had waited! I would have liked to see Winston's unloved portrait next to Damien Hirst's diamond skull painting.

The work of Michael Landy, one of the leading figures of the Young British Artists generation, deals with consumerism and society's attitude towards it. Landy is probably best known for his *Breakdown* piece of 2001, where he destroyed all his possessions at the old C&A store on Oxford Street. Recent exhibitions include a recreation of his 1990 installation *Market* at the Palais de Tokyo in Paris.

***Michael Landy: Art World Portraits* will be on display until 17 July 2011 in Room 40. Admission free**

TONY BEVAN SELF-PORTRAITS

by Paul Moorhouse

Curator, 20th Century Collection

Tony Bevan Self-Portraits
until 11 December 2011
Balcony Gallery, Room 32
Admission free

BELOW
Head and Neck with Prop
by Tony Bevan, 1994
© Private Collection

AMONG CONTEMPORARY painters, Tony Bevan occupies a highly distinctive position. Since first attracting critical attention in the early 1980s, he has made his own presence the central subject of his art. Comprising five key self-portraits from across the range of Bevan's career, the display is the first to explore the development of his singular treatment of this theme. And, as the works themselves demonstrate, his approach is far from conventional.

The idea for the display began with my invitation to Bevan to be the latest artist in the ongoing series of *Interventions* displays on the Balcony. This series, which commenced in 2006 with Andy Warhol, uses significant works, loaned to the Gallery, to focus on important twentieth-century artists who have extended portraiture in innovative ways. Recent displays have featured work by Francis Bacon, Frank Auerbach, Anthony Caro, John Gibbons and Bridget Riley. Being able to consider these artists' work in proximity to the Gallery's own Collection enables a wider and often unusual perspective on portraiture in the age of modernism. In terms of presenting radical approaches to the genre of portraiture, I had long felt that Bevan's way of working would add fresh insights – not least in exploding the long-held assumption that a portrait has to depict a person's features literally.

Bevan responded enthusiastically to this invitation, the idea of condensing the growth of his self-portraits into just five exhibits being a challenge, and yet potentially telling. The paintings we chose together in his studio show that, from the beginning, his self-portraits jettisoned the imitation of his own features. Instead, in responding to his physical presence – glimpsed in a mirror, or captured in a photograph – his own face and body became a place for progressive imaginative exploration. Collectively, the five portraits advance a paradox. They are intimately connected with the artist himself. But they also exist as strange and sometimes disturbing images that engage with fundamental human experience.

BP PORTRAIT AWARD 2011 AND BP TRAVEL AWARD 2010

BELOW
Peter Capaldi
by Daniel Fooks, 2011
© The artist

THE MOST PRESTIGIOUS portrait competition in the world, promoting the very best in contemporary portrait painting, the *BP Portrait Award* is now in its thirty-second year at the National Portrait Gallery.

Judged on an equal and anonymous basis from original paintings by a panel which this year included Jonathan Jones, Art Critic at the *Guardian*, and Iwona Blaswick OBE, Director of the Whitechapel Gallery, the exhibition features fifty-five works selected from a record 2,372 international entries. Portraits on display include the four prize-winning images as well as work by the *BP Travel Award 2010* winner, alongside some familiar faces – from jazz impresario Courtney Pine to poet Michael Rosen.

Last year, Florence-based American artist Paul Beel won the *BP Travel Award*, which provides the opportunity for an artist to experience working in a different environment, in Britain or abroad, on a project related to portraiture. Paul's work will be displayed alongside that of artists selected for the *BP Portrait Award 2011* exhibition:

> In September 2010 the *BP Travel Award* took me to Mirtiotissa, a nudist beach on Corfu, where I painted a large-scale canvas and shot video of the experience. The idea for this project came eleven years ago when I visited the beach on my honeymoon. It had attracted a fascinating mixture of the nude and the clothed, single people and families, young and old, straight and gay. That summer on the beach I made my first small *plein air* painting of a feature I've dubbed Elephant Rock. The sketch lacked people, who would have added the essential texture of life to this striking natural scenery, and I knew I wanted to return one day to populate the piece with a mass of naked beachgoers. Over the following years Mirtiotissa became

BP Portrait Award 2011* and *BP Travel Award 2010
from 16 June until 18 September 2011
Wolfson Gallery
Admission free

Supported by BP

LEFT FROM TOP
Glenda Jackson
by Edward Sutcliffe, 2011
© The artist

Mrs Cerna
by Sertan Saltan, 2011
© The artist

BELOW
Paul Beel on location
by Pietro Manzio, 2010
© Pietro Manzio

personified in my mind as an enchanted siren, softly calling me to her from across the sea…. Making the painting was a month-long improvisation, as weather, willing models and high waves are unpredictable variables. All compositional choices were made on the fly, taking each day as it came, always some routine and some surprises. The painting shows a compression of my time there, with morning hours generally on the left and afternoon generally on the right. I saw my job as facilitating a situation where making the painting was possible, but it was Mirtiotissa and her sunbathers who shaped it. It is not a group portrait nor a seascape nor a genre painting but a portrait of a place.

Extract from Paul Beel's essay for the *BP Portrait Award 2011* exhibition catalogue, price £8.99 (paperback). Available from the Gallery Shops and online at www.npg.org.uk/shop

BP PORTRAIT AWARD: NEXT GENERATION

by Justine McLisky
Head of Young People

BELOW
***BP Portrait Award: Next Generation* Summer Schools, 2010**
both by Anthony Luvera, 2010

FOR THE SECOND YEAR the *BP Portrait Award* exhibition will be complemented by the *BP Portrait Award: Next Generation* project. Inspired by the London 2012 Olympic and Paralympic Games, *Next Generation* is a three-year initiative which offers young people new opportunities for learning and creativity through portraiture.

Last year, over one hundred fourteen to nineteen-year-olds and twenty *BP Portrait Award*-winning artists took part in the *BP Portrait Award: Next Generation* project. This year, *Next Generation* includes Taster Sessions over the '2012 Open Weekend' in July 2011; two intensive three-day Summer Schools in August 2011, and an interactive micro-site (part of the National Portrait Gallery's website), which features exclusive behind-the-scenes insights and video interviews with *BP Portrait Award* artists.

Meeting and working with practising portraiture artists is a unique experience offered by the *Next Generation* programme. *BP Portrait Award* artist Joel Ely says: 'I really enjoyed taking part last year. The young people seemed open to trying new approaches, which takes bravery. There were some really talented artists with a future ahead of them.'

BP Portrait Award: Next Generation events are open to all fourteen to nineteen-year-olds interested in the arts. Young people from the five 2012 Host Boroughs are encouraged to apply, and events are free, with all materials provided.

For more information about the *BP Portrait Award: Next Generation* project (including guidance on how to book places on the Taster Sessions and how to apply for the Summer Schools), please see **www.npg.org.uk/bp** or contact **bpnextgeneration@npg.org.uk**

ROAD TO 2012: CHANGING PACE

TOP
Stephanie Forbes, London 2012 Young Leader
by Emma Hardy,
2 March 2011, Aberdeen
© Emma Hardy – National Portrait Gallery/BT *Road to 2012*

BOTTOM
Eleanor Simmonds, Paralympic Games Gold Medallist, with her coach Christopher (Billy) Pye
by Finlay MacKay,
1 December 2010, Wales National Pool, Swansea
© Finlay MacKay – National Portrait Gallery/BT *Road to 2012*

CAPTURING THE JOURNEY towards the London 2012 Olympic and Paralympic Games, the National Portrait Gallery/BT *Road to 2012* project is creating a lasting record and legacy of the forthcoming Games. Over three years the National Portrait Gallery, with support from BT, is commissioning a series of new portraits for the Collection from six photographers.

Sitters include high-profile figures and world-class athletes, as well as those working and training behind the scenes. The project also explores local east London perspectives through a number of community participation initiatives, including recording oral narratives with community groups in the five Olympic Host Boroughs.

This summer sees new commissions by acclaimed photographers Emma Hardy and Finlay MacKay on display in the Studio Gallery. Hardy's intimate portraits depict the men and women responsible for staging the Olympic and Paralympic Games, while MacKay's highly crafted photographs document world-class athletes during training and with their mentors.

Photographer Emma Hardy says: 'My aim is to move people and stir thought(fulness). I work with natural or available light and I try not to impose myself on my subjects – rather allowing them to fall into the natural grace of things. The sheer scale of thought behind the 2012 Games is unquantifiable. I aim to capture, on film, some of this thinking: the mystical part of the *Road* trip.'

***Road to 2012: Changing Pace* will be on display from 25 July until 25 September 2011 in the Studio Gallery. Admission free**

ONLY CONNECT

by Peter Sheppard Skærved

Musician and Display Co-Curator

Only Connect
until 27 November 2011
Room 33
Admission free

ONLY CONNNECT is an unconventional new display which presents a 'web' of portraits connecting sitters and artists across three centuries. Comprising paintings, sculpture, photographs, engravings, drawings, miniatures and works in other media from the National Portrait Gallery's holdings, the display uses musical connections to explore new ways of looking at the Collection. The display proposes a network of threads connecting singers, composers, artists, doctors, sculptors, poets, engineers, ambassadors and many others. Such links evoke an invisible layer of human interconnectedness, a 'six degrees of separation' through the Collection. The connections range from the profound to the banal, from great works to popular engravings. There are countless links between sitters and the artists who portrayed them – here's the story behind one thread of *Only Connect* connections:

One of the most striking pieces in *Only Connect* is the bust of **Samuel Cartwright** by Pistrucci, who also made a portrait bust of the great **Nicolo Paganini**. In the nineteenth-century, musical salons became the purview of amateurs, many of them doctors (later

OPPOSITE PAGE
***Only Connect* during installation**

RIGHT
Samuel Cartwright
by Benedetto Pistrucci, 1841

Nicolo Paganini
by Richard James Lane, 1831

in the century, Johannes Brahms would dedicate three string quartets to just such medical enthusiasts). In London, the two leading 'musical medics' were the dentist **Samuel Cartwright** (inventor of the appointment system), and the oral surgeon Dr. Archibald Billing, himself a 'performer' of sorts in the public operating theatre of St Bartholomew's Hospital. One of the reasons that touring performers visited London was the standard of healthcare. This ranged from the dental care offered by **Cartwright** and Billing, who also acted as financial agent for **Paganini**, to the remedies offered by the émigré homeopath Samuel Hahnemann.

On 15 May 1833, a salon took place at Dr. Billing's house. *The Gazette* reported:

> **Paganini**, Mendelssohn and Lindley performed a trio for viola, guitar and violoncello (composed by **Paganini**), Mendelssohn playing the guitar part on the piano forte, adding a bass in the most ingenious manner. **Paganini's** performance on the tenor was of the true school.

Two weeks before **Paganini's** London début on 9 June 1831, *The Satirist* described 'a Grand Dinner Given by the Dentist to a large Party of Foreign Scrapers'. The evening took place at **Cartwright's** home and surgery on New Burlington Street. The writer compared **Cartwright's** and **Paganini's** (**'the Prig's'**) professions:

> But when **the Prig** began to operate on the one string, ecstasy began to express itself in a thousand different shapes. So enthusiastic appeared old **Cartwright** that, in giving vent to his delight, a whole row of teeth danced out, which the old gentleman declared had never occurred before. A great crowd collected around the musical dentist's door, which kept increasing so fast, aided by the evening chapel-goers (it being Sunday) that the policemen were obliged to interfere to prevent disturbance. (*The Satirist*, 22 May 1831)

In the 1850s **Cartwright** would assist John Snow, most famous for his battle against cholera, in a series of experiments concerning the use of amylene as an anaesthetic, as reported in *The Medical Times* and *Gazette* (John Churchill, London, Vol.14, January–June 1857, p.83).This had not been available when **Paganini** chose to have his upper molars removed on one of his later visits to London. There were dark whisperings about his apparent enjoyment of this gruesome procedure, carried out without the benefit of any effective painkillers. Such rumours followed **Paganini** wherever he went. When he visited the operating theatre at Bart's Hospital the newspapers speculated that he wished to imitate the screams of the patient on his violin.

A unique exploration of the Gallery's Collection, *Only Connect* is rich in such links and stories – visit and discover more for yourself.

GLAMOUR OF THE GODS: HOLLYWOOD PORTRAITS

PHOTOGRAPHS FROM
THE JOHN KOBAL FOUNDATION

by Simon Crocker
Chairman, John Kobal Foundation

IN THE GREAT DAYS of the Hollywood studio system, from the late 1920s to the mid-1950s, the competing output of publicity portraits of each of the studios' stars drove the relentless promotion of their movies all round the world. These portraits were the work of what later came to be called the 'Hollywood Portrait Photographers'. This group of men, employed by the different studios, included George Hurrell, Clarence Sinclair Bull, Laszlo Willinger, Ernest Bachrach, A.L. 'Whitey' Schaefer, Bob Coburn, William Walling, E. R. Richie, Scotty Welbourne, and Ruth Harriet Louise (the only woman to run a studio's stills department).

BELOW
Elizabeth Taylor
by Clarence Sinclair Bull, 1948
© John Kobal Foundation, 2011

These photographers were responsible for creating the glamorous images of 'The Gods', the major film stars of that era, with which Hollywood is inextricably linked.

In 1969, John Kobal, having spent a couple of fruitless years trying to track down some of these photographers, was sent by *The Sunday Times* to interview the veteran movie star Mae West, who was filming *Myra Breckenridge* in Los Angeles. While waiting for her, Kobal noticed an elderly man moving around the set taking photographs and asked him what he was doing. The man explained that he was taking the publicity stills for the film. 'And your name?', asked Kobal. 'George Hurrell.' 'THE George Hurrell?!', replied an astonished Kobal, hardly daring to believe that he might have just stumbled upon the doyen of Hollywood photographers. The old man nodded. 'But everyone told me you were dead!' Thus began Kobal's close working relationship with the surviving Hollywood Portrait Photographers that led to the mounting of many museum exhibitions around the world, culminating in his seminal book, *The Art of the Great Hollywood Photographers* (1980). Both the exhibition and the book on which it is based reflect the extraordinary talent of these men, as well as John Kobal's own passion and perspicacity for the work that they created.

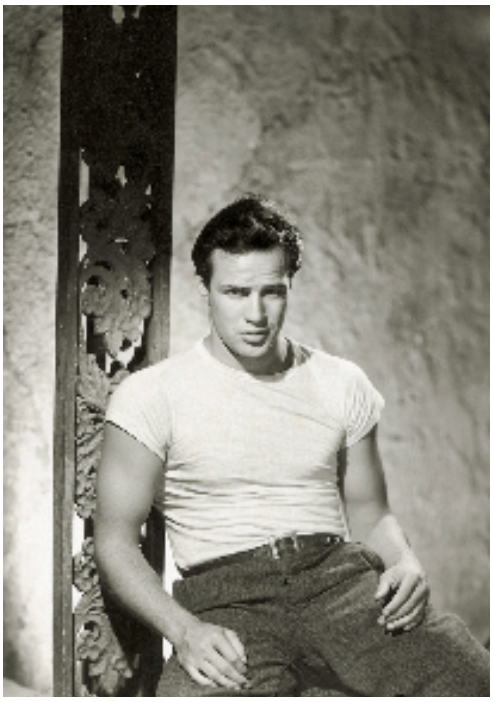
When I started to manage Kobal's collection in the mid-1970s I was lucky enough to meet and work with many of the Hollywood photographers, particularly Clarence Sinclair

Glamour of the Gods: Hollywood Portraits
Photographs from the John Kobal Foundation
from 7 July until 23 October 2011
Wolfson Gallery
Admission £6. Concessions £5/£4
Free for Gallery Supporters

Photographs from the John Kobal Foundation
Generously supported by the Blavatnik Family Foundation

THIS PAGE FROM LEFT
Marlon Brando
by John Engstead, 1950
© John Kobal Foundation, 2011

Jean Harlow
by George Hurrell, 1933
© John Kobal Foundation, 2011



Bull, Laszlo Willinger and Ted Allan. What struck me at that time was their bemusement in the face of growing acclaim for their work as fine artists and the recognition of their photographs as an important body of work in the history of photographic portraiture. I say 'bemusement' because they had always seen themselves just as able handymen in the service of the powerful Hollywood publicity machine, their work reproduced weekly by the thousands to satisfy avaricious movie fans, and not as artists of any sort. As first Kobal, and later many others, highlighted how important their contribution had been, these photographers warmed to their recognition and actively participated in the major museum exhibitions that Kobal mounted, including shows at the Victoria & Albert

BELOW FROM LEFT

Katharine Hepburn
by Ernest A. Bachrach, 1935
© John Kobal Foundation, 2011

Louise Brooks
by Eugene Robert Richee, 1929
© John Kobal Foundation, 2011

Museum and National Portrait Gallery, London; the Museum of Modern Art, New York; the National Portrait Gallery, Washington DC, and the Los Angeles County Museum of Art.

Besides reuniting the Hollywood Portrait Photographers with their own negatives and encouraging them to make modern fine art prints for these exhibitions, Kobal also started collecting vintage prints of their work from photo sales and other collectors – sometimes directly from the photographers themselves (though surprisingly very few of them, except Bull, had ever kept much of their own work). Although Kobal mounted over thirty exhibitions in his lifetime (he died in 1991), he never exhibited these vintage prints. *Glamour of the Gods* is the first time that a selection of these original vintage prints has been shown. The exhibition includes some of Kobal's favourite images that he helped resurrect for contemporary audiences: E.R. Richee's stylish Louise Brooks with her long pearls; C.S. Bull's smouldering Gary Cooper with an unlit cigarette dangling

BELOW RIGHT
Clark Gable and Joan Crawford in *Dancing Lady*
by George Hurrell, 1933
© John Kobal Foundation, 2011

from his nonchalant lip; Bachrach's modernist portraits of Katharine Hepburn, and sexy portraits of Joan Crawford by Hurrell.

Kobal's importance in championing the work of the Hollywood Portrait Photographers, at a time when many regarded them as mere craftsmen at best and photo-hacks at worst, was key. The exhibitions he mounted and the books he wrote all highlighted their unique body of work and demonstrated why it mattered to the art of photography. To sum up Kobal's contribution, there are no better words than those of John Russell Taylor, the renowned film and art critic and Kobal's close friend, taken from the introduction to the book that accompanies the exhibition:

> It is relatively easy to evaluate a writer's work, but how do you define the importance of an archivist? Of John it can be said with certainty that he did something no one else had thought at that time to do. Serendipity played some part in this too: by accident, John's timing was spot-on. When he became interested in the men behind the images, almost all of them were still alive and reachable. But it was John who realized their importance, at a time when no one else gave a damn about them. For those who knew him, John regularly tops their lists of 'The Most Memorable Person I Ever Met'. For those who didn't, one can best quote Sir Christopher Wren's tombstone: "If You Seek His Monument, Look Around You".

Glamour of the Gods
By John Russell Taylor.
Price £25 (paperback)
(Publication cover image: Rock Hudson © Leo Fuchs 1961)
Available from the Gallery Shops and online at www.npg.org.uk/shop

MICK JAGGER: YOUNG IN THE 60S

by Terence Pepper
Curator of Photographs

Mick Jagger: Young in the 60s
until 27 November 2011
Bookshop Gallery,
Room 44
Admission free

BELOW
Mick Jagger
by Cecil Beaton, 1967
© Cecil Beaton Studio Archive, Sotheby's London

MICK JAGGER: YOUNG IN THE 60s was inspired by the huge interest caused by a major survey of portraits of Mick Jagger (covering the years 1964–2008) shown in 2010 at the annual festival *Les Rencontres d'Arles Photographie*, and the accompanying publication compiled by the festival's Director, François Hebel. The National Portrait Gallery's display coincides with the British edition of *Mick Jagger: The Photobook*, published by Thames and Hudson in May 2011.

This Bookshop Gallery display of fourteen prints and related ephemera, including songsheets and album covers, is drawn from the Gallery's holdings of photographs of the Rolling Stones built up over the last forty years, which began with a gift from Cecil Beaton in 1972 of his portrait of Jagger taken in Morocco in 1967. The Gallery's collection of photographs from the period has been enhanced by acquisitions arising from *Beatles to Bowie: The 60s Exposed*, the hugely popular exhibition staged in 2009-10. *Mick Jagger: Young in the 60s* concentrates on Jagger's first decade in the spotlight, from his chart début with the Stones' *Come On* (1963) to later images taken by Cecil Beaton on the set of *Performance* (released in 1970).

The display includes a print from the Rolling Stones' first official photo shoot by Philip Townsend. The eighteen-year-old Gered Mankowitz photographed the Rolling Stones for their album, *Out of Our Heads* (1965), and remained their official photographer until his

cover image for *Between The Buttons* (1967), which was shot on Primrose Hill in November 1966. Also on display is Peter Stone's reportage photograph of a Rolling Stones press call in Green Park which provides a visual roll call of leading photographers of the time such as Fiona Adams, Ron Falloon, and Monty Fresco.

Key images from the late 1960s include a previously unexhibited colour photograph by Colin Jones from 1967, Michael Cooper's study of the Rolling Stones for the cover of their album *Their Satanic Majesties Request* (1967) and Michael Joseph's supremely decadent image of the group posing with a large menagerie of animals for the gatefold of their album *The Beggar's Banquet* (1968).

MARY QUEEN OF SCOTS: FACT AND FICTION

by Rab McGibbon
Assistant Curator

Mary Queen of Scots: Fact and Fiction
until 30 October 2011
Lyme Park, Cheshire

Exhibition organised by the National Portrait Gallery, London, in conjunction with the National Trust

BELOW
Queen Mary's Escape from Lochleven Castle (Mary, Queen of Scots) (detail) by William Sharp and Robert Smirke, 1795

MARY, QUEEN OF SCOTS (1542–1587) was a source of intrigue during her lifetime and has been a figure of popular fascination ever since. Married to the King of France at the age of fifteen, Mary was widowed at seventeen. Her short reign in Scotland was marked by scandal, plots and murder. She was overthrown in 1568 and spent the final nineteen years of her life imprisoned in England. Her Catholicism and her claim to the English throne made her a threat to her cousin Elizabeth I: following repeated charges of treason, Elizabeth reluctantly signed Mary's death warrant and she was executed aged forty-four in 1587.

This display of prints from the National Portrait Gallery's Heinz Archive looks at the ways in which Mary, Queen of Scots was depicted both during her lifetime and after her execution. Although she remained a focus of some interest in the century after her death, the popular fascination with her greatly increased in the eighteenth century, thanks to a growing interest in the past. Her reputed beauty and dramatic life story made her particularly appealing to artists, and attempts were made to track down her true likeness. In the nineteenth century a number of artists painted imaginary scenes from Mary's life, in which historical accuracy was less important than creating a sense of high drama and emotion.

The prints on display in *Mary Queen of Scots: Fact and Fiction* will be complemented by Mary's private copy of *The Book of Hours*,

on loan from the John Rylands Library, Manchester, and a devotional plaque depicting the mystic marriage of St Catherine to the Infant Christ, on loan from Lord Newton.

James Rothwell, Curator at Lyme Park, says: 'We are delighted to be working with the National Portrait Gallery, which has kindly allowed us to display some wonderful examples of prints of Mary, together with a replica nineteenth-century bust taken from her effigy in Westminster Abbey.'

Lyme Park House is open until 30 October 2011, Friday to Tuesday, 11am to 5pm.
Please note: admission between 11am and 12 noon is by guided tour only. For details please visit www.nationaltrust.org.uk/lymepark

CONSERVATION IN FOCUS

by Tarnya Cooper

Curator, Sixteenth-Century Collections

BELOW FROM LEFT

John Donne
by an unknown artist,
c.1595

Photograph of the portrait of John Donne taken in ultraviolet light

CONSERVATION is crucial for the long-term preservation of the Collection. The conservation of historic oil paintings is often a time consuming and complex process because each picture has a unique history and its own set of conservation problems. The process involves a careful analysis of the paint surface to determine later restoration from the original paint. At this stage a decision can be made about the possibilities of cleaning and the consolidation of the original paint. By consulting with organisations across the UK and abroad, and using well researched materials and techniques, the National Portrait Gallery's conservators can ensure

BELOW LEFT AND RIGHT
Conservators at work in the Conservation Studio

that the original artistic intention is preserved. To enable works from the Collection to be viewed by the public, the Gallery maintains a policy of glazing most paintings for display.

The Gallery is currently planning the cleaning and conservation of the portrait of the Elizabethan poet John Donne by an unknown artist (*c.*1595), currently on display in Room 2. Expert opinion suggests that conservation work will reveal the original appearance and subtleties of this important painting. The portrait is currently covered in an old varnish, and has areas of retouching and additions, as can be partially seen in the photograph taken in ultraviolet light. The planned conservation work will include varnish removal and careful cleaning of the picture. Particular areas of the portrait that are likely to be enhanced by this process include the sitter's left arm and details of the face and costume.

This important programme of restoration work will be conducted by the Hamilton Kerr Institute at the University of Cambridge. World experts in their field, the specialists at the Institute have particular expertise in the conservation of panel paintings.

Conservation of the National Portrait Gallery's Collection is costly, and the Gallery is grateful for the public's ongoing support. For more information about how you can support the conservation of the portrait of John Donne, please visit the Gallery's website: **www.npg.org.uk/johndonne**

Summer Offer
for Gallery
Supporters

ABOVE AND RIGHT
Marlene Dietrich on the set of *Manpower*
by Laszlo Willinger, 1944
© John Kobal Foundation, 2011

The Savoy
© The Savoy, 2011

This offer is only open to National Portrait Gallery Members, Associates and Patrons and is not available in conjunction with any other offer.

THE SAVOY CHAMPAGNE OFFER

Many of the actors featured in the *Glamour of the Gods* exhibition, including Marlene Dietrich, stayed at London's iconic Savoy Hotel, so what better place to go for a glamorous champagne lunch than the River Restaurant at The Savoy?

A short walk down to the Strand from the National Portrait Gallery, the stylish River Restaurant at The Savoy overlooks the Thames and serves a modern French menu. Both *à la carte* and set menus are available, with set menus from £30 per person.

To make a reservation, please telephone **020 7836 4343** or email **savoy.reservations@fairmont.com** – quoting 'the National Portrait Gallery' to receive a complimentary glass of champagne.

Offer is subject to availability. Valid from 2 May until 23 October 2011.

For more information about The Savoy, please visit **www.fairmont.com/savoy**