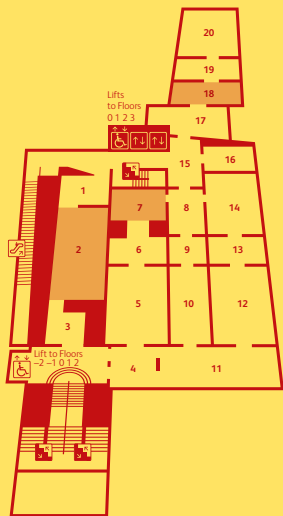


**LATE
SHIFT
TOUR**

**ERIN O'CONNOR
DEBRA BOURNE
CARYN FRANKLIN**
ALL WALKS BEYOND THE CATWALK

**PHOTOGRAPHS BY
RANKIN**

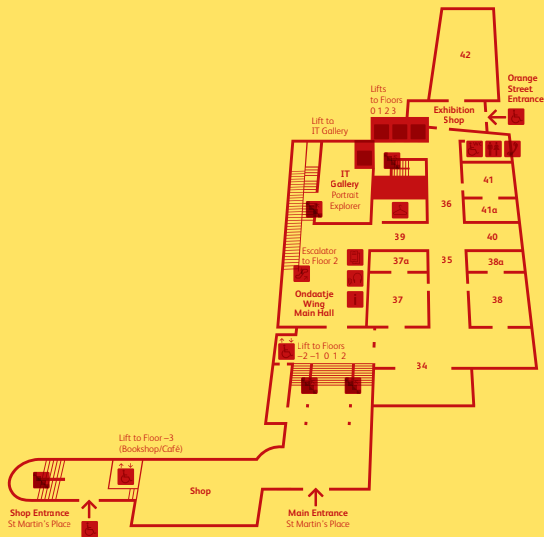
2nd Floor



1st Floor



Ground Floor



LATE SHIFT TOUR

Late Shift Tours offer an alternative way of exploring the National Portrait Gallery by presenting personal responses and perspectives on the Collection.

This first Late Shift Tour is led by fashion insiders and co-founders of *All Walks Beyond the Catwalk* - Erin O'Connor, Debra Bourne and Caryn Franklin. They offer their reflections on women and representations of beauty.

All Walks Beyond the Catwalk celebrate and encourage greater diversity in the fashion industry. Their thoughts on a selection of portraits of women in the Collection are presented here to guide you around the Gallery. They have recently worked with fashion photographer Rankin to create a more diverse portrait of the Spring/Summer 2011 catwalk designer collections on a wider range of models. Rankin's images are also included here and are exhibited in the Gallery on Friday 11 February. Take this tour and create your own connections.



We're interested in celebrating women – confident women who aren't seeking approval in their portrait.

As we take a personal journey exploring fashion, image and identity in the National Portrait Gallery, who better to begin and end our trail with than one of the most iconic figures in history – the Queen. Spanning almost 500 years, we begin with Elizabeth I and close with Elizabeth II. As we weave from past to present, we discover dynamic and strong women to inspire us today.

Erin, Debra, Caryn.



Queen Elizabeth I ('The Ditchley portrait')

by Marcus Gheeraerts the Younger, circa 1592

Room 2

To us this portrait says privilege, money, power. The opulence of her dress gives a real feeling of status. It's feminine and dramatically emphasises her body but at the same time it's also like she's wearing her own fortress, like a couture suit of armour. Here, Queen Elizabeth I is the epitome of medieval power dressing. She is using fashion to create an identity, establishing herself as an iconic figure. The heavy drapes of fabric and real gems look impressive but must have been extremely uncomfortable to wear. Interestingly, this portrait reflects the Queen's advanced years yet it illustrates just how engrained the concept of removing signs of ageing is in the representation of women.



Nell Gwyn

by Simon Verelst, circa 1680

Room 7

In contrast to the traditionally dressed and pious appearance of Catherine of Braganza, the puritanical Catholic wife of King Charles II, his mistress Nell Gwyn is depicted in a sensual, flowing under-dress, revealing her voluptuous figure. She is portrayed relaxed, liberated and at ease with her body. Their clothes define the women and their fixed identity in the court of Charles II. Today women in Britain aren't restricted to their identity being defined by one style of dress; they have the freedom to express themselves and step from role to role wearing different styles of clothes to match their mood and present contrasting identities.



Mary Wollstonecraft

by John Opie, circa 1797

Room 18

Mary Wollstonecraft, an intellectual and founding feminist, is depicted simply. She once commented 'dress ought to adorn the person and not rival it'. She was confident and unconcerned with the need to embellish her appearance or seek anyone's approval. Mary was famed to have said 'an air of fashion is but a badge of slavery' yet here she's following fashion by wearing the latest cloth – cotton which revolutionised fashion as it could be washed. This is a very important portrait marking a very important woman – however she looks quite introspective - magazine covers today won't sell if the model isn't engaging with the viewer. This begins the sense of counter-fashion. Why can't we be a feminist and have a sense of fashion? Throughout history representations of women have created a divide between beauty and intelligence – we're still grappling with this issue today.



Queen Victoria

'The Secret of England's Greatness'

by Thomas Jones Barker, circa 1863

Room 23

The luxurious garments worn by Queen Victoria in the form of a hooped crinoline, intricate lace skirt and dressed hair, along with her upright posture all point to a restrained formality that illustrates the pomp and privilege of Victorian England. However, the invention of the steel crinoline, which replaced heavy horse hair and whale bones structures, allowed women to move and float so, as strange as it may seem, the crinoline gave women a new sense of liberation and freedom of movement.



Lady Colin Campbell

by Giovanni Boldini, circa 1897

Room 28

A beautiful portrait and an amazing dress, yet on closer inspection we can see the impossibility of Lady Colin Campbell's anatomy, with her tiny head and exaggerated long waist. However, this does nothing to diminish our enjoyment of this portrait. Despite being dressed in black, it's not sombre. It's a beautiful image - her eyes are very alive in it, there's a twinkle, and you get a sense that she's almost wearing Dior. It's very Galliano and that's exactly where designers' inspiration comes from.



Dame Anna Neagle

by McClelland Barclay, 1940

Room 31

By 1940 Hollywood had taken firm hold of dictating fashions. Studio costume designers influenced as many looks as the Paris fashion houses and women cemented their relationship with aspiration from the silver screen. Here Dame Anna Neagle, an English pin-up, is painted during filming. Her professional charm comes from the skill acquired as a performer, right down to the Vaseline on her teeth and perma-smile. It looks fresh but we bet that smile is manufactured - a skill she's learnt, she's a performer and she's working it. This is a great moment as this is the first portrait we've selected where someone's smiling. She was the first woman to appear on the cover of Life magazine.



Queen Elizabeth II

by Andy Warhol, 1985

Room 32

By the 21st century, with digital tools to alter every fashion image we see, our media is obsessed with artifice, celebrity and fame. Therefore, it feels right to end our trail with Warhol. Our final image of Queen Elizabeth II, presents a cool and glamorous monarch. A million miles away from the formality, power and status of Elizabeth I, Warhol depicts her as a pop culture icon. She is modern and relevant and you feel you can connect with her. This portrait is proof that when you look at an image of someone you make a split second judgment about them.

RANKIN

As a photographer, I am constantly confronted by perceived ideals of beauty. The models, actors, musicians and 'real' people who I see down my lens are all influenced by an oppressive world of unattainable physical goals. I always work hard to break through the artifice and capture something unique, original and beautiful in each of my subjects.

Rankin

All Walks Beyond the Catwalk commissioned renowned photographer Rankin to create the nine portraits overleaf. Their mission is to showcase fashion on a wider range of models than is normally seen in fashion media. The models are aged 18 to 80, of varying sizes and diversity.

All Walks also promote diversity and individuality within art schools, highlighting to students the need for variation within the fashion industry. With the wider use of more realistic images of beauty, more women could start to feel good about their bodies.

www.allwalks.org

For the past 22 years, London-based photographer and director, Rankin, has created imagery that has become the hallmark of contemporary iconography. Co-founder of cult fashion magazine, *Dazed & Confused*, he has photographed everyone from Madonna to the Queen, Kate Moss to Gorbachev, U2 to Robert Downey Junior, the Dove 'real women' to the displaced people of the Congo. Rankin also supports a number of charities, including Oxfam and Women's Aid. He lives and works in north London.



Daphne Selfe wears Vivienne Westwood, by Rankin, 2010.



Marte Boneschansker wears Betty Jackson, by Rankin, 2010.



Naomi Shimada wears Hussein Chalayan, by Rankin, 2010.



Amira Ahmed wears Osman Yousefzada, by Rankin, 2010.



Valerie Pain wears Antonio Berardi by, Rankin, 2010.



Sheila Atom wears Stella McCartney, by Rankin, 2010.



Nastasha Ndlovu wears Matthew Williamson, by Rankin, 2010.



Kirsty McLennan wears Alice Temperley, by Rankin, 2010.



Katie Parsons wears Giles Deacon, by Rankin, 2010.

All Rankin images © Rankin www.rankin.co.uk

All National Portrait Gallery images © National Portrait Gallery
London except *Queen Elizabeth II*, Andy Warhol 1985

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Society (ARS), New York / DACS, London 2011

National Portrait Gallery

St Martin's Place

London WC2H 0HE

Admission Free

Open 10.00 – 18.00

Late Shift every Thursday and Friday 18.00 – 21.00

www.npg.org.uk/lateshift

Next *Late Shift Extra*:

Capturing the Capital

Friday 13 May 2011

National Portrait Gallery, February 2011



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