

NATIONAL
PORTRAIT
GALLERY

FACE TO FACE

Gallery News

Issue no. 5

Summer 2003



Writing in this issue: Jenny Agutter, Jon Snow, Sir Roy Strong...

FROM THE DIRECTOR

The summer programme of exhibitions and displays offers appropriate connections to outdoor activities and spaces. It includes a survey of the landscape and work of more than fifty of the greatest gardeners and horticulturalists in Britain today. The fascinating photographs by Tessa Traeger and Patrick Kinmonth which make up *A Gardener's Labyrinth* combine places and people, linked through their creative endeavours.

The 2003 *BP Portrait Award* exhibition will feature the work of Daisy Richardson and Jessica Wolfson, winners of last year's *Travel Award*, recently returned with portraits made while travelling on the Trans Siberian Railway. The 2003 Award exhibition promises to be one of the best yet, with a record number of entrants. The winner will be announced on 10 June.

The new collection displays on the first floor also connect with the launch of the greatly improved St Martin's Place and Trafalgar Square by featuring Edith Cavell, whose monument by George Frampton, has just been cleaned. Other new displays include *Lichfield: The Early Years 1962–1982* which show the power of his portrait and fashion photography, taking us back to a period of change in images of Britain, with a new set of faces to represent it. Displays also connect to the tercentenary of Samuel Pepys, and to the centenaries of *The Burlington Magazine* and the Workers' Educational Association.

I hope you have a wonderful summer, including time spent at the National Portrait Gallery, whether enjoying the Regency display in the refurbished Weldon Galleries or the events, exhibitions and displays featured in *Face to Face*.

Sandy Nairne
Sandy Nairne
Director

MY FAVOURITE PORTRAIT



© Channel 4 News



In feasting on the portraits here I find it impossible to divorce who they are and the thoughts and ideas they conjure, from the style and quality of the painting. Hence I am drawn to all Bryan Organ's portraits and always have been.

They are icons for a period of

incredible transition in Britain's public and political life. He captures both the passing of empire and of innocence. His Charles, and his Diana mark a brief and unreal moment when we all believed in the possibility of fairy tale. But in the end it's his politicians I admire most. That's why I love Organ's *Harold Macmillan*. He portrays an old man who had the wit to spot the 'wind of change', but not quite to survive it. Choosing just one portrait is inevitably hard, battling as this one does with Organ's nearby reclining *Jim Callaghan*. But in the end the eery framing of Macmillan with his battered moustache almost sinking behind the parapet of history, seals it for me. The texture and precision of the paint work reveal a crinkled lived-in aristocratic face that we now know masked much personal suffering over his wife Dora's infidelity. It's all here, and better still, its ours, for all time.

Jon Snow

After successful stints first as Washington Correspondent and then as Diplomatic Editor for ITN, Jon Snow became the main presenter of Channel 4 News in 1989. He has won numerous awards for his work which has included covering such momentous stories as the fall of the Berlin Wall, Nelson Mandela's walk to freedom, the American shuttle disaster and the Pope's tour of Poland in 1983. Jon Snow is also the Chairman of the New Horizon Youth Centre, the Deputy Chairman of the Media Trust and a Trustee of the National Gallery.

NEW ACQUISITION

GREAT BRITAIN CURLING TEAM

Room 36 | Ground Floor



© Reuters

In 2002, the Great Britain Women's Curling team won this country's first Winter Olympics gold medal since 1984. In a nail-biting final, Fiona MacDonald, Margaret Morton, Janice Rankin, Debbie Knox and skip Rhona Martin, became our first Winter Games gold medallists since skaters Torvill and Dean. In celebration of this, the National Portrait Gallery recently acquired a photograph of the team, donated by *Reuters*, for its gallery of sporting heroes, something which took team captain, Rhona Martin, completely by surprise. 'I got such a shock to hear our picture had gone on display,' she told *Face to Face*. 'I just thought, what are we doing there? We simply went out to win gold and had no idea at all of the effect our performance would have in Britain. It has been amazing. I'm still recognised in the street a year on, and people come up and tell me exactly where they were and what they were doing when we won. But as for being in the National Portrait Gallery, never in a million years would any of us have expected to end up there! But never fear, children are great levellers and there is no way that either my husband or my three kids will let it go to my head. I'm still just mum to them.'

THE REGENCY REOPENS IN THE WELDON GALLERIES

20 May 2003 | Second Floor

Supported by the Heritage Lottery Fund

After being closed for nearly a year the newly refurbished Weldon Galleries, designed by Piers Gough of *CZWG Architects*, reopen on Tuesday 20 May. These are the last galleries to be refurbished in a programme of modernisation which began in 1993, and the redisplay of the Regency completes the renewal of the National Portrait Gallery.

The Regency spanned the four decades from the start of the French Revolution in 1789 to the passing of Britain's Great Reform Act of 1832. A transitional period, it forms the bridge from the eighteenth century to Victorian Britain, and many aspects of modern Britain have their roots in this era. In planning the Regency refurbishment we decided to aim for a look which captured both the elegance and the innovation of the age. In order to achieve the highest museum standards, our other priorities were content, conservation and communication. Piers Gough, whose 1996-scheme for the Victorian and Early Twentieth Century Galleries is still fresh, exciting and thought-provoking, was appointed as designer.



New roof – lights and louvres being installed

Building began in September 2002 by stripping out the existing rooflights and replacing them with double-glazed units and automatically adjustable louvres to protect against damaging ultraviolet light. The English oak floorboards had to be taken up to lay cables and these have been restored and replaced. The Belgian black marble door casements, skirtings and pavements – such a striking feature of the Gallery's Duveen extension (1933) – have also been restored and repolished and provide one of the key notes of a refined and exhilarating decorative palette of finishes which include blue-green silks, acid-etched glass and brushed stainless steel. The materials might sound startlingly modern, but the overall effect enhances the original Art Deco architecture while drawing its inspiration from the Brighton Pavilion. Our most challenging moment was the discovery that the wall at the end of Room 20 was only a temporary structure. Piers set about reinventing the whole feel of the Regency enfilade by breaking two four-metre high slot windows into either side of the end wall. Now, instead of acting as a ponderous full stop, Sir George Hayter's *House of Commons, 1833* (1832–43), shown above right, is framed by a glimpse of the outside world to reinforce the ongoing relevance of a painting which celebrates the early stages of democracy in Britain.

The Regency display explores the contradictory character of the period through portraits of its leading men and women. The rooms are hung thematically according to historical groupings and sitters are brought to life by providing a greater sense of their historical context, spheres of influence and social networks. Room 17 presents 'Royalty, Celebrity & Scandal' and is dominated



The House of Commons, 1833

by Sir George Hayter's *The Trial of Queen Caroline* (1820–3); Rooms 18 and 19 celebrate various creative talents, from the Romantics to the establishment, under the heading 'Art, Invention & Thought'; Room 20 is 'The Road to Reform', where Benjamin Robert Haydon's monumental *The Anti-Slavery Society Convention, 1840* (1841) is on display for the first time since 1985. These themes provide an overview of the period while allowing the display of a mixture of favourite icons and lesser-known portraits. They also offer the opportunity to focus on significant portrait artists, such as Sir Francis Leggatt Chantrey.

Stylish display cases protect light-sensitive items while allowing people to view objects comfortably and in meaningful ways. Such is the richness of the Regency collection, that vulnerable miniatures and pastels can be rotated on an annual basis; this will ensure that more works from the collection can go on view.



A view of Room 18 during installation

Three key concepts have guided the choice and organisation of the Regency displays: the sitter, their historical context and the portrait medium. The same philosophy has encouraged us to install discrete IT terminals to provide on-site access to a specially modified and enhanced Regency *Woodward Portrait Explorer* on which the whole Regency collection can be viewed. This includes an illustrated Regency timeline and special new features exploring James Gillray's caricatures and Haydon's *The Anti-Slavery Society Convention, 1840* among several other Regency groups. In addition we have updated the Gallery's *Sound Guide* with thirty minutes of new recordings.

This £1.2 million project has been made possible by a generous grant of £367,500 from the Heritage Lottery Fund and by the exceptional generosity of a number of individual donors, particularly Anthony and Jane Weldon.

Dr Lucy Peltz 18th Century Curator

© Graham Simpson, 2002

© Roger Hargreaves, 2003

BP TRAVEL AWARD:

2002 WINNERS ON DISPLAY WITH ANNUAL BP PORTRAIT AWARD AND TRAVEL AWARD

12 June – 21 September 2003 | Wolfson Gallery

Sponsored by BP

Jessica Wolfson and Daisy Richardson were joint winners of the 2002 *BP Travel Award* for their proposal to travel on the Trans Siberian Railway, painting the people that they would meet along the way. Before they left on their epic journey, the two artists discussed their project with *Face to Face*.



Daisy Richardson & Jessica Wolfson

Jessica: When Daisy and I were both accepted for the *BP Travel Award*, I knew that I wanted to do a joint project with her. Of course, neither of us ever thought that we'd get the award and so it came as a great surprise. We had our interview in London and then flew straight back to Glasgow, and when I got home there was a message asking me to call the Gallery. I didn't know

whether it was to say we'd won or we'd lost but I plucked up courage to ring the next morning and they said that we'd got it. I called Daisy straightaway and we were very excited!

It's fantastic that we can do this together and it is such a privilege to be able to have enough money to plan a trip like this, and I can hardly believe that we're really going. I've been on part of the Trans Siberian Railway before, but I was asleep most of the time because it was a night trip and I can't wait to go again. It will be brilliant to be free just to paint for almost six weeks with a completely free mind and without having to worry about the gas bills and so on.

We're lucky, I suppose, in that we've always known that we wanted to paint. My mother is an artist – as are both of Daisy's parents. We'll mainly be doing oils, but also some watercolours and a certain amount of sketching. I reckon that a two minute sketch can capture the essence just as well as, if not better than, a photograph. My dad has given us a Polaroid camera for the trip, which was very nice of him. We'll use it to take photos of the portraits that we do, to give to the people that we're going to paint. We're going to have such a good time and we'll have a laugh too. There will be many funny moments I'm sure and lots of stories to tell when we come back.

Daisy: Although we haven't done a joint project together before, Jessica and I have talked about going on the Trans Siberian Railway for ages, not just as a trip but specifically as a painting project. I've done big trips before to paint – I've had two long stints in India for example – and have always found it incredibly inspiring to go to such places, finding them vibrant, exciting and incredibly stimulating. I've also painted in Poland, Czechoslovakia and Germany, and Jess and I have painted together, but doing our own thing, in Scotland and in Ireland, and we went to Morocco together with a couple of others to paint as well.

We'll be away for almost six weeks in all, including stops on the way. We plan to take the bus to Poland and then take the train from Moscow to Irkutsk and then from Ulan Bator to Beijing. We've already planned all the stops we'll be making as far as China, but after that we're not too sure what our plans will be. We'll be travelling on both the Trans Siberian Railway and the Trans Mongolian Railway, and we're proposing to use our two-berth sleeping compartment as our studio. We'll mainly be using oil on paper although we'll also be doing a bit of watercolour and some pencil sketching. We've designed a special box about the size of a fat briefcase with shelves in it, in which to store our paintings and to help them dry – important because in the cold,

oil paint can take up to a week to dry. We're also taking gouache and pens and pencils. We might also take a video camera to document the trip. We're both very excited about having the time just to paint. We both work directly from life and not from photographs. I think that having the person in front of you, when you are painting, can put life into the portrait.

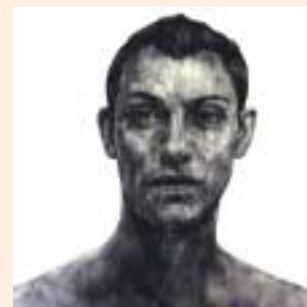
STOP PRESS

BP PORTRAIT AWARD 2003 SHORTLIST

Following a record number of entries, four artists have been short-listed for the *BP Portrait Award 2003*. They are: Charlotte Harris (b.1981), a student in her final year of a BA in Fine Art at Leeds Metropolitan University, whose portrait is of her grandmother; Graham Flack (b.1962), an Irish artist living and working in Edinburgh; Dean Marsh (b.1968), a London-based artist who has exhibited several times in the *BP Portrait Award*; Michael Gaskell (b.1963), who is based in St Helen's, Merseyside. The winners will be announced at an Awards Ceremony on 10 June.



Untitled by Charlotte Harris



Elliot II by Graham Flack



Man with grey scarf by Dean Marsh



Noura by Michael Gaskell

The *BP Portrait Award 2003* will be shown from 12 June – 21 September 2003. A fully illustrated catalogue will accompany the exhibition, which will include an introductory essay by novelist A.S. Byatt. The catalogue will be published in June 2003. Do not forget, Patrons and Members of the Gallery receive a 10% discount. Our annual *BP Portrait Award Open Evening* is to take place on Thursday 19 June. Members and guests will be able to enjoy a drink prior to an introductory talk, followed by a visit to the exhibition where many of the artists will discuss their work informally. Tickets for the event will be £3 for Members and £5 for guests. Tickets are available by sending a cheque, made payable to National Portrait Gallery, to Membership, National Portrait Gallery, 39–45 Orange Street, London, WC2H 0HE.

LICHFIELD:

THE EARLY YEARS 1962–1982

3 May – 31 August 2003 | Balcony Gallery

Sponsored by EPSON and Olympus

Despite boasting a background of Harrow School, Sandhurst and the Grenadier Guards, the 5th Earl of Lichfield, kinsman of the Queen, is best-known as Patrick Lichfield, photographer. After first having become obsessed with photography as a six year old boy, Patrick Lichfield started out professionally in the early 1960s, when his editorial work became much in demand on magazines such as *Life* and *Queen* magazine and on many national daily newspapers. His greatest break came when he was given a five year contract with American *Vogue* by Diana Vreeland. Hard on the heels of his editorial work, came numerous advertising commissions, including the prestigious Unipart Calendar, which he photographed for many years.

More recently Lichfield has been commissioned to work for the British Tourist Authority, fulfilling both photographic and ambassadorial roles, and for the Mandarin Oriental Hotel Group. As a mark of his successful career, Patrick Lichfield has been awarded Fellowships of both The British Institute of Professional Photographers and The Royal Photographic Society.

Lichfield: The Early Years 1962–1982 celebrates the 40th anniversary of the start of Patrick Lichfield's life as a photographer and brings together over 40 of his most interesting early works. The display focuses on his career as a leading participant in, and chronicler of, the Swinging Sixties, including his period with *Vogue*, and follows on to his definitive and intimate photographs of HM The Queen and the Royal Family in the 1970s and 1980s, culminating with the wedding of the Prince and Princess of Wales in 1981 at which Lichfield was the official photographer.

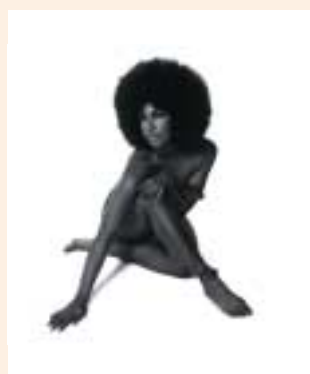
Highlights from the 1960s include the group portrait *Swinging London* featuring Roman Polanski, David Hockney and Lady Antonia Fraser, as well as a nude portrait of Marsha Hunt for the musical *Hair*, and a striking colour portrait of Yves St Laurent

taken in Marrakesh. From the 1970s the selection includes portraits of Joanna Lumley, Michael Caine and an intimate portrait of Mick and Bianca Jagger at their wedding in St Tropez in 1971.

One screen in the Balcony Gallery will be devoted to portraits of the Royal Family, from Lichfield's first official royal sitting with the Duke and Duchess of Windsor in 1967 and the large group portrait of 26 members of the Royal Family at Windsor (1971) to an intimate portrait of a young Prince Charles and Lady Sarah Armstrong Jones at Balmoral and refreshingly informal behind-the-scenes portraits from the wedding of the Prince and Princess of Wales.

Both Olympus and EPSON, co-sponsors of this exhibition, have longstanding relationships with the photographer dating back to the 1970s through a series of advertising campaigns. Many of the photographs in the exhibition were taken using Olympus cameras, and all have been digitally reproduced using EPSON technology and printed out on the large format EPSON Stylus Pro 9600 to give prints which rival traditional photographic processes, whilst allowing more flexibility.

Whilst preparing photographs for this display Patrick Lichfield said, 'It has been an enormous pleasure to look back and select the images for this exhibition. I am fortunate that my career has brought me into contact with many interesting and beautiful people; my work is a permanent record of that'.



Marsha Hunt by Lichfield, 1968

© Lichfield

YOU LOOK BEAUTIFUL LIKE THAT & BRITISH BLONDES

PRIVATE VIEWS



Michelle Lamunière & Malick Sidibé

The photographs were taken during the decades before and after Mali's independence from France in 1960. Michelle Lamunière, the curator of the exhibition, travelled to the National Portrait Gallery from Harvard University, USA. Michelle was joined by Malick Sidibé on 3 March to welcome guests at the Private View. Malick had flown in from Mali earlier that day for the occasion.



Malick Sidibé

You Look Beautiful Like That is a collection of photographs by Malick Sidibé and Seydou Keïta, who operated highly regarded commercial studios in the capital city of Bamako, Mali.



Bryan Wharton & Joanna Pitman

Joanna Pitman, the author of *On Blondes*, helped host the opening party of *British Blondes* on 4 March and was joined by several celebrities including participating photographers

who posed by their portraits; Brian Aris (Paula Yates), Trevor Ray Hart (Samantha Fox), Alistair Morrison (Joely Richardson), Bryan Wharton (Mandy Rice Davies) and Trevor Leighton (Mariella Frostrup). Simon Crocker, Chairman of the Kobal Foundation (shown above), had previously donated a vintage Ted Allan print of Madeleine Carroll.



Simon Crocker

© Clare Freestone

A GARDENER'S LABYRINTH:

PORTRAITS OF PEOPLE, PLANTS AND PLACES BY TESSA TRAEGER AND PATRICK KINMONTH

25 June – 19 October 2003 | Porter Gallery

Following a recent commission from the National Portrait Gallery to photograph important British horticulturalists for its collection, Tessa Traeger and Patrick Kinmonth have photographed over 50 sitters working in the field, including gardeners, garden history writers, plant finders, garden designers and artists who are shaping new attitudes to plants and gardens.

The exhibition represents a cross-section of every aspect of gardening in the British Isles and is divided into sections in which the history of the British garden and a view of the contemporary gardener will be examined and considered.

The Garden Proposed examines the attitudes and inspirations that inform contemporary garden design, from the gardens of Dan Pearson and Penelope Hobhouse to the new developments in British land art and the work of Ian Hamilton Finlay and Andy Goldsworthy. *The Garden Described* features leading garden historians and writers, including Anna Pavord, Robin Lane Fox and Sir Roy Strong. *The Garden Planted* explores the different worlds of plant husbandry, from nurserymen to specialist rose growers, the Chelsea Flower Show expert and the organic gardener, and includes Beth Chatto, Valerie Finnis, Bob Flowerdew and Christopher Lloyd. *The Garden Preserved* reveals a particularly British aspect, the living heritage of great gardens in all their diversity. Portraits of gardens and their owners, head gardeners and garden pioneers, including Angelika Cawdor (Cawdor Castle) and John Sales (Stourhead) chart both the grandest restorations and the most dramatic transformations. *The Garden Explored*

deals with the extraordinary tradition and continuing British excellence in plant scholarship, expedition and exploration which, since the eighteenth century, has been a remarkable aspect of the British garden. Christopher Brickell of the Royal Horticultural Society and Tim Smit of the Eden Project feature, amongst others, in this section.

Alongside each portrait will be a photograph of the garden most closely associated with the sitter, including *Kew Gardens* (Ghilleen Prance), *The Garden of Cosmic Speculation* (Charles Jencks), *Gresgarth Hall* (Arabella Lennox-Boyd) as well as *Sissinghurst* (Ann Scott-James), *Waddesdon Manor* (Beth Rothschild), *Mottisfont Rose Garden* (Graham Stuart Thomas), *Bodnant* (Martin Puddle HG) and *Helmingham Hall* (Xa Tollemache).

Tessa Traeger is one of the outstanding still-life photographers of her generation and has exhibited regularly since 1978 in Paris, London, Hamburg and New York. She is especially known for her photographs taken on large format cameras, many of which were published during her long association with British Vogue. Her collaborator on this project, Patrick Kinmonth, is known as a writer on photography, artistic director and opera designer. The exhibition is curated and designed by Patrick Kinmonth, who has also written the accompanying publication. A Gardener's Labyrinth: People Plants and Places by Tessa Traeger and Patrick Kinmonth will be published in June by Booth Clibborn Editions, 304pp, price £59.95 (hardback). Do not forget, Patrons and Members receive a 10% discount.

BEHIND THE SCENES:

THE LASKETT GARDEN



The Laskett Garden by Tessa Traeger

We did not set out to create a great garden. The field across which it now sprawls and meanders its way was, when we first settled in Herefordshire, one in which cattle peacefully grazed. Then, in our second year at The Laskett, the farmer, to whom it was let, no longer wanted it so the garden was born. Its conception was in the autumn of 1974, coincidental with the first major exhibition I ever staged at the Victoria & Albert Museum, *The Destruction of the Country House*, one which has gone down as a landmark in the battle to preserve the heritage. At that bleak period the very idea of planting a large country house garden, such as generations of English people have always done, was an act of defiance. Indeed it was seen as such. With little money and less labour but with searing imagination we embarked on The Laskett garden. Conceiving it as a closed, hermetic paradise, a profound expression of two people's lives. Into it we enmeshed both events and friends by means of names, artefacts and planting, weaving them together as a single living tapestry dedicated to memory. This is an intensely personal garden, one haunted by ghosts as varied as the Virgin Queen, Victoria and

Albert, William Shakespeare, Sir Edward Elgar and Sir Frederick Ashton, not to mention poignant allusions to the Oman dynasty. Its many avenues and vistas, winding borders and parterres, heroic statuary and trickling fountains may enshrine echoes of the gardens of Italy and those of the Edwardian age, but the result could only ever be described as quintessentially and quirkily English and of its own age. The Laskett garden aims to surprise, delight and embrace the visitor affording them a glimpse into a private world, one which has enough wit to evoke a smile and enough humanity to provoke a tear.

Sir Roy Strong

Sir Roy Strong's book The Laskett. The Story of a Garden is published in September (Bantam Books, £20). Sir Roy Strong, a former Director at the National Portrait Gallery, and Dr Julia Trevelyan Oman, are joint creators since 1974 of The Laskett garden in Herefordshire. Sir Roy as Director of the Victoria & Albert Museum staged the first major exhibition on the country's garden history in 1979. As a garden historian he is the author of The Renaissance Garden in England (1979) and The Artist and the Garden (2000). In 1986 he wrote the first of a hugely successful series of books on the subject of small garden design, all of which remain in print. In 1991 he published an anthology of garden literature, A Celebration of Gardens, and in 1999 his collected garden essays, Garden Party. He has assisted and designed gardens for the Prince of Wales, Gianni Versace and Sir Elton John. In 1971 he married Dr Julia Trevelyan Oman, the international designer for films, theatre and television, whose design contribution to The Laskett has been signal.

SELF PORTRAIT UK

5 April – 22 June 2003 | Studio Gallery

Portraits can be painfully revealing about the human condition. They can also flatter or merely reflect the fashions of the times in which they are painted. I love self portraits and enjoy looking for all sorts of clues which the artist offers about themselves.

The idea of *Self Portrait UK* was intriguing to me. How do we see ourselves in Britain today? We live in such a multinational, culturally mixed society. To bring together a number of portraits in galleries across Britain, which are not created by professional artists but by people who want to show what they are about is wonderful. I also liked the fact that any medium could be used paint, collage, photographic or video. In fact anything that the person creating the portrait feels adds to the picture of themselves.

Young children draw and paint without any preconceived ideas or inhibitions. One of my favourite self portraits is one my son did when he was six. It is on a large sheet of white paper. His simply drawn face, a circle of orange, with its round bright-blue wide-apart eyes and curving red line for a mouth, makes me smile every time I look at it. The drawing has truly captured his enthusiasm.

As an adult it becomes harder to describe who we are. We act and react according to circumstances and the people we are confronted by. I think our nature remains the same through our lives, but our circumstances change, and the way we regard ourselves is different.

I am now 50, a wife, a mother and an actress. Asked to create a self portrait, I wondered what aspect of myself I would use. Should I place myself in the kitchen? I like cooking, and enjoy the domestic elements of my life. Supermarkets, school runs, organising the house take up a disproportionate amount of time. This is certainly not the image most people have of me. To the public I am an actress. I thought about putting together a collage of photos; Polaroids taken on various film sets and photo shoots. These would display the peculiarity of playing different roles over the last thirty years and show the different aspects of my work.



© Jenny Agutter

Self-portrait by actress Jenny Agutter

I decided in the end to submit a photograph I took of myself when I was twenty and visiting Australia. I had been there before when I was sixteen making the film *Walkabout*, and the place had a profound effect on me. The person you become may be formed as a child, but I think you discover your identity in the years between adolescence and becoming an adult. So this is one of the reasons for choosing the photo. Also I am essentially a private person. I feel comfortable with solitude which may be at odds with my work, but this photo describes that part of myself. I was staying on a farm in the Bobo Valley. I went for a walk and had my camera with me, as I thought the sky was particularly dramatic. I decided to put myself into the landscape. I think it reveals some important part of me.

Jenny Agutter

Self Portrait UK was created by Media 19 with support from the Arts Council of England, North East and in collaboration with Channel 4 and the National Portrait Gallery.

APPEAL FOR FUNDS

WILLIAM PARRY'S OMAI, BANKS AND SOLANDER



Omai, Banks and Solander

Our campaign to acquire Parry's great historical portrait of *Omai, Sir Joseph Banks and Dr Daniel Solander* was launched last year in the presence of the Minister for the Arts following a temporary export stop. While we failed to raise the full amount, the overseas purchaser was also unable to do so, probably because of the downturn in the stock market.

A significantly lower price has now been negotiated of £950,000 which we believe makes the portrait particularly good value. We have formed a consortium to acquire the picture with the Captain Cook Memorial Museum at Whitby and the National Museum & Gallery at Cardiff. The portrait would be shown for a period of years at each institution to avoid excessive movement.

Acquiring the picture in this way will allow significant wider benefits. For the Cook Museum, the portrait signals the achievement

of Captain Cook on his Pacific voyages, for Cardiff this is the masterpiece of a significant Welsh artist, while for the National Portrait Gallery the portrait represents Britain's place in the world at this critical juncture in exploration, scientific thought and international relationships. The painting connects Britain, in the form of the future President of the Royal Society, Sir Joseph Banks, with Europe, in the character of Dr Daniel Solander the Swedish botanist, and the wider world, through the representation of the Tahitian Omai.

Towards the purchase price, we now have £750,000 made up of £400,000 from a benefactor of the Cook Museum, £150,000 from the Art Fund and £100,000 each from the National Portrait Gallery and the National Museum. That leaves a funding gap of £200,000 and we are launching a campaign to find this sum from private individuals and trusts. The appeal will be a challenge but an exciting prospect where small sums as well as large will be important to success. The picture forms part of a display in Room 14, *Discovering New Worlds*.

Jacob Simon Chief Curator

SPECIAL OFFERS FOR NATIONAL PORTRAIT GALLERY SUPPORTERS

SUMMER OFFER

ROYAL HORTICULTURAL SOCIETY TICKET AND MEMBERSHIP PACKAGE

ROYAL HORTICULTURAL SOCIETY AND HAMPTON COURT PALACE FLOWER SHOW 8 – 13 JULY 2003

Each July twenty five acres of tranquil parkland are transformed into a horticultural feast that is the Hampton Court Palace Flower Show.

The show features more than 40 glorious show and water gardens, around 15 mews gardens, 6 canvas floral marquees, the hugely popular Daily Mail Pavilion, the Festival of Roses, the National Hanging Basket Competition as well as hundreds of horticultural sundries.

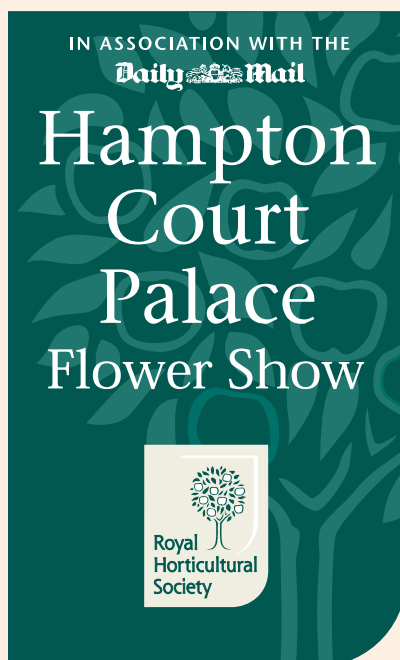
This really is the show with something for everyone – whatever their gardening taste! It is also a fantastic opportunity to see the latest and greatest in gardening. With more than 150 specialist plant growers, from whom you can learn as well as buy, the Hampton Court Palace Flower Show is packed with plants and inspiration for everyone to take home.

The RHS are offering *Face to Face* a membership and ticket package for the Hampton Court Palace Flower Show, for ultimate convenience. Over a quarter of a million gardeners enjoy the benefits of RHS Membership which include: privileged tickets to the world's most famous flower shows, a free copy of *The Garden* magazine every month, free entry to over 90 inspirational gardens nationwide and free gardening advice from RHS experts.

Join the RHS today and visit the Hampton Court Palace Flower Show at the preferential members' rate, along with all the benefits of RHS Membership through out the year.

For the price of £70 you will receive two full day tickets to the show on 11 July and a year's membership to the RHS and all its benefits (saving a total of £10).

Call 0870 906 3791 quoting reference MAT and for further information about the RHS please visit www.rhs.org.uk



© Marney Hall by Liz Eddison and Loire Valley Wines by John Glover

National Portrait Gallery, St Martin's Place, London, WC2H 0HE www.npg.org.uk

Recorded Information Line: 020 7312 2463

FACE TO FACE

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Front cover: Beth Chatto (detail), *A Gardener's Labyrinth* by Tessa Traeger © Tessa Traeger

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