David Bailey
David Bailey
Introduction by Tim Marlow

‘It takes a lot of imagination to be a good photographer … it takes a lot of looking before you learn to see the extraordinary.’ David Bailey

The portraits in this book have been personally selected by Bailey from the wide range of subjects and groups that he has captured so brilliantly over the last five decades: actors, writers, musicians, politicians, filmmakers, models, artists and people encountered on his travels; many of them famous, some unknown, all of them engaging and memorable. David Bailey will be accompanied by a major exhibition at the National Portrait Gallery, London, in spring 2014, then touring to venues on four continents. Iconic images are presented alongside many lesser-known and previously unseen portraits, and the book includes an illuminating introduction by the art historian Tim Marlow.

Initially engaged as an assistant to John French in 1959, Bailey was contracted by British Vogue the following year. He has since worked for the French, Italian and American editions of the magazine, created album sleeves for major recording artists such as the Rolling Stones, directed television commercials and made documentary films, including in-depth studies of Cecil Beaton, Luchino Visconti and Andy Warhol. Bailey’s photographs helped to define the cultural and social scene of the 1960s, immortalising figures from the worlds of fashion, music, film and art.

David Bailey is one of the world’s best known photographers. He has published over thirty books, including Eye (2009), Is that So Kid (2008), NY JS DB 62 (2007), Bailey’s Democracy (2005), Locations – The 1970s Archive (2003), Archive One – The 1960s (1999) and Box of Pin-Ups (1964).

Tim Marlow is a British art historian who has written widely on art and culture. He has presented numerous radio and television programmes, including Kaleidoscope, Culture Shock, Late Review and Great Artists: From Giotto to Turner, for which he also wrote the accompanying book. He is Director of Exhibitions at White Cube, a gallery of contemporary art in London.
Born into a working-class family in London’s East End in 1938, David Bailey became the best-known photographer of his generation and has led a life that most people can only dream of. His iconic portraits of some of the world’s most famous people helped to define the fashionable London scene of the 1960s, and soon propelled him into the centre of that world.

Drawing on numerous interviews, some previously unpublished, and illustrated with many iconic photographs as well as unseen behind-the-scenes images from Bailey’s private archive, this book explores the man behind the camera. His outspoken and irreverent observations on life, death, women, style, fashion, sex, class, movies, the sixties, photography, Photoshop, cowboy boots and Hitler are as thought-provoking as they are revealing.

The book also contains the reflections of some of the illustrious figures Bailey has worked with, among them Anjelica Huston, Paul Smith, Jerry Hall, Catherine Deneuve, Mary Quant and Kenneth Williams. Through their interviews, diaries and letters over the years, these figures have provided some fascinating insights into the experience of being the focus of Bailey’s lens.

Dame Laura Knight (1877–1970) was one of the leading British painters of the twentieth century. However, her rejection of Modernism and her association with the ‘mainstream’ led to a decline in her reputation, and since her death she has, to some extent, fallen into obscurity. This long overdue reappraisal of an outstanding and pioneering artist features over thirty-five of her finest works from across her long and prolific career, demonstrating both the remarkable variety of her subjects and her consummate skills as an artist.

Knight worked as a professional artist without a break from the age of fourteen until almost the end of her life. She was the first woman in over a century to be accepted as a full member of the Royal Academy and was made a Dame in 1929, having risen to the top of her profession and attained a status equal to that of the most successful male artists of the time.

Over the course of an extraordinarily productive career that spanned more than seventy years, Knight’s work reflected her commitment to depicting modern life and her fascination with the human figure – as asserted in her iconic work Self Portrait (1913).

She successfully negotiated the professional art world at a time when other female artists struggled for recognition, and sought to control her public image via two volumes of autobiography.

This book, like the exhibition it accompanies, demonstrates Knight’s impressive skills as a painter and draughtsman, her courage in tackling complex compositions and challenging subjects, and her compassionate approach to the sitters with whom she worked. Taken together, the selection of portraits also presents a distinctive picture of twentieth-century Britain.

Rosie Broadley is Associate Curator at the National Portrait Gallery, London. She contributed an extended narrative chronology to Lucian Freud Portraits (2012).
The reign of Queen Elizabeth I, which spanned more than forty years, was a time of economic stability, with outstanding successes in the fields of maritime exploration and defence. The period also saw a huge expansion in trade, the creation of new industries, a rise in social mobility, urbanization and the development of an extraordinary literary culture. Elizabeth I & Her People explores the stories of those individuals whose achievements brought about these changes in the context of an emerging national identity, as well as giving a fascinating glimpse into their way of life through accessories and artefacts.

The book, which accompanies a major exhibition at the National Portrait Gallery, London, features portraits of the Queen and her courtiers, including explorers and sea captains such as Francis Drake and Martin Frobisher, statesmen and soldiers such as William Cecil, Lord Burghley, and Christopher Hatton, and enchanting portraits of the Queen’s female courtiers such as Bess of Hardwick, Countess of Shrewsbury, and Elizabeth Vernon, Countess of Southampton.

However, from the mid-sixteenth-century interest in portraiture broadened, as members of a growing wealthy middle class sought to have their likenesses captured for posterity. The book includes intriguing, lesser-known images of Elizabethan merchants, lawyers, goldsmiths, butchers, calligraphers, playwrights and artists – all of whom contributed to the making of a nation and a new world power.


Ian W. Archer is Fellow and Tutor in Modern History at Keble College, Oxford. His primary research interests lie in the history of early modern London, and he has written widely on Elizabethan England.

Lena Cowen Orlin is visiting Professor of English at Georgetown University and Executive Director of the Shakespeare Association of America. Her books include Locating Privacy in Tudor London (2007).

Bob Dylan is one of America’s most influential and important cultural figures. With over 500 songs, 46 albums and an astonishing 110 million record sales to his name, Dylan, now in his early seventies, is turning increasingly to another mode of artistic expression; one that has occupied him throughout his life, but for which he is much less well known.

Although Dylan has sketched and drawn since childhood and painted since the late 1960s, only relatively recently has he begun to exhibit his artworks. The twelve pastels collected in this beautifully produced volume represent his latest foray into portraiture. In an illuminating essay, curator and art historian John Elderfield explores the story behind these works and Dylan’s approach to his art. Previously, Elderfield has acknowledged that while it may be unsettling when an artist does not adhere to the thing for which we have come to admire him most, Dylan has often asked his audience to get over the discomfort of his changing. For Elderfield, Dylan’s paintings, like his songs, are ‘products of the same extraordinary, inventive imagination, the same mind and eye, by the same story-telling artist, for whom showing and telling – the temporal and the spatial, the verbal and the visual – are not easily separated.’

Bob Dylan’s book Drawn Blank, a collection of sketches, was published in 1994, and in 2007–8 a series of gouaches and watercolours based on it was exhibited at the Kunsthalle Mannheim in Germany. The Brazil Series, exhibited in Copenhagen in 2010, was followed by The Asia Series at the Gagosian Gallery, New York in 2011.

John Elderfield studied Fine Art at Leeds University and Art History at the Courtauld Institute. He is Chief Curator Emeritus of Painting and Sculpture at the Museum of Modern Art in New York, where he has organised numerous exhibitions over the past thirty years, ranging from Manet and the Execution of Maximilian and Henri Matisse: Radical Invention, 1913–17, to major retrospectives devoted to Kurt Schwitters, Pierre Bonnard and Willem de Kooning. His books include The Language of the Body: Drawings by Pierre-Paul Prud’hon, and his essay ‘Across the Borderline’ was published in the catalogue for Dylan’s The Brazil Series.
The Great War in Portraits
Paul Moorhouse
Essay by Sebastian Faulks

In viewing the Great War through the portraits of those involved, Paul Moorhouse looks at the bittersweet nature of a conflict in which valour and selfless endeavour were qualified by disaster and suffering, and examines the notion of identity – how various individuals associated with the war were perceived and represented. The narrative is structured chronologically, with thematic sections devoted to conflicting pairs – ‘Royalty and the Assassin’, ‘Leaders and Followers’, ‘The Valiant and the Damned’ – which reveal the radical differences between those caught up in the conflict in terms of their respective roles, aspirations, experiences, and, ultimately, their destinies.

‘Leaders and Followers’, for example, examines the dichotomy between the representation of senior military leaders such as Blumer, Foch, Haig and Hindenburg, who were responsible for directing the war, and that of the ordinary soldiers charged with executing it. While portraits of the generals emphasise their personal profile, gallantry and the trappings of military power, paintings of the rank and file are characterised by a tendency to anonymity, in which individual identity was subsumed with the impression of ‘types’. Claude Rogers’s imposing painting Gassed, for instance, presented the individual soldier as a kind of cipher, a depersonalised embodiment of common, degraded experience.

Illustrated throughout with images both well known and less familiar, the book concludes with a section entitled ‘Tradition and the Avant-Garde’, which focuses on the struggle artists faced in finding an appropriate language in which to depict those who had experienced the unimaginable horror at the front: either by resorting to the steadying hand of tradition or a radical visual language of expressive distortion.


Sebastian Faulks, whose acclaimed novels include A Week in December (2009) and Birdsong (1993), contributes an essay on the subject of memory and the Great War.

BP Portrait Award 2013
Essay by Joanna Trollope

The BP Portrait Award is one of Britain’s most prestigious art prizes and is the leading showcase for artists throughout the world specialising in portraiture. The catalogue features fifty-five works from an international list of artists, which together display a diverse range of styles and painterly techniques. It also includes an essay by bestselling novelist Joanna Trollope, and interviews with the prizewinners by Richard McClure give further insight into the artists behind the portraits.

Joanna Trollope is the author of seventeen highly acclaimed contemporary novels, the most recent being The Soldier’s Wife (2012). She has also written a study of women in the British Empire, Britannia’s Daughters and a number of historical novels. She was appointed OBE in the Queen’s Birthday Honours, 1996.

Taylor Wessing Photographic Portrait Prize 2013
Interviews by Richard McClure

The Taylor Wessing Photographic Portrait Prize celebrates the vitality and excellence of portrait photography today. This prize is one of the most important platforms for contemporary portrait photographers internationally, and striking reproductions of the sixty selected works provide an excellent overview of current photographic styles, trends and techniques. Fully illustrated in colour throughout, the book features all the selected entries from this year’s competition, as well as comments and insights from the judges. The catalogue includes an extended essay on contemporary portraiture.

Richard McClure is a freelance journalist.
With over 150 illustrations from fifty artists, 21st Century Portraits explores new developments in the representation of the human form and face as well as the continuing appeal of commissioned portraiture. The selection of portraits features cutting-edge new work from the international art community, and reflects an increasing interest in identity worldwide. Organised thematically, the book examines seven key strands of portraiture: Observational Portraits; Self-Portraits; Commissioned and Celebrity Portraits; Social Portraits; Geopolitics and National Identity; The Body; Re-invented Portraits.

With a foreword by Andrew Graham-Dixon and an essay by Sandy Nairne (Director of the National Portrait Gallery) and Sarah Howgate (Curator of Contemporary Portraits at the National Portrait Gallery) that locates contemporary portraiture within a historic tradition, 21st Century Portraits examines current trends, showcasing the wide range of media used by today's artists. The book also includes an extensive list of suggested further reading.

Andrew Graham-Dixon is a leading art critic and presenter of arts television. He has written a number of acclaimed books on subjects ranging from medieval painting and sculpture to the art of the present.

Sarah Howgate is Curator of Contemporary Portraits at the National Portrait Gallery. She curated David Hockney Portraits in 2006 and Lucian Freud Portraits in 2012, and is co-author of The Portrait Now (2006).

Sandy Nairne is Director of the National Portrait Gallery, London. He was previously Director Programmes at Tate, London and is well known for his book Art Theft and the Case of the Stolen Turners and the book and television series State of the Art.
Oscar Wilde and his Circle

One of literature’s Wittiest personalities, Oscar Wilde captivated London society. In this perceptive appraisal of Wilde and those around him – including Aubrey Beardsley, Sir Max Beerbohm and Wilde’s lover, Lord Alfred Douglas (‘Bosie’) – Simon Callow captures the spirit of one of Britain’s most feted, but ultimately tragic literary figures.

The Pre-Raphaelite Circle

The Pre-Raphaelite Brotherhood lent its name to one of the most significant and innovative artistic movements of the Victorian age. Jan Marsh’s lively and revealing account of these remarkable men and women explores the individual personalities, the close friendships and the artistic force that bound this diverse group together.

The Romantic Poets and their Circle

The ideal of the ‘inspired’ artist owes its origin to the figures of the Romantic period, who revolutionised English art and literature. In this book, Richard Holmes explores the portraits and lives of such important poets as Lord Byron, Percy Bysshe Shelley and John Keats, and assesses the impact of their work on contemporary culture and society.

The Bloomsbury Group

At the beginning of the twentieth century, the Bloomsbury Group transformed British culture with their innovative approach to art, design and society. In this book, Frances Spalding presents over twenty captivating biographies, all of which are illustrated with paintings and intimate photographs created by members of the group.
Man Ray Portraits
Terence Pepper, with an introduction by Marina Warner

Man Ray (1890–1976) was born Michael Emmanuel Radnitzky in Philadelphia, and began signing his name as ‘Man Ray’ in 1912. Man Ray’s friendship with Marcel Duchamp led to him moving to Paris in 1921, where, as a contributor to the Dada and Surrealist movements, he was perfectly placed to make defining images of his contemporaries. Among portraits from the early 1920s featured in this book are studies of Jean Cocteau, Peggy Guggenheim and Gertrude Stein. There are also intimate images of Man Ray’s friends and lovers, such as Kiki de Montparnasse (Alice Prin), Lee Miller, who helped him discover the process of ‘solarisation’, and Ady Fidelin.

Man Ray Portraits also includes some of the artist’s less-well-known later images, taken in 1940s Hollywood, and photographs of the 1950s and 1960s feature such stars as Leslie Caron and Catherine Deneuve. With an illuminating introductory essay by Marina Warner, a survey of Man Ray’s magazine commissions by the curator Terence Pepper and an illustrated chronology of the artist’s life and career, this book is an essential reference guide to Man Ray’s portraiture.

The Lost Prince
Catharine MacLeod with Malcolm Smuts and Timothy Wilks

In November 1612, shortly before his nineteenth birthday, Henry, the eldest son of James I, died of typhoid fever. The nation was struck by grief at the loss of this most promising prince who, it was believed, would become a king to transform Britain. Unlike his father, Henry was seen as martial, ardently Protestant and fiercely moral; he was also a precocious patron of the arts, collecting paintings, sculpture and books, commissioning ambitious garden designs and architecture, and performing in elaborate court festivities.

This beautifully illustrated book examines Henry’s upbringing and education, his court and patronage, his collecting, and finally his illness, death and legacy, and questions traditional assumptions about the Prince. The book showcases some of the most important works of art produced in the Jacobean period, including masque designs by Inigo Jones, portraiture by Robert Peake and Isaac Oliver, and poetry by Ben Jonson. Also featured are exquisite suits of armour made for Henry, garden designs, renaissance bronzes, Old Master paintings from his collection, books from his library, and a selection of manuscript letters and writing exercises in Henry’s own hand.

George Catlin
American Indian Portraits
Stephanie Pratt and Joan Carpenter Troccoli

George Catlin (1796–1872) was a Pennsylvania-born artist, writer and showman whose portraits of Native Americans are among the most important representations of indigenous peoples ever made. His work remains the single greatest influence on the artistic and popular conception of North American Indians. This book features over fifty of Catlin’s finest portraits and reappraises his great project, the ‘Indian Gallery’, and the enormous impact it had when shown at venues around Great Britain and Europe in the mid-nineteenth century.

The authors explore the origins of Catlin’s achievement: his ambition to record what he believed to be dying cultures, and his collecting activities, educational intentions and methods of exhibition and display, which demonstrate the growth of a new sensibility towards native peoples.

The Queen
Art & Image
Paul Moorhouse, with an essay by David Cannadine

Throughout her reign Queen Elizabeth II has inspired artists not only to embrace tradition, but also to extend the genre of royal portraiture. This book celebrates the complex evolution of representations of the Queen and provides a fascinating vision of a changing nation alongside a changing monarchy. Author Paul Moorhouse probes the dialogue between traditional depictions of the Queen and the progressive informality of the mass media. Moorhouse demonstrates that the diverse and multi-faceted artworks illustrated in the book, including portraits by Cecil Beaton, Lucian Freud, Gilbert & George, Yousuf Karsh, Annie Leibovitz, Gerhard Richter, Snowdon, Thomas Struth and Andy Warhol, provide both a lens through which the Queen’s reign may be viewed, and an evocation of a wider artistic, social and historical context.

With sections relating to each decade from the 1950s onwards, and an illuminating essay exploring the reign and jubilees of Queen Elizabeth II by historian David Cannadine, this inspiring book charts a transformation in the portrayal of modern royalty.
Lucian Freud: Portraits
Sarah Howgate with Michael Auping and John Richardson

This authoritative survey of Lucian Freud’s portraits and figure paintings explores his work across seven decades, from the early 1940s to his death in 2011, and demonstrates his remarkable stylistic development and technical virtuosity. The book presents over 130 paintings, drawings and etchings selected in close collaboration with the artist and drawn from public and private collections worldwide.

Among the sitters represented in this book are friends, family members (particularly his mother, Lucie) and artists such as Frank Auerbach, Francis Bacon and David Hockney, as well as the performance artist Leigh Bowery and Bowery’s friend Sue Tilley, the ‘benefits supervisor’, whom Freud immortalised in a series of monumental paintings in the early 1990s.

Lucian Freud: Portraits includes illuminating essays by curators Sarah Howgate and Michael Auping, an illustrated chronology of Freud’s life and career, and a revealing piece by Freud’s life-long friend, the art historian and biographer of Picasso, John Richardson and a series of previously unpublished interviews with the artist conducted by Auping between May 2009 and January 2011.

Lucian Freud: Painting People
Appreciation by David Hockney, introduction by Martin Gayford

Lucian Freud: Painting People is an accessible introductory guide that brings together more than fifty works from public and private collections around the world. In his introduction, the art critic and writer Martin Gayford looks at Freud’s standing as an artist and his place in art history, and offers personal insights into the artist’s life and approach to portraiture. And in an appreciation written shortly after Freud’s death in July 2011, world-renowned artist David Hockney gives a revealing account of his own experience of sitting for a portrait by his friend and fellow artist. The portraits and texts are complemented by a chronology illustrated with documentary images and some previously unpublished informal photographs, which set Freud’s work in the context of his life.

500 Portraits: BP Portrait Award
Sandy Nairne

500 Portraits presents a unique selection of some of the most exciting contemporary portraits from the National Portrait Gallery’s annual competition, the BP Portrait Award – the world’s leading showcase for artists working in portraiture. During the past two decades, over 20,000 artists have entered the competition, and the associated exhibition has attracted over three million visitors.

This beautifully produced compendium features 500 paintings from many of the best figurative artists active over the last twenty-two years, in celebration of our enduring fascination with the human face. Reflecting the diverse methods of contemporary portrait practice, the book includes a dazzling array of styles, from immaculate photorealism to intense expressionism.

The BP Portrait Award is one of Britain’s most prestigious art prizes, and each year nearly 300,000 people visit the exhibition. The Award has acted as a springboard for many painters’ careers, notably the prizewinners who have been subsequently commissioned by the National Portrait Gallery to paint an eminent sitter. This book includes full-colour reproductions of many of those commissions – including paintings of Dame Helen Mirren, J.K. Rowling, Sir Michael Caine, Fiona Shaw, Sir Ian McKellen, Sir Paul Smith and Dame Cicely Saunders.

As well as these high-profile sitters, the book features an inspiring wealth of subjects: unflinching self-portraits, warm portrayals of children and babies, conversation pieces, studies of people at home and at work – a rich and varied selection of hundreds of faces by some of the finest portrait painters of our time.

Sandy Nairne is Director of the National Portrait Gallery, London. He was previously Director Programmes at Tate, London and is well known for his book Art Theft and the Case of the Stolen Turners and the book and television series State of the Art.
This popular and highly readable illustrated history of the kings and queens of England is the only book of its kind to address the colourful story of the English monarchy from the Celtic chieftains to the Golden Jubilee of Elizabeth II.

In this new, expanded edition, over 100 portraits drawn from the National Portrait Gallery’s unique Collection complement David Williamson’s vivid and sensitive biographies of every monarch since the eleventh century. The lively presentation and fresh, accessible narrative highlight the most important historical events and dates in every reign. Each royal dynasty is explained and illustrated with a family tree, making this an essential reference guide for students and readers interested in English history.

240 x 180mm, 176 pages, 125 illustrations ISBN 978 1 85514 432 3 £10 (paperback) History/Reference/Royalty

A Guide to Twentieth Century Portraits

From the paintings of Vanessa Bell and Patrick Heron to the conceptual art of Marc Quinn and Sarah Lucas, approaches to portraiture underwent remarkable changes in the twentieth century. A Guide to Twentieth Century Portraits showcases more than sixty of the most celebrated portraits made in this creatively rich period. Arranged chronologically, the portraits record those men and women whose lives, ideas and achievements shaped the course of the century. A stunning mix of painting, photography and installation, this is an inspirational guide for anyone interested in portraiture. The eclectic mix of sitters includes Oscar Wilde, Virginia Woolf, Winston Churchill, Wallis Simpson, Michael Caine, John Lennon, Kate Moss and members of Blur.

240 x 180mm, 64 pages, 70 illustrations, ISBN 978 1 85514 460 6 £7.99 (paperback), in association with the National Trust

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A Guide to Victorian & Edwardian Portraits

Peter Funnell and Jan Marsh

From the revolutionary ideas of the Pre-Raphaelite Brotherhood in the mid-nineteenth century to the outstanding society portraits of the early twentieth century, this guide encompasses the invention of photography, large narrative paintings and popular prints depicting events, royalty, statesmen, soldiers, scientists, actors and writers. Among more than sixty sitters featured are: Nancy Astor, Mrs Beeton, Isambard Kingdom Brunel, Wilkie Collins, Charles Darwin, Edward Elgar, Michael Faraday, Gwen John, Beatrix Potter and Queen Victoria.

240 x 180mm, 64 pages, 60 illustrations, ISBN 978 1 85514 435 4, £7.99 (paperback), in association with the National Trust

A Guide to Tudor & Jacobean Portraits

Tarnya Cooper, with a foreword by Antonia Fraser

This accessible guide puts Tudor and Jacobean portraits into historical context. With a lively and engaging text, the book is organised thematically to include costume and portraiture, pictures with stories to tell, monarchy, family portraits and artists and techniques. Antonia Fraser’s foreword shows how portraiture illuminates history and how people chose to represent themselves – such as the dashing Sir Walter Raleigh and the ageless Elizabeth I, the Virgin Queen.

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Emil Otto Hoppé (1878–1972) was one of the most important and influential photographers of the first half of the twentieth century. Featuring 150 of Hoppé’s remarkable portraits, some published here for the first time, this richly illustrated book firmly re-establishes Hoppé as a master of his craft. Drawing on letters and biographical documents held by his estate, the authors discuss new research about his life and work.

Camille Silvy (1834–1910) was one of the most original artists of his time. More than any other nineteenth-century photographer, he exemplifies Charles Baudelaire’s ideal of the artist as an interpreter of modern life. This compelling account of Camille Silvy’s life and photography combines research into exhibition prints, still lifes and street scenes, as well as the intimate, beautifully lit and posed cartes-de-visite.

Greta Garbo, Marlene Dietrich and Humphrey Bogart are among the famous faces featured in Glamour of the Gods. In many cases the photographs in John Kobal’s collection define their era, and most of the reproductions are from the archive’s original vintage prints.

A pioneering photographer, Ida Kar (1908–74) is a key figure in the history of photography and played an important role in the public acceptance of the medium as a fine art. This book charts Kar’s life and career from her first studio in Cairo in the late 1930s to post-war Britain where she made her home, documenting bohemian London and the artists of St Ives, Cornwall, between assignments in Castro’s Cuba and her native Armenia.
Imagined Lives
Portraits of Unknown People

John Banville, Tracy Chevalier, Julian Fellowes, Alexander McCall Smith, Terry Pratchett, Sarah Singleton, Joanna Trollope and Minette Walters

Over the last five centuries the identities of the people whose portraits are featured in this book have been either lost or mistaken. Who are these men and women, why were they painted, and why do they now find themselves in the National Portrait Gallery? To highlight recent research into the identities of mystery sitters in its Collection, the Gallery invited eight internationally acclaimed authors to speculate on who these people might be.

These short, fictional narratives build brilliantly on what can be seen in each portrait, providing a new and entertaining way of looking at these intriguing images.

Later Stuart Portraits 1685–1714

John Ingamells

This important new reference work is the latest volume in the series of National Portrait Gallery Catalogues. It includes the entire collection of portraits in all media produced between 1685 and 1714, and incorporates new research from the Gallery’s curators and art historian John Ingamells. Among the sitters featured are the Duke of Marlborough, Isaac Newton, John Vanbrugh, Christopher Wren, Henry Purcell and Samuel Pepys.

Mid-Georgian Portraits 1760–1790

John Ingamells

Featuring a range of large-scale, public and more intimate portraits of actresses, The First Actresses provides a vivid spectacle of femininity, fashion and theatricality from Nell Gwyn to Sarah Siddons. Ranging from oil paint to porcelain, these portraits illustrate the enduring popularity of portraits of women performers.

Crucially the book seeks to reassess the traditional association between actress and ‘prostitute’, and the moral ambiguity of women playing male roles. Portraiture became an important vehicle for the expression of concerns about female sexuality, social status, decorum, gender and celebrity. The authors also chart the commercialisation of the spectacle of the actress, as well as the connections between the eighteenth-century ‘star system’ and modern celebrity culture.

The First Actresses
Nell Gwyn to Sarah Siddons

Gill Perry with Joseph Roach and Shearer West

Mid-Georgian Portraits 1760–1790

275 x 248mm, 460 pages
Over 600 illustrations
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Fiction/Short Stories

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Imagined Lives
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197 x 130mm, 96 pages
45 illustrations
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£7.99 (paperback)

Art History/Art/Reference

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The First Actresses
Nell Gwyn to Sarah Siddons

285 x 205mm, 160 pages
120 illustrations
ISBN 978 1 85514 411 8
£30 (hardback)

Art History/Art/Reference
Exhibitions

BP Portrait Award 2013
20 June – 15 September

Laura Knight Portraits
11 July – 13 October

Elizabeth I & Her People
10 October – 5 January 2014

Taylor Wessing Photographic Portrait Prize 2013
14 November – 9 February 2014

David Bailey
6 February – 26 May 2014

A Richer Dust: The Great War in Portraits
27 February – 14 June 2014

Exhibition titles and dates are correct upon publication of this catalogue and are subject to change.
All publications sold to support the National Portrait Gallery, London