

NATIONAL
PORTRAIT
GALLERY

FACE TO FACE

Gallery News

Issue no. 4

Spring 2003



FROM THE DIRECTOR

The spring of 2003 brings some exciting events, from the opening of new exhibitions and displays to the re-launch of the Gallery's displays at Bodelwyddan in North Wales at the end of April and the opening of the re-furbished Regency galleries in May.

Since starting in November I have been spending time getting acquainted with the full range of the Gallery's work. I have also begun to meet Patrons and Members and to be able to see the vital difference that your support makes, from backing exhibitions like *The Cult of Lord Byron* to helping with acquisitions.

In January we unveiled the new double portrait of Sir George and Lady Christie by David Hockney, part of a striking new series of portraits in watercolour. In February and March we open two contrasting photographic portrait exhibitions: the definitive exhibition of the great Victorian Julia Margaret Cameron and the work of two outstanding photographers from Mali, Seydou Keita and Malick Sidibé. The beginning of May includes *Lichfield: The Early Years*, a display celebrating the 40th anniversary of the start of Patrick Lichfield's life as a photographer.

Much of the spring will be given over to longer term planning, thinking about the future of the National Portrait Gallery. As new ideas emerge I will be keen to share them with all of our supporters and to listen to your own suggestions.

Sandy Nairne
Sandy Nairne
Director

MY FAVOURITE PORTRAIT



It is impossible to choose a favourite portrait from the great richness of the National Portrait Gallery, but the portrait I never go to the Gallery without visiting is that of *Elizabeth I* by an unknown artist, painted about 1600 and usually known as the coronation portrait. It is not the only portrait of the Queen in the gallery, but for me it is the most remarkable. Here, robed in royal splendour, is the Protestant icon, as gorgeous as the images of the Virgin Mary in the dissolved monasteries and imbued with the same mystic authority. The impulse to kneel must have been irresistible, bent knees and bowed head, implying more than the customary homage to royalty. Here, symbolically clothed as England's hope, the red crimped hair uncut, a symbol of the virginity she used as a political weapon, she is wearing the mantle of the cloth of gold, the kirtle which she wore at her coronation on 15th January 1559, and she holds the orb and sceptre, symbols of her authority. These symbols of majesty were designed to be held by a man, not a vulnerable woman, but she possesses them entirely. The eyes are enigmatic, the irises slightly up-turned and with little light, yet they compel the viewer with intelligence and determination. A visitor who knew nothing of England's history would yet surely surmise that here was a remarkable woman destined to be an equally remarkable queen.

P.D. James

P.D. James is one of Britain's most celebrated detective-story writers. Following a career as an administrator in the National Health Service and the Home Office, P.D. James turned her hand to writing fiction, enjoying great success with novels such as Shroud for a Nightingale (1971), The Black Tower (1975), Death of an Expert Witness (1977), Innocent Blood (1980) and A Taste for Death (1986), many of which have been adapted for television. In 1991 she was raised to the peerage as Baroness James of Holland Park.



© Nicola Kurtz, 2002

Text © P. D. James

DAVID HOCKNEY FIVE DOUBLE PORTRAITS

Until 29 June 2003 | Room 40



George and Mary Christie
David Hockney, 2002.
Watercolour on paper
(4 sheets), 1220 x 915 mm.

The Gallery's commissioned portrait of Glyndebourne opera impresario Sir George Christie and his wife Mary is the centrepiece of a display of recent watercolour double portraits. This acquisition is a significant addition to the Gallery's collection of works by one of Britain's most celebrated contemporary artists.

Sir George Christie was Chairman of Glyndebourne Productions for over forty years. He inherited the position in 1956 from his father, John, who founded the Glyndebourne Opera Festival in 1934. During George Christie's Chairmanship Glyndebourne's style of opera production diversified and the repertoire was expanded. In 1994 Christie realised his dream of building a new opera house, designed by Michael Hopkins and Partners.

David Hockney rarely undertakes portrait commissions. However, this proposal intrigued him; his friendship with the Christies dates back to the seventies when he designed John Cox's Glyndebourne productions of *The Rake's Progress* and *The Magic Flute*.

Hockney gave a great deal of thought to finding a contemporary approach to painting a double portrait from life. Last spring he started to explore watercolours, inspired by the exhibition of Thomas Girtin's work at Tate Britain. Excited by the immediacy of the medium he found that it lent itself to producing portraits quickly and directly from life. Hockney began a series of double portraits of friends, invited to his London studio. The Christies sat for their portrait in the autumn, dressed in their Glyndebourne eveningwear at the artist's request. Like the other portraits on display, Hockney painted them on a large-scale on four watercolour tablets in an intensive one day sitting.

Sarah Howgate Contemporary Curator

© 2003 David Hockney

YOU LOOK BEAUTIFUL LIKE THAT

THE PORTRAIT PHOTOGRAPHS OF SEYDOU KEÏTA AND MALICK SIDIBÉ

5 March – 8 June 2003 | Porter Gallery

During the decades before and after Mali's independence from France in 1960, Seydou Keïta and Malick Sidibé operated highly regarded commercial studios in the capital city of Bamako. They were among the most interesting and active photographers in the city, catering to a burgeoning middle class and making tens of thousands of portraits for members of their communities. To their clients, sitting for a portrait and then displaying it at home or sending it to family and friends was a potent means of self-definition at a time of considerable social change. The names and professions of many of the sitters have been lost, but their identities, aspirations, and fantasies are communicated through their portraits. "Africans love photography," Sidibé told me, "It is the very emblem of the self."

Commercial portrait photography first came to Mali in the 1930s. Although each of the photographers had a unique vision, their work can be seen as representative of the development of studio portraiture in mid-twentieth-century West Africa and the ways in which African photographers both maintained and expanded earlier traditions. In contrast to the photographs produced by Western observers, the portraits of Keïta and Sidibé are the result of African photographers controlling the camera to create images of African subjects for an African audience. Keïta, working before independence, adapted the formulas of portrait photography, making unique images that reflect a combination of self-consciousness and pride of presentation in the subjects. In the 1960s and 1970s, as portrait conventions became more flexible, Sidibé developed his own expressive style for a new generation of clients, who took a more active part in constructing the images they wanted to convey.

This relaxing of portrait conventions – both formal elements and the traditional roles of photographer and sitter – resulted in part from a stronger focus on individuality that accompanied modernization and migration from rural to urban areas. Young people who moved to the city escaped the constraints of social and familial obligations. Keïta's subjects constructed a role for themselves that conformed to societal norms. Later, as reflected in the work of Sidibé, subjects refused to define themselves through their role in the community. Women in their bathing suits and young men in jeans and sunglasses convey this rebellion.

You Look Beautiful Like That demonstrates the rootedness of these photographs in the history and society of Mali while acknowledging the necessarily different form and context in which they are viewed on the walls of a museum. Presented as large exhibition prints, the portraits of Keïta and Sidibé are graphically stunning and psychologically engaging. Decorative

textiles and vivid, clashing patterns; elaborate adornment; a mixture of traditional and Western dress; and prominently displayed consumer goods appear in symmetrical compositions featuring constructed poses and high contrast. It is important to understand, however, that, in their original context, Keïta's and Sidibé's photographs were commissioned and printed at an intimate scale for a private audience.

It is also important to remember that, although they felt their work was beautiful, Keïta and Sidibé did not consider themselves artists at the time they were making portraits. As Sidibé told me, "We don't just pick up a camera for the pure pleasure of it, you know – by and large, our work stems from an economic need." As commercial photographers, their role was to please their customers by making them look good. In Bambara, the language widely spoken in Mali, there is an expression *i ka nyè tan*, which means "you look beautiful like that." Keïta and Sidibé's portraits flatter the sitters, presenting them in the best possible light.

Researching the history of these remarkable photographs and traveling to Bamako to spend time with both Keïta and Sidibé has been an incredibly enriching experience for me both professionally and personally. When the exhibition was on view at the Fogg Art Museum, we invited Sidibé to spend a week in Cambridge, and seeing the joy he got from speaking to visitors in the gallery and taking portraits at the inauguration of a new photography studio was a real thrill. Although Keïta was no longer travelling, I know he would have also enjoyed seeing *You Look Beautiful Like That*. When I talked with him in Bamako, he told me that when he first saw the modern enlargements of his portraits, the people in them looked so alive, and he knew then that his work was really good. For me, one of the most gratifying aspects of the exhibition is that most visitors come expecting photographs of Africans more along the lines of the National Geographic model, and are surprised to realize that in the 1960s Africans were wearing bellbottoms and miniskirts and listening to *The Beatles* and *James Brown*.

Keïta passed away in November 2001, but Sidibé's studio continues to be an important neighbourhood meeting place.

Michelle Lamunière Curatorial Associate, Harvard University

A Paperback catalogue to accompany the exhibition is available at the Gallery Bookshop priced £16.95. Patrons and Members receive a 10% discount.

Images courtesy of the Contemporary African Art Collection, The Pigozzi Collection, Geneva



Portrait de Mlle Kante Sira (Portrait of Miss Kante Sira) by Malick Sidibé, 1965



Untitled by Seydou Keïta, 1956

© Malick Sidibé

© Seydou Keïta

JULIA MARGARET CAMERON

19TH CENTURY PHOTOGRAPHER OF GENIUS

6 February – 26 May 2003 | Wolfson Gallery

Sponsored by Reuters

Julia Margaret Cameron (1815–79) is one of the most important figures in the history of photography. Given a camera in 1863 at the age of 48 by her daughter and son-in-law, she embraced photography with a passion bordering on obsession and, in little more than a decade, produced hundreds of searching portraits of the most eminent figures of the Victorian age and equally enigmatic portraits of her servants and friends. Her remarkable photographs are recognised today as being decades ahead of their time.

This is the first major exhibition to draw on the finest of Cameron's prints, from museums and private collections throughout the UK and the United States. It will bring together 120 of her most important images in a unique exhibition that has been organised by the National Portrait Gallery in collaboration with the National Museum of Photography, Film & Television, Bradford. The exhibition also tours to the J. Paul Getty Museum, Los Angeles.



The Parting of Sir Lancelot and Queen Guinevere (from Idylls of the King)
by Julia Margaret Cameron, 1874, The Royal Photographic Society

Cameron's portraits of the great figures of Victorian art, literature and science have become the definitive representations of them today. Living on the Isle of Wight (where Queen Victoria had a summer house, Osborne House), Cameron converted her greenhouse and coal shed into a studio and darkroom, where she photographed Alfred, Lord Tennyson and G.F. Watts, who lived locally, as well as such visitors as Robert Browning, Charles Darwin and Sir Henry Taylor. Friends, family, servants, and even passers-by, were conscripted as models for her portraits and fancy-dress tableaux.

Highlights of the exhibition include portraits of those mentioned above, as well as others – such as Thomas Carlyle (one of the National Portrait Gallery's first Trustees), Sir John Herschel (the scientist who coined the word 'photography') and the Pre-Raphaelite artist William Holman Hunt. Also on show are

Cameron's stunning portraits of Victorian beauties – Julia Jackson (Virginia Woolf's mother), Alice Liddell (Lewis Carroll's muse), Marie Spartali and the 16-year-old Ellen Terry (later the greatest actress of her generation). There are elaborate costume-pieces of 'Madonnas, May Queens and Virgins', as well as children with 'solemn eyes and fair waving locks'. Among the contextual material are personal albums presented by the photographer to her friends and family.

Cameron's images were strongly influenced by the Pre-Raphaelite painters – Millais, Rossetti, Holman Hunt and Watts – and nowhere more so than in her costume pieces illustrating religious, literary, poetic and mythological themes, for example her Arthurian photographs taken to illustrate Tennyson's *Idylls of the King* (1874).

Cameron's photographs have been called 'the world's first close-ups'. They are notable for the intimacy and psychological intensity achieved by the use of extreme close-up, suppression of detail, soft focus and dramatic lighting. Photography was young when she began her career and her success helped increase its status as a legitimate art form.

As a woman amateur, Cameron found it hard to find professional recognition in the many photographic and artistic societies that existed at the time. Although she was elected a member of the Photographic Society in London within a year of receiving her first camera, their journal – along with the rest of the photographic press – was quick to criticise her deliberately unsharp pictures: 'As one of the special charms of photography consists in the completeness, detail and finish, we can scarcely commend works in which the aim appears to have been to avoid these qualities'. But – more importantly to Cameron – the art world consistently supported her work more than that of any of her contemporaries.

Julia Margaret Cameron was born in Calcutta in 1815. After being educated in Europe she returned to India and, in 1838, married Charles Hay Cameron, a prominent figure in the English administration of India. On Charles's retirement in 1848, they moved to Kensington in London, where Julia moved in artistic circles, before establishing their home on the Isle of Wight. In 1875, at the peak of her fame as a photographer, the Camerons went to live in Sri Lanka (then called Ceylon), where Charles owned a number of coffee plantations. She took relatively few photographs there in the four years before she died – virtually all are shown together in this exhibition for the first time ever. Her work was largely forgotten, until first P.H. Emerson, then Alfred Stieglitz and Roger Fry, re-discovered it in the early 20th century.

Colin Ford *curator of the exhibition*

Colin Ford was the Keeper of Film and Photography at the National Portrait Gallery, before becoming founding Head of the National Museum of Photography, Film & Television in Bradford. Recently retired as Director of the National Museums & Galleries of Wales, he is now a freelance curator, writer and lecturer. Colin's illustrated biography of Julia Margaret Cameron is being published by the National Portrait Gallery to accompany this exhibition, coinciding with the publication by the J. Paul Getty Museum of the complete catalogue raisonné of Cameron's work by Julian Cox and Colin Ford with contributions by Philippa Wright and Joanne Lukitsh.

The illustrated biography by Colin Ford, is available from Gallery shops. Hardback catalogue £35 and Paperback £25. Patrons and Members receive a 10% discount.

BRITISH BLONDES

3 March – 6 July 2003 | Bookshop Gallery

Sponsored by Schwarzkopf LIVE Color

Blondeness in hair has never been a mere colour. Throughout history it has become rich in its own language of symbolism, a blazing signal in code that has attracted attention, and inspired envy, desire and sometimes awe in its beholders.

Its story begins in Ancient Greece where Aphrodite, the goddess of love and fertility, had golden blonde hair of such legendary sexual potency that she inspired ambitious imitations among the dark haired courtesans of Greece and set the tone for a certain type of blonde who has stirred the fantasies of men and fed the aspirations of women ever since. In Medieval Europe, men were intoxicated with the sexual allure and supposed supernatural powers of blonde hair. In Renaissance Italy, it was a sign of wealth and superiority. In Victorian England, it became an expression in poetry and paintings of the notorious and unquenchable Victorian fascination with the consuming twin passions of money and sex.

By the end of the nineteenth century, blonde hair had become the mark of a superior race and a succession of sociologists, anthropologists and straightforward eccentrics were promoting the idea that the blond and blue-eyed were the kings of the world. In 1898, Havelock Ellis, a sexologist by profession, began a two year survey of the hair colour of the men and women represented in the National Portrait Gallery. After two years of wandering the galleries with a step ladder and magnifying glass, he produced an 'index of pigmentation' in which he ranked the eminent persons into sixteen groups in descending order of blondeness.

By the 1930s in Germany, the blond Nazi stormtrooper had become a terrible symbol of the fallen concept of Aryan superiority. Blondness was projected as the epitome of male beauty even as, paradoxically, it became associated with some of the most grotesque racially motivated barbarism ever perpetrated.

With the emergence of Marilyn Monroe as the first big post war Hollywood superstar, the symbolism of blonde hair returned once again to that of the sexual invitation. Thousands of imitators emerged in her wake, using their manes of long blonde hair as signals of their desire to appeal.

It has only been in the last decades of the 20th century, with the rise of the feminist movement, that blonde hair

has become a signal of the assertion, independence and power of women. We see blonde hair and absorb its messages every day. It is sexy and often worn as a trophy. In every popular forum of our age – in film, television, fashion, pop music and politics – many of the most powerful players are blonde.

The photographs in the exhibition, *British Blondes*, give us a few examples of the intriguing cultural significance of blonde hair from the 1930s to the present day. Unity Mitford with her swastika brooch represents the powerful imagery of the blonde Aryan. Diana Dors is a fabulous example of the blonde mammary woman of the 1950s and 1960s. And Margaret Thatcher and Princess Diana are both women who mutated gradually from mousy brunettes into lustrous blondes as their respective powers grew. Each one of the blondes in the exhibition is marked out by the coolly bewitching, mesmeric powers of her hair.

Joanna Pitman *photography critic, The Times*



Diana Dors by Cornel Lucas, 1954

© Cornel Lucas

AMERICANS

AT GREAT ORMOND STREET HOSPITAL

Supported by JPMorgan



On 28 November, 2002, Lucy Ribeiro, Access Officer at the National Portrait Gallery, Pim Baxter, Head of PR and Development and Nicola Sandy (JPMorgan), brought images from the *Americans* exhibition to children at Great Ormond Street Hospital.

This was part of an eight week outreach project created by the National Portrait Gallery's Access Officer, freelance artists, actors and photographers.

A great day was enjoyed by all with the children dressing up as their favourite American icons. Working with photographer Elizabeth Doak, the children also had the opportunity to take photographs of each other and create their photo frames.

Due to the success of the *Americans* project the Gallery's new outreach programme is being offered to other hospital schools in London.

BEHIND THE SCENES: BODELWYDDAN CASTLE

As you enter the grounds of Bodelwyddan Castle, it is clear that this is a most special place. The Castle itself is stunning, standing within over 200 acres of historic parkland, but it is what lies within that cannot fail to impress. North Wales can boast, in Bodelwyddan Castle, a treasure house of important national collections, a museum of significance and standing that in various ways acts as a window on the National Portrait Gallery.

Although the earliest records of a house on this site date to the 15th Century, the Castle's present appearance is of a typical 19th century castellated house, based upon the designs of Welch and Hansom, and possibly John Gibson. In 1982, Clwyd County Council purchased Bodelwyddan Castle and estate with the intention of establishing a regional museum. A successful partnership arrangement with the National Portrait Gallery was established and in 1988 the museum opened to popular acclaim, and the award of *Museum of the Year* in 1989. The core of the Victorian house, known as the Williams Hall, has been restored and refurbished using designs from catalogues of the mid-late 19th century, and these form a decorative context for the museum objects, which are drawn from the 19th century collections of the National Portrait Gallery, the Victoria & Albert Museum, and the Royal Academy of Arts.

In 1994 Clwyd County Council agreed a partnership arrangement with Rank Holidays and Hotels Developments Ltd, and a holiday hotel has been integrated sympathetically into part of the site. At the same time Bodelwyddan Castle Trust was formed to maintain and develop the management of the public facilities. The unique arrangement of public and private sector co-operation and partnership has given further impetus to the site as a whole, mixing as it does, a year round blend of day and staying visitors. Today, Denbighshire County Council provides financial support to Bodelwyddan Castle Trust with the remit to promote life-long learning in the region as well as acting as a major tourist attraction.

In this role, the valuable partnership with the National Portrait Gallery ensures that access to national treasures is maintained. The Trust now looks forward to furthering the close co-operation with the National Portrait Gallery to provide the highest standards of public service and education. The refurbishment of the first floor galleries will ensure that the Castle will continue to be a jewel in the North Wales crown.

Kevin Mason *Director Bodelwyddan Castle Trust*

Bodelwyddan Castle is near St Asaph in Denbighshire, North Wales, approximately 40 minutes from Chester.

Details of opening:

Until 20 April 2003:

10.30am until 4.00pm. Closed on Mondays and Fridays.

From 20 April 2003:

10.30am until 5.00pm, seven days a week.

For admission details telephone: 01745 584 0608

NEW DISPLAYS AND TEMPORARY EXHIBITION SPACES FOR BODELWYDDAN CASTLE

Opening at the end of April, the current improvement scheme will transform the experience of visiting Bodelwyddan Castle. It consists of two main elements occupying the first floor of the Williams Hall. Three areas will contain innovative interactive displays aimed at enhancing visitors' enjoyment and understanding of portraiture. The remainder of the floor is being converted to provide high quality temporary exhibition spaces that can be

accessed separately from the rest of the Castle through a new entrance and shop. Further spaces are being adapted to provide facilities for education groups.

The ground floor furnished rooms at Bodelwyddan have proved a popular and successful attraction since the Castle opened in 1988. But it had long been felt that the existing permanent displays on the first floor lacked the same design standards and that they failed to engage visitors. The experience of the past fifteen years also suggested that there was little on offer for families, children and those visitors who did not

have a fairly sophisticated knowledge of art and history. There were also relatively few repeat visits to the Castle, suggesting that it was under-used by local people.

The three new areas of interactive displays aim to convey a greater understanding of portraiture in ways that are lively and

entertaining but also informative and of a high educational value. 'The Artist's Studio' comprises a series of *mises en scènes* based upon five self-portraits in the collection while 'A Sense of Occasion' entails interactive exploration of three group portraits. A third space is devoted to Victorian portrait photography and will include a computer interactive based on the studio practice of the early *carte de visite* photographer, Camille Silvy. Here visitors will be able to pose for their photograph and create a 'virtual' *carte de visite* of themselves using backdrops and props drawn from Silvy's portraits that they can then email to themselves, their friends or their school. This room will also include the Gallery's *Woodward Portrait Explorer*, allowing visitors to Bodelwyddan to access tens of thousands of portraits in the Gallery's collection.

Bodelwyddan has had a programme of temporary exhibitions since it opened. But the existing spaces are inadequate and can only be reached by paying the full entrance fee for the Castle. The new temporary exhibition spaces will, like the scheme as a whole, have full disabled access and can be made free or separately ticketed. Attracting a lively series of exhibitions, they will be a real asset to both the Castle and the region. The inaugural exhibition, entitled 'The National Portrait Gallery Collects', showcases recent acquisitions and will include the Lewis Carroll 'Alice' photographs and a selection of cutting edge portraits from the Gallery's Contemporary Collection.

The opening of the new displays at Bodelwyddan completes a three-year programme of planning by the Gallery, Bodelwyddan Castle Trust and the appointed designers, *muf art/architecture*. The project has been funded by a special grant from the Department for Culture, Media and Sport and by the Heritage Lottery Fund.

Peter Funnell *19th Century Curator*



Bodelwyddan Castle



William Powell Frith, self-portrait, 1867, to be explored in The Artist's Studio area of the new displays.

GREAT BRITONS AFTERTHOUGHTS

When the BBC TWO 'Great Britons' production team approached the Gallery for permission to film and reproduce our copyright images, the Publications department saw an opportunity for a more active collaboration. "Great Britons" said Robert Carr Archer, Head of Publications and Retail, "are us."

Robert realised that we should be contributing to the debate; the vigour and interest of historical discussion depends on the quality of evidence introduced and the skill of its presentation. In this particular argument the Gallery was able to act as an expert witness, providing a degree of high-quality illustration and informed analysis to the passionate, subjective 'Great Britons' debate.

And what a debate it was! How can you compare Newton with Diana? Go on, have a go! People found themselves discussing the parameters of historical significance as fluently as any academic. For BBC TWO controller Jane Root and Mark Harrison the executive producer of the series, the debate was the core of it, the evidence of the viewing public's consuming interest in history, and the confirmation of television's power to stimulate and satisfy that hunger; indeed, to set the terms of the debate. Simon Schama has analysed how effectively television can present all aspects of traditional historical evidence, but also through skilful use of music and image, evoke a more affective engagement, without losing the thread of systematic, cognitive interpretation. The 'Great Britons' programmes were interesting in this context because they were, deliberately, more subjectively argued: no authoritative 'talking heads', the usual way of asserting the reliability of evidence, but only the presenter's direct advocacy, supported by the film-makers' seductive armoury. To repeat a key word, it was all highly engaging, and that was the point.

Through that engagement we confirm some things about how we see ourselves. The top ten, an epitome of the top one hundred, embodies key aspects of our national identity, and demonstrate how such a concept is both various, and variable over time. Elizabeth I, Churchill and Nelson represent the courage and statesmanship that built and defended the nation, securing freedom of thought and political diversity. Their achievements

created and preserved a culture in which original thinkers could, without too much fear of interference from spiritual or secular authorities, explain the laws governing the Universe and Mankind, Newton and Darwin. Likewise, entrepreneurial energy could flourish, applying scientific discoveries for industrial and commercial development, Brunel. Our negotiable political culture interacting with a relatively flexible social system, has allowed the regular occurrence of radical protest. Oliver Cromwell, John Lennon and Diana, Princess of



Winston Churchill was voted the GREATEST BRITON.

Wales are unlikely colleagues; but all represent strands of protest against perceived aberrant behaviour in an enduring sovereign authority. Lennon and Diana also embody a shift in our evaluation of emotional complexity, the acceptance that our stiff upper lips of imperial fortitude may henceforth be allowed to quiver.

Who's left? Shakespeare. He'd marked our card by 1616.

They say this town is full of cozenage;
As, nimble jugglers that deceive the eye,
Dark-working sorcerers that change the mind,
Soul-killing witches that deform the body,
Disguised cheaters, prating mountebanks,
And many such like liberties of sin...'

(Act 1, Scene II, *The Comedy of Errors*.)

John Cooper *Author of Great Britons*

A catalogue to accompany the series is available in the Gallery Bookshop at the special price of £13.99 (rrp £15.99).



WOODWARD portrait explorer UPDATE

Exploring portraits using IT in the Regency Galleries

The Regency Galleries, among the most impressive spaces in the National Portrait Gallery, are currently being refurbished by the architect Piers Gough of CZWG. As part of the new hang and interpretation, for the first time the Gallery will be integrating interactive touchscreen technology within the galleries themselves.

In Room 17 a monitor placed next to George Hayter's portrait of the trial of Queen Caroline will be dedicated to that portrait. For it we will use the strengths of computer technology to assist the public with their understanding of the historical background to this complex group portrait.

It will help identify precisely 'who is who' in the portrait, and by using Hayter's preparatory sketches explain how compositional devices assist the reading of the portrait.

In Room 20 the Gallery is providing visitor access, through a modified version of the *Woodward Portrait Explorer*, to all the Regency period portraits catalogued and digitised to date. There will be three workstations with flat-screen monitors positioned on a hexagonal-shaped desk designed by CZWG. Special features include an in-focus on Richard Cosway's jewel-like miniature of George IV with its unique gold locket, pictured top left. Additionally searching by name, type of portrait, sets of portraits or group of like-minded individuals will be Regency specific and, therefore, increase our understanding of this period and its portraiture. The Gallery's eight volumes of Gillray caricatures have also been recently comprehensively catalogued and digitised and these will be presented as virtual sets of portraits, and as such 'seen' by the public for the first time.

Dr. Lucy Peltz, the 18th and early 19th century curator is spear-heading the project, and much of the research is being undertaken by Ruth Kenny, the curatorial assistant. Kate Jaram and Emma Cavalier are respectively cataloguing and working on the digital files from the Gillray album. Our software developers are *Cognitive Applications* of Brighton. The Regency Galleries will re-open to the public on Tuesday 20 May.

David Saywell *Head of Information Technology*

SPECIAL OFFERS FOR NATIONAL PORTRAIT GALLERY SUPPORTERS



© Julian Opie

Blur (Graham Coxon, Alex James, Damon Albarn, Dave Rowntree) by Julian Opie. Blur is part of the National Portrait Gallery's collection thanks to the NACF.

SPRING OFFER

NATIONAL ART COLLECTIONS FUND CELEBRATES ITS CENTENARY

Membership to the Art Fund costs from £23 per year but we are offering National Portrait Gallery supporters a special 20% discount during 2003, our centenary year. Enjoy the following:

DISCOUNTS on blockbuster exhibitions

Art Fund membership is your passport to great discounts on all the blockbuster exhibitions throughout the year. Save money at top venues including the Royal Academy, Tate, the National Galleries of Scotland and the V&A.

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FREE admission to 200 galleries, museums and historic houses

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To request a free copy of our *Members' Guide*, listing over 200 venues free to Art Fund members, call us on 0870 848 2003.

FREE Review

Once a year you will receive the annual *Review*, our beautifully illustrated catalogue describing all the works that your subscriptions have helped to buy.

As well as providing all these benefits, your subscription will be used to help UK galleries and museums, including the National Portrait Gallery, buy works of art of every kind, from Bronze Age treasures to contemporary paintings. The Art Fund is the UK's leading art charity and receives no government or lottery funding, relying on subscriptions and donations from our 85,000 members and other supporters. Since 1903, we have helped hundreds of museums and galleries all over the UK acquire around half a million works of art.

To join the Art Fund please call Membership Services: 0870 848 2003, quoting reference NPG.



**Artfund100
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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: *Call, I Follow, I Follow* (detail) by Julia Margaret Cameron, c.1867 Victoria and Albert Museum © V&A Picture Library

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