

The Michael Marks Charitable Trust Supplement

Acquisitions at the National Portrait Gallery, London, 2009–17

THE COLLECTION OF the National Portrait Gallery, London, provides a fascinating insight into and commentary on British art, history and culture. Under the Museums and Galleries Act 1992, the Gallery maintains a collection of portraits of the most significant people in British history, from the early Tudor period to the present – from Katharine Parr to Martin Parr. In practice, this means that works are acquired according to the identity of the sitter and on the basis that the person represented should have made – or be making – a substantial contribution to British history and culture.

Within these essential criteria, the Gallery places great importance on ensuring that its portraits reflect social and cultural diversity and represent a broad range of activities and achievements. The collection also embraces important works of art, portraits by the best hands of every era or works that extend the appreciation of and research into portraiture in all media. The collection ranges across paintings and drawings to sculpture, photography, film, video and other media – perhaps none more challenging, at least in terms of collections' care, than Tim Noble's and Sue Webster's taxidermy silhouette of Isabella Blow (2002).

The development, understanding and display of the collection are central to our mission and many star items have been acquired in the period covered by this supplement. Since 2010 the Gallery has filled critical gaps in our national

holdings. Most notably, this year, we fulfilled an ambition held for more than 150 years, to acquire a portrait of the Duke of Wellington that does justice to such a national hero. Painted for the Duke's friend and admirer Lady Jersey, Thomas Lawrence's last portrait of Wellington is a powerful, yet strikingly intimate, portrait of one of the most iconic and influential men in British history.

We have benefited from the work of the Arts Council, most recently in the allocation of the Lucian Freud archive under the Acceptance in Lieu scheme. The allocation includes an unfinished self-portrait (c.1985) and forty-seven sketchbooks, plus other drawings, watercolours and letters; the last-mentioned are currently the subject of a cataloguing project based in the Gallery's Heinz Archive and Library that will significantly extend the understanding of one of Britain's greatest painters.

The Gallery has one of the most important collections of photographs in the United Kingdom, and this has recently been enhanced by the addition of an exceptionally rare and important album from the 1860s of works by the pioneering Victorian photographer Oscar Rejlander. The album, which was saved from export with the support of the Art Fund, will form a central focus of the Gallery's forthcoming exhibition *Victorian Giants: The Birth of Art Photography* (1st March–20th May 2018). Other major works to enter the collection are

I. *Elizabeth I and the three goddesses*, attributed to Isaac Oliver. c.1590.

Watercolour and bodycolour on vellum, 11.5 by 15.7 cm. (NPG 6947; purchased with support from Mark Weiss and the Portrait Fund, 2012).

This previously unknown and exceptionally fine miniature reinterprets the theme of Elizabeth and the three goddesses depicted in a painting by Hans Eworth in the Royal Collection. The subject is based on the Judgment of Paris, in which a golden apple is awarded by Paris to the fairest of the three goddesses, the outcome of which led to the Trojan War. Here, rather than repeat Paris's folly, Elizabeth retains the golden orb for herself, as she alone combines the goddesses' separate virtues.

The picture is not signed, but the highly accomplished technique and Continental influence – particularly in the Mannerist, twisted figure of Juno – suggest the hand of Isaac Oliver (c.1565–1617), who visited Italy in the 1590s. The work will appear in the Gallery's major exhibition *Hilliard and Oliver* in spring 2019.



Isaac Oliver's recently discovered miniature *Elizabeth I and the three goddesses* (c.1590), and the commemorative portrait of Amy Winehouse by Marlene Dumas (2011), executed in evocative blue tones, acquired with the help of the Art Fund.

The importance and interest of these acquisitions notwithstanding, the Gallery is not simply a place of historical portraits – it occupies an exciting position as a supporter of international and British contemporary artists working with portraiture. Two recent contemporary acquisitions are Jurgen Teller's photographic portrait of Vivienne Westwood (2009) and Chantal Joffe's *Self-portrait with Esme* (2008). Since the rules governing acquisitions were changed in 1969, Trustees have been able to accept portraits of living sitters and the Gallery has developed an active commissioning programme, working with artists involved in a wide range of media and techniques – in this supplement we have included a C-colour photograph by Thomas Struth of the Queen and Prince Philip and a gelatin silver print of Shami Chakrabarti by Gillian Wearing (2011), which was supported by J.P. Morgan through the Fund for New Commissions.

The crowning glory of recent years is the successful public campaign to raise £10 million for the entrancing self-portrait by Anthony van Dyck. This acquisition gave rise to a three-year national tour, supported by the Heritage Lottery Fund and the Art Fund, which saw the portrait as a focus of exhibitions at six venues around the United Kingdom from Margate to Edinburgh, as well as three dedicated Gallery displays. It also evoked responses at all the venues from contemporary artists, including Mark Wallinger and John Stezaker.

While each acquisition is subject to approval from the Gallery's Trustees, the collection is the result of the hard work and expertise of curators, conservators and collections staff. If we are sometimes the recipients of generous gifts and legacies, more often than not colleagues in Development work with curators to identify and secure funds. We could not be more grateful for the generosity of the Art Fund, the Heritage Lottery Fund, the National Heritage Memorial Fund and a number of other trusts, foundations and individuals.

The support and participation of our enthusiastic visitors is also vital to the Gallery's success. The portraits profiled in this supplement, along with thousands more, can be seen at the Gallery in London, at partner venues around the United Kingdom, on loan to various national and international exhibitions and at www.npg.org.uk. The portraits in focus here are just some of the Gallery's recent highlights and will be central to 'Inspiring People', the major refurbishment and redisplay which, by 2022, will reconfirm the National Portrait Gallery as the nation's family album.

NICHOLAS CULLINAN
Director, National Portrait Gallery



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II. *Oliver St John, 1st Baron St John of Bletso*, by Arnold Bronckorst. 1578. Panel, 47.8 by 39.5 cm. (NPG 6919; purchased 2011).

This painting of the courtier Oliver St John (c.1520–82) is the only signed portrait by Arnold Bronckorst (fl.1573–85). Originating from the Netherlands, Bronckorst travelled to Scotland in around 1580 with Nicholas Hilliard to prospect for gold. However, he was unable to gain permission to export any gold and was instead compelled to work for James VI of Scotland by the regent, James Douglas, fourth Earl of Morton. It was very unusual for Elizabethan artists to sign their works and this is a rare example of the Gallery acquiring a portrait where the primary interest lies in the importance of the portrait type and the artist rather than the sitter.

III. *Ralph Simons (Symons)*, by an unknown English artist. c.1595. Panel, transferred from original panel, 56.7 by 43 cm. (NPG 7021; acquired with support from Haworth Tompkins Architects, 2016).

Ralph Simons (fl.1580–1610) was a mason-architect who constructed and redesigned a number of colleges at the University of Cambridge in the late sixteenth and early seventeenth century. A small group of portraits of sitters associated with the university share similar formats and stylistic elements, suggesting that the artist may have had a long-standing relationship with the colleges.

The term 'architect' first appeared in English in 1563 but was not widely used until the seventeenth century. However, this portrait seems to have been intended to commemorate Simons as an architect at a relatively early date. A copy at Emmanuel College, Cambridge, records an inscription that was probably on the original frame of this painting which describes Simons as '*architecti sua aetate peritissimi*' ('the most skilful architect of his time').

IV. *Anne, Countess of Pembroke (Lady Anne Clifford)*, by William Larkin. c.1618. Panel, 57.5 by 43.5 cm. (NPG 6976; purchased with help from the Art Fund, the Portrait Fund, the American Friends of the National Portrait Gallery in memory of David Alexander, Richard Aylmer, Sir Harry Djanogly CBE, the Golden Bottle Trust, Terry and Maria Hughes, Lady Rose Monson, Sir Charles and Lady Nunneley, Sir David Scholey CBE and Lady Scholey, and two anonymous supporters, 2013).

One of the most accomplished portraitists of the Jacobean period, the English artist William Larkin (c.1580–1619) enjoyed patronage from the highest levels of court society. This portrait of Lady Anne Clifford (1590–1676) is one of two versions painted at Knole in Kent during the summer of 1618. The modelling of the face is refined and subtle, conveying a sense of individuality and personality rare in English portraiture at this time.

Clifford was a noblewoman, a writer and a significant patron of art and architecture. She became famous for fighting a long and difficult legal battle to save her rightful inheritance, against the wishes of both her husband and King James I. At her death she was probably the wealthiest noblewoman in England.

V. *Self-portrait*, by Sir Anthony van Dyck. c.1640. Canvas, 56 by 46 cm. (NPG 6987; purchased with support from the Heritage Lottery Fund, the Art Fund in honour of David Verey CBE, the Portrait Fund, The Monument Trust, the Garfield Weston Foundation, the Aldama Foundation, the Deborah Loeb Brice Foundation, Sir Harry Djanogly CBE, Mr and Mrs Michael Farmer, Matthew Freud, Catherine Green, Dr Bendor Grosvenor, Alexander Kahane, the Catherine Lewis Foundation, the Material World Foundation, The Sir Denis Mahon Charitable Trust, Cynthia Lovelace Sears, two major supporters who wish to remain anonymous, and many contributions from the public following a joint appeal by the National Portrait Gallery and the Art Fund, 2014).

Anthony van Dyck (1590–1641) was by far the most influential portrait painter to have worked in Britain during the seventeenth century. This magnificent self-portrait is one of only three known from his British period. It shows the artist fashionably dressed but apparently in the act of painting, the line of his right shoulder and sleeve suggesting his hand raised in the process of applying paint to a canvas just out of sight. The relatively broad handling of the costume contrasts with the refinement of the painting of the head, perhaps suggesting that the painting is unfinished and that we are watching him in the act of finishing it. For the present-day viewer, the direct gaze permits a sense of engagement with the artist, in spite of the passage of almost four hundred years.



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VI. *Anne of Denmark*, by John de Critz the Elder. c.1605–10. Canvas, 201.6 by 126.5 cm. (NPG 6918; purchased 2011).

This full-length portrait of Queen Anne (1574–1619), wife of James I, perfectly exemplifies the moment when British portraiture began to move away from the flat, decorative aesthetic dominant in Elizabethan painting. The new style included a more naturalistic depiction of flesh and space, while maintaining an emphasis on pattern and texture. A significant patron of the arts, Queen Anne created a court culture that looked outwards to the Continent for inspiration and John de Critz (c.1550–1642) was one of a number of painters of Flemish and Dutch origin to gain prominence in England during this period. In common with other successful and busy portraitists of the era, De Critz employed assistants, who probably worked on specific areas, such as carpets or draperies. The idea of the ‘autograph’ work had yet to acquire significance in England.

VII. *Thomas Hollis*, by Joseph Wilton. c.1762. Marble bust, height 66 cm. (NPG 6946; purchased with help from the National Heritage Memorial Fund, the Art Fund with a contribution from the Wolfson Foundation and the Portrait Fund, 2012).

The politically influential philosopher and free-thinker Thomas Hollis (1720–74) was a wealthy philanthropist and patron of the arts. He invested much of his fortune in supporting radical artists and in commissioning portraits and medals as propaganda to advance the cause of democracy and American independence. This portrait bust is by Joseph Wilton (1722–1833), one of the leading sculptors of the day. With the austere simplicity of the bare head and torso perfectly complementing the exceptional naturalism of the carving, it is a prime example of Wilton’s starkest neoclassical work. The political rhetoric of this aesthetic, with the motifs of the liberty cap and fasces decorating the socle, provide a particularly apt way of representing Hollis, as it evokes his classically influenced political agenda.

VIII. *The three witches from Macbeth* (Elizabeth Lamb, Viscountess Melbourne; Georgiana, Duchess of Devonshire; and Anne Seymour Damer), by Daniel Gardner. 1775. Gouache and chalk, 94 by 79 cm. (NPG 6903; Accepted in lieu of tax by H.M. Government and allocated to the Gallery, 2011).

Daniel Gardner (c.1750–1805) was a fashionable portraitist who invented a new and striking method of executing pastels mixed with body colour, of which this unusual group portrait is one of his most ambitious examples. It depicts three of the most notorious women of the late eighteenth century, intimate friends who shared a passion for Whig politics and the arts. Whereas Viscountess Melbourne (1751–1818) had been friends with Anne Seymour Damer (1749–1828) since the early 1770s, her friendship with Georgiana, Duchess of Devonshire (1757–1806) was fairly recent. This pastel, which Lady Melbourne is thought to have commissioned, may be related to her desire to publicise this new friendship. Gardner’s choice of the cauldron scene from *Macbeth* can also be related to their shared and shadowy political machinations as leading members of the Devonshire House circle.



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IX. *Chevalier d'Eon*, by Thomas Stewart, after Jean Laurent Mosnier. 1792. Canvas, 76.5 by 64 cm. (NPG 6937; purchased 2012).

The diplomat and transvestite Chevalier d'Eon (1728–1810) was one of the most colourful and celebrated characters in eighteenth-century Britain. Following time in London in the 1760s as a male diplomat, d'Eon returned to England in 1786–1810 as a woman. During this period d'Eon earned his living performing fencing demonstrations, and became a noted figure in high society and popular culture. Popular prints and satires show d'Eon performing fencing demonstrations in a black dress like the one seen here. Stewart's painting, a copy of the prime version by Jean-Laurent Mosnier, was probably commissioned by the Earl of Moira, a libertine and dandy with a taste for exotic subjects. In depicting the first successful openly transvestite figure in British history, this portrait has allowed us to better explore Britain's history as a cosmopolitan society.

X. *Arthur Wellesley, 1st Duke of Wellington*, by Thomas Lawrence. 1829. Canvas, 96.5 by 76.2 cm. (NPG 7032; purchased with support from the Art Fund, the G and K Boyes Charitable Trust, the National Heritage Memorial Fund, Deborah Loeb Brice Foundation, the Portrait Fund and many contributions from the public, 2017).

Thomas Lawrence (1769–1830) painted the Duke of Wellington (1769–1852) eight times in fifteen years, producing the portraits that have most defined Wellington's image. A number are grand military depictions celebrating Britain's victory over the French, yet the most successful are the three psychologically charged bust-length portraits that convey Wellington's power, leadership and resolve. This portrait shows him as Prime Minister. It was commissioned by the Countess of Jersey, the hostess of a political salon and one of Wellington's most ardent supporters. After Lawrence's death she refused his executor's offer to have the portrait finished by a studio assistant. This unfinished state increases the emphasis on the sitter's features while giving insight into Lawrence's working practices at the end of his life.

XI. *Soldier*, by Antoine Claudet. 1842–44. Quarter-plate daguerreotype, 10.7 by 8.2 cm. (NPG x199971; purchased 2017).

The daguerreotype was the first photographic process to be announced to the public in 1839. It was invented by the Frenchman Louis Daguerre, who taught Antoine Claudet (1797–1867), one of the first photographers to practice Daguerrean portraiture in England. In 1841 Claudet established a studio on the roof of the Adelaide Gallery, behind St Martin-in-the-Fields in London. This is where this unique portrait of an unknown man – who is probably a Colour Sergeant of the Coldstream Guards – was made. Claudet positioned the sitter in front of a painted background, one of the earliest known examples of a studio backdrop.



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XII. *The Rejlander album*, photographs by Oscar Rejlander. c.1854–66. Left: Virginia Julian (née Dalrymple), Lady Champneys (1850–1922). Albumen print, 20.5 by 14.9 cm. Right: Unknown young woman. Albumen print, 18.6 by 13.7 cm. (NPG P2011; purchased with help from the Art Fund, Michael Wilson and Stephen Barry, 2015).

Born in Stockholm, Oscar Rejlander (1813–75) moved to England in the 1840s and became known in the 1850s for his composite photographs – a pioneering technique in which two or more negatives were combined to create artificial compositions. He went on to become one of Britain's most accomplished photographic portraitists, creating emotionally charged pictures that capture subtle nuances of facial expression. The album consists of a selection of these expressive portraits, including numerous previously unknown studies. Subjects range from identifiable portraits to well-known narrative and genre scenes, providing invaluable insight into Rejlander's evolution as a photographer and the early development of the medium as an art form. Rejlander showed the album to Prince Albert and Pope Pius IX as an example of his virtuosity. The sale of the album generated extensive interest internationally and the NPG was fortunate to save it for the nation after it was export stopped.



XIV. *John William Waterhouse*, by William Logsdail. c.1887. Panel, 28 by 17 cm. (NPG 6920; purchased 2011; © Bridgeman Art Library).

Born in Lincoln, William Logsdail (1859–1944) studied painting in Antwerp, developing a *plein-air* style that he employed in his most successful works, large realistic London scenes that convey the energy and spectacle of the modern city. This portrait of his close friend and fellow artist John Waterhouse (1849–1917) is one of a series of studies Logsdail made for his painting *The Bank and Royal Exchange* (private collection; 1887), for which he asked friends and acquaintances from the Primrose Hill circle of artists to pose for him. It is the only known oil portrait of Waterhouse.



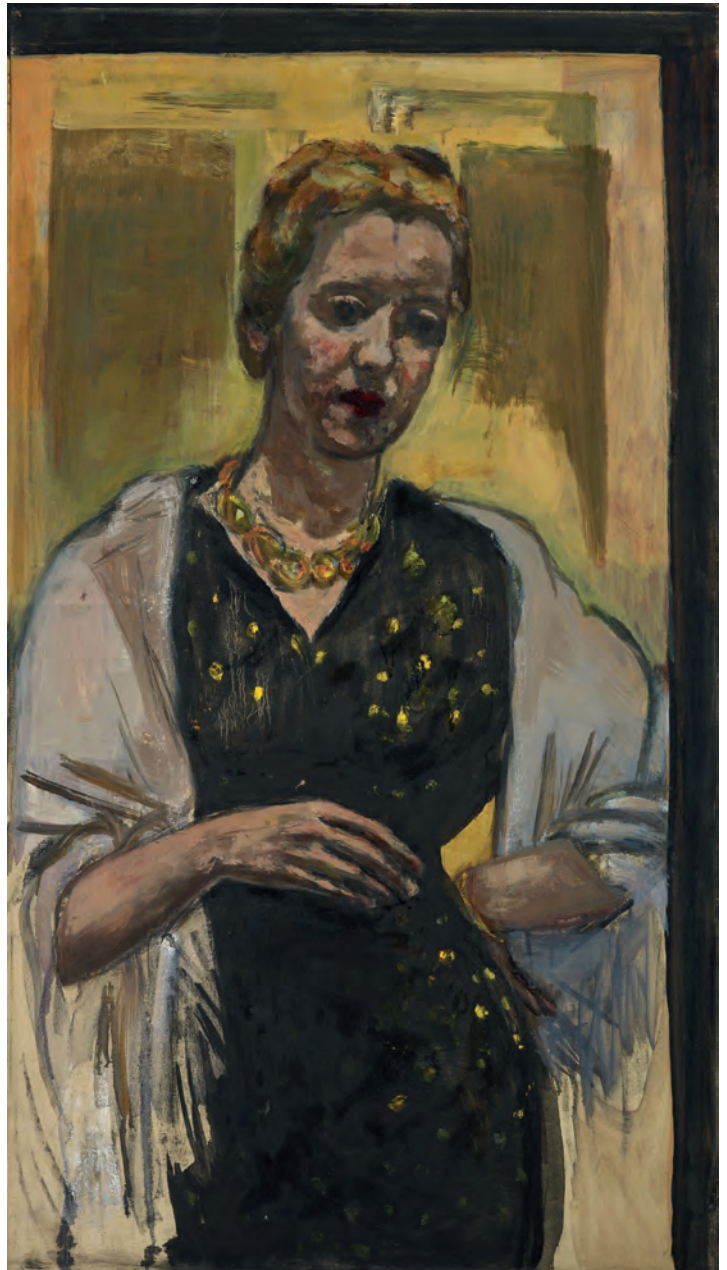
XIII. *Self-portrait*, by Lady Edna Clarke Hall. c.1899. Pencil, 35 by 30 cm. (NPG 6992; given by Michael Voggenauer and Margaret Voggenauer in memory of Lieutenant Colonel A.G. Speirs, 2015).

This early self-portrait of artist and poet Edna Clarke Hall (1879–1979) probably dates from the artist's time as a student at the Slade School of Fine Art, London, in the late 1890s where she was a contemporary of Gwen and Augustus John, Ambrose McEvoy and Albert Rutherston. This acquisition was an opportunity to strengthen the Gallery's representation of women artists in the period, in particular this generation of female students at the Slade. Augustus John remarked that his female contemporaries were 'a remarkably brilliant group of women students', while 'the male students cut a poor figure [. . .] But these advantages for the most part came to nought under the burdens of domesticity'. Clarke Hall exhibited at the New English Art Club from 1901 and held her first solo exhibition at the Chenil Galleries in 1914. She went on to exhibit at the Redfern Gallery from 1924 until 1941.



XV. *'The Agate' (Joseph Edward Southall and Anna Elizabeth Southall)*, by Joseph Edward Southall. 1911. Egg tempera on linen, 100.3 by 50.3 cm. (NPG 7020; purchased with help from the Art Fund and Sir Simon Robertson KT, 2016).

This painting is a key document for the study of the Arts and Crafts movement, reflecting the confidence and originality of its followers. Joseph Southall (1861–1944) abandoned training as an architect after attending evening art classes. A visit to Italy in early 1883 determined him to study the art of painting in egg tempera. Encouraged by Ruskin and others he became a leading revivalist in this medium, believing it to have moral as well as technical dimensions. In 1903 he married the craftswoman Anna Elizabeth (1859–1947), who, like Southall, was a Quaker and pacifist. The portrait probably shows the couple on the beach at Southwold, Suffolk, where they spent their honeymoon. Bessie is shown handing an agate, found on the beach, to her husband. Agate is used to burnish gold leaf and her gesture symbolises the couple's collaborative artistic relationship.



XVI. *Self-portrait*, by Marie-Louise von Motesiczky. 1959. Canvas, 105.6 by 59 cm. (NPG 7023; given by the Marie-Louise von Motesiczky Charitable Trust, 2016; © Marie-Louise von Motesiczky Charitable Trust, 2017).

Marie-Louise von Motesiczky (1906–96) was one of the leading Austrian painters of the twentieth century. Following the Anschluss in 1938 she left Vienna and lived briefly in Amsterdam before moving to London, where she held her first solo exhibition at the Beaux Arts Gallery in 1960. Her importance in British cultural life was confirmed by the exhibition of her work held at the Goethe-Institut in 1985, where this self-portrait was shown for the first time. At the National Portrait Gallery it joins a number of portraits by leading twentieth-century émigré artists, including Jankel Adler, Henryk Gotlib, Oskar Kokoschka and Hans Schwarz.



XVII



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XVII. *Elsa Schiaparelli*, by Man Ray (Emmanuel Radnitzky). c.1930. Gelatin silver print, 28.5 by 19 cm. (NPG P2019; purchased with support from Chuck Close in honour of Sandy Nairne, 2016; © Man Ray Trust/ADAGP, Paris and DACS, London 2017).

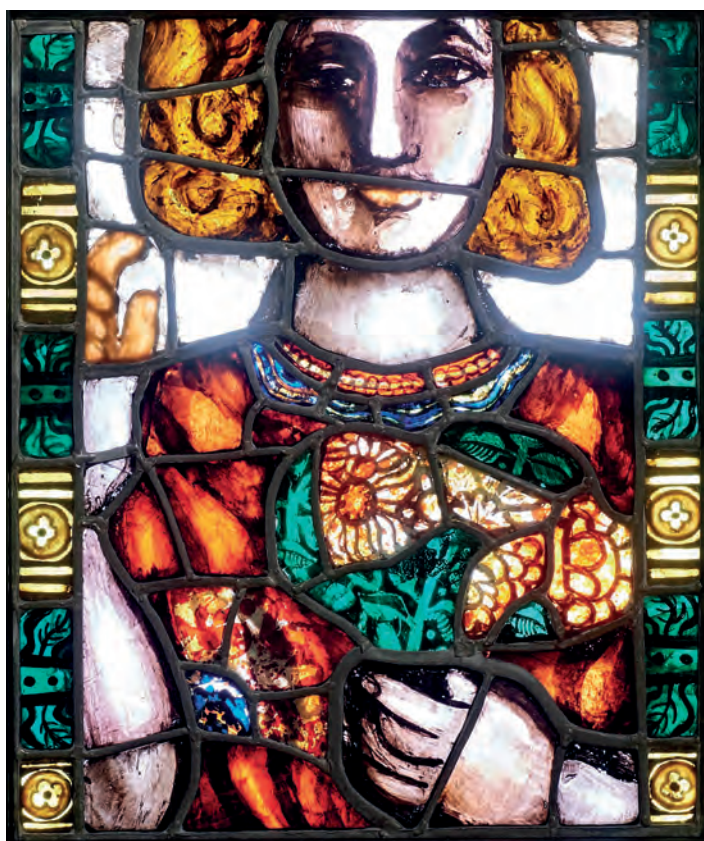
The avant-garde fashion designer Elsa Schiaparelli (1890–1973) was one of Man Ray's favourite models and collaborators. This portrait is likely to have been made in 1933, when she opened an influential boutique in London. During this period Man Ray (1890–1976) was arguably at the height of his Surrealist powers. To make the grid visible across the image, he exposed the picture multiple times under the enlarger, each time masking part of the image to vary the intensity of exposure. This vintage print, which was owned by Schiaparelli, represents a perfect match of sitter and photographer: both exponents of Surrealism and both concerned with the cross-over of art forms.

XVIII. *Peter Cochrane*, by Howard Hodgkin. 1962. Canvas, 61 by 46 cm. (NPG 6888; accepted in lieu of tax by H.M. Government and allocated to the Gallery, 2010).

An influential art dealer, Peter Cochrane (1913–2004) worked at Tooth & Sons' gallery in Mayfair in the 1950s and 1960s, introducing new European and American artists, such as Jean Dubuffet and Sam Francis, to the London art world. He also promoted a new generation of British artists, including Howard Hodgkin (1932–2017), whose first solo exhibition was held at Tooth & Sons in 1962. Hodgkin was primarily concerned with 'making art out of feelings'. This is evident in his portrait of Cochrane through the use of rich, expressive colour and bold patterning combined with observation. Hodgkin would continue to paint portraits but they soon moved towards complete abstraction. The Gallery's exhibition *Howard Hodgkin: Absent Friends* (23rd March–18th June 2017), where this work was exhibited, was its first devoted to abstract portraiture.

XIX. *Self-portrait*, by Pauline Boty. 1961. Stained glass, 50 by 43 cm. (NPG 7030; purchased 2017).

A key member of the British Pop art movement, Pauline Boty (1938–66) produced a vibrant body of work from a resolutely female perspective. She enjoyed fame as a painter, actress and advocate of women's independence, yet since her early death in 1966 her contribution has been overlooked. This rare self-portrait probably dates from 1958 when Boty was a student in the stained-glass department at the Royal College of Art, London. It incorporates creative techniques associated with the department during that period, including layering, acidifying of deep flashed layers, and an expressive use of glass painting. This is the first stained-glass portrait the Gallery has acquired, diversifying the portrait types within the collection.



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XX. *Anthony Blunt*, by Lord Snowdon. 1963. Gelatin silver print, 38.3 by 30.3 cm. (NPG P1943; given by Lord Snowdon, 2013; © Armstrong Jones).

In 2013 Lord Snowdon (1930–2017) donated a number of his portraits of Britain's key figures from the second half of the twentieth century, including David Bowie, Agatha Christie, Noel Coward and Barbara Hepworth. This photograph shows the art historian Anthony Blunt (1907–1983), who was recruited by the NKVD in 1937 to spy for the Russians. In 1939 Blunt joined MI5 and is believed to have passed over a thousand documents to the Soviet Union during the war. He is shown here viewing a slide of a painting by Picasso. Although Blunt's Soviet ties were discovered in 1963, they were not made public until 1979, when he was stripped of the knighthood he had been awarded in 1956.

XXI. *Self-portrait*, by Lucian Freud. c.1985. Canvas, 35.6 by 30.6 cm. (NPG 7019; accepted in lieu of tax by H.M. Government and allocated to the Gallery, 2016; © The Lucian Freud Archive / Bridgeman Images).

This unfinished self-portrait was acquired as part of Lucian Freud's extensive archive that was allocated to the Gallery under the Acceptance in Lieu scheme. A fascinating insight into his practice, the work provides a counterpoint to the artist's earlier *Self-portrait* (1963) in the Gallery's collection. Although self-portraiture was a consistent thread running through Freud's work from his teenage drawings until the very end of his life, it always presented him with a challenge. As he reflected in 1992: 'The way you paint yourself you've got to try and paint yourself as another person. Looking in the mirror is a strain in a way that looking at other people isn't at all'.

XXII. *Isabella Blow*, by Tim Noble and Sue Webster. 2002. Taxidermy, wood, fake moss, light projector and installation template, 155 by 50 by 50 cm. (NPG 6872; given by Tim Noble, Sue Webster and the estate of Isabella Blow, 2009).

As assistant features editor for British *Vogue* in the early 1990s, Isabella Blow (1958–2007) is credited with discovering and promoting the careers of important British designers, including Alexander McQueen and the photographer Juergen Teller. Blow commissioned this sculpture for the touring exhibition *When Philip met Isabella* organised by the Design Museum, London, in 2002. The show explored Blow's status as a fashion icon and as a muse for the milliner Philip Treacy. Noble and Webster are best known for their silhouette sculptures which turn discarded waste, scrap metal and taxidermy into highly realised self-portraits. In this sculpture, a simple spotlight transforms an apparently amorphous heap of stuffed animals, including birds, a rat and a snake, into a vivid silhouette of the sitter's head. Fascinated by what they saw as Blow's gothic, medieval quality, the artists chose to depict her head as though on a stake.



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XXIII. *'Death mask', Self-Portrait*, by Tracey Emin. 2002. Bronze, 59.7 by 49.5 cm. (NPG 7034; purchased with support of the Art Fund, White Cube and the Artist, 2017; © Tracey Emin).

Death mask marks an important turning point for Tracey Emin as it was the first sculptural work that she made in bronze, a medium now central to her practice. The work reflects the essence of Emin's art, which is one of self-disclosure. The artist has commented that in *Death mask* she offers herself in perpetuity as an enclosed specimen or museum display. This portrait resonates with works in the Gallery's collection, which includes several life masks and death masks, including those of the poets William Blake and William Wordsworth. The sculpture is currently displayed in dialogue with works across eras in the Gallery's display *Life, Death and Memory* (to 4th February 2018).



XXIV. *Shami Chakrabarti*, by Gillian Wearing. 2011. Gelatin silver print, 92.9 by 80 cm. (NPG 6923; commission made possible by J.P. Morgan through the Fund for New Commissions, 2011).

This portrait was commissioned when Shami Chakrabarti (b.1969) was the Director of Liberty, the human rights and civil liberties advocacy group. The work of Turner Prize-winning artist Gillian Wearing was the subject of the Gallery's exhibition *Gillian Wearing and Claude Cahun: Behind the Mask, Another Mask* (9th March–29th May 2017). Taken with a large-format camera, the photograph shows the sitter holding a silicone mask of herself hanging from a ribbon. The premise of this commission was prompted by Chakrabarti, who commented to Wearing that her public persona is mask-like, often interpreted as 'grim' and 'worthy'. The portrayal is particularly potent for a public figure whose work often raises issues relating to privacy and identity.



XXV. *Anna Wintour*, by Alex Katz. 2009. Oil on linen, 152.4 by 213.4 cm. (NPG 6908; purchased with help from the Art Fund, 2010; © Alex Katz, DACS, London/VAGA, New York 2017).

Alex Katz (b.1927), one of America's most respected and influential artists, emerged onto the New York art scene during the heyday of Abstract Expressionism and before the birth of Pop art. Best known as a painter of people, the artist epitomises the New York cool of the Beat generation and his subjects are those at the centre of his personal life and the wider cultural landscape. This commission is the only time Anna Wintour (b.1949) – the now legendary editor-in-chief of American *Vogue* – has sat for a painting. It offered the Gallery a rare opportunity to acquire a major painting of an influential figure in Britain's cultural life by one of the most important international artists working in the portrait tradition.

XXVI. *Queen Elizabeth II and Prince Philip, Duke of Edinburgh*, by Thomas Struth. 2011. Colour coupler print, 163.3 by 206.2 cm. (NPG P1665; commissioned 2011; © Thomas Struth, 2011).

The celebrated German photographer Thomas Struth (b.1954) was commissioned by the Gallery to mark Queen Elizabeth II's Diamond Jubilee in 2012 with this portrait of the Queen (b.1926) with Prince Philip, Duke of Edinburgh (b.1921). The couple were posed in the Green Drawing Room at Windsor Castle shortly before Prince Philip's ninetieth birthday, during what was the sixty-fourth year of their marriage. The photograph is a sensitive portrayal of the royal couple away from their official and ceremonial roles, but the splendid setting bespeaks their status.



XXVII. *Amy-Blue*, by Marlene Dumas. 2011. Canvas, 40 by 30 cm. (NPG 6948; purchased with help from the Art Fund, 2012).

Intended as a 'devotional' work, *Amy-Blue* was one of two portraits of Amy Winehouse (1983–2011) unveiled in 2011 at an exhibition by Marlene Dumas (b.1953) at Frith Street Gallery, London, entitled *Forsaken*. The artist described these portraits as being 'about the loss of love and beliefs that we have forsaken [...] about tragic lives and falls from grace [...] about portraits betraying states of mind'. Her painting of Winehouse crops and simplifies the singer's features, creating an icon that is at the same time a likeness. Dumas's handling of paint carries considerable emotive power as detail bleeds into and out of her work, directing and dispersing the gaze of the viewer. The rich, translucent blues of this portrait speak of Winehouse's musical influences as much as the melancholic details of her life.



XXVIII. *Self-portrait with Esme*, by Chantal Joffe. 2008. Canvas, 305 by 153 cm. (NPG 7013; given by Victoria Miro, 2015; © Chantal Joffe; courtesy Victoria Miro Gallery).

Chantal Joffe (b.1969), one of Britain's foremost contemporary artists, has an international reputation. She is particularly celebrated for her self-portraits in which her daughter Esme often features. Many are investigations of motherhood and serve as a means of self-exploration focusing not only on the artist's ageing body but also her own childhood and commemorating the present through the depiction of her daughter. Her figure paintings, such as this, are generally painted quickly in just a few sittings, and although the style is expansive and gestural, every mark, which may appear to be casual, is carefully considered. This work was first displayed at the Gallery as part of the special display *Friendship Portraits: Chantal Joffe and Ishbel Myerscough* in 2015.



XXIX. *Vivienne Westwood*, by Juergen Teller. 2009. C-type colour print, 50.8 by 60.9 cm. (NPG P1981; purchased 2014).

In the 1970s, the fashion designer Vivienne Westwood (b.1941) co-founded the boutique Let it Rock, later renamed SEX, on London's King's Road, which would define British Punk. German-born photographer Juergen Teller (b.1964) is unusual in managing to navigate both the art world and commercial photography. He knows Westwood well, having shot her fashion campaigns since 2007.

This portrait acknowledges the work of Boucher and other Rococo artists from a period that has influenced much of Westwood's couture. Juergen says of this potentially provocative nude portrait, taken when Westwood was sixty-eight years old: 'There should be nothing shocking about it apart from that she looks so beautiful and that she's so comfortable and open with herself [. . .] I think people should be like that'. It was acquired alongside another portrait of Westwood by Teller that was commissioned by the Gallery in 2014.



XXX. *Edward Enninful*, by Simon Frederick. 2016. Pigment print, 38 by 26 cm. (NPG P2042; given by Simon Frederick with support from AOL, 2017).

This portrait of Edward Enninful (b.1972) is one of a group taken by artist and director Simon Frederick as he was making the BBC documentary 'Black is the New Black' (2016). Over forty sitters were chosen from a range of backgrounds and represent Black Britons at the height of their achievements in a variety of fields, from art to astronomy. Edward Enninful was appointed editor-in-chief of British *Vogue* in 2017.