



**RP**

2024









# Annual Exhibition 2024

**mall  
galleries**



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**Royal Society of Portrait Painters**

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# President's foreword

Welcome to the 2024 Annual Exhibition of The Royal Society of Portrait Painters.

The artist Piet Mondrian maintained that Art would disappear as life gained more equilibrium. Having previewed the Royal Society of Portrait Painters 2024 exhibition I can assure you that Art has not disappeared. Whether that indicates that life hasn't yet gained 'equilibrium' I can't say, but I will just put my head above the parapet to aver that we live in interesting times. For Mondrian, Art was an ideal place, a substitute for deficiencies in life. Perhaps he had a point. In this exhibition you will see work of distinction and, possibly by coincidence but I think not, you will also see a celebration of difference. But then, this is a quality show. Mondrian never pretended that we could mend life with Art, and I can't subscribe to such a pretence either, but if we encourage and manifest the best of our practice, I think we can glimpse some intriguing possibilities. This annual gathering together of all that is excellent in the Art of portrait painting is, as ever, an astonishing show and I warmly welcome you in.

As you may be aware the show has two constituent elements; paintings by members and paintings submitted through the call for entries. The members of the Society are showing around 100 paintings. There are over 125 paintings in the exhibition selected from an open submission of more than 3,500 entries. Huge congratulations to those artists whose works have made it through to the final hang. The task of selection was difficult and there are many pictures of real merit which didn't make it onto the walls. It remains important to the Society that the show is selected by those

members who are practising artists. This is one of the reasons why we feel this show really is a painters' show.

Having spent long hours reviewing the entries, several of the selectors commented on the extent to which the public is ceding to the personal. This may be a trend, or it might be an anomaly. There do seem, however, to be fewer institutional pictures in the show than one might have seen ten years ago and many more portraits which one could describe as intimate. The notion of the painted portrait is changing. It still has some of the lustre one associates with La Belle Époque but it has also acquired a rawness, a reality and something of the present which is the antithesis of grandeur and pomp. Traditions evolve and therein lies the continuing appeal of this exhibition and this Society.

In 2023 the Society launched The RP Critical Writing Prize. This is an award designed to encourage debate and serious comment about contemporary portrait painting. We were very encouraged by the response. There is clearly a lively conversation going on and the Society is delighted to amplify that conversation.

The winner of this inaugural prize is Daniel Newsham for his essay 'The State and the Art', a lively and provoking examination of the recent history of political portraiture.

Daniel's essay together with essays by the other finalists, Victoria Baena and Anna Godfrey, can be found on the RP's website. The essays are also published in the March and May issues of 'The Jackdaw' and on the following pages.

I would like to thank Professor Alexander Marr, Laura Gascoigne, Dr Alison Smith, Chief Curator at the National Portrait Gallery and David Lee at The Jackdaw for their encouragement and continuing involvement in this initiative.

Entries for the 2024 RP Critical Writing Prize close on 30th June.

We heeded one of the exhortations in Daniel's essay; 'portraits – like their subjects – must get out and face the public' and made a request for the loan of Saied Dai's portrait of The Right Honourable Theresa May MP. We are very grateful to the Parliamentary Art Collection for this loan.

On May 16th I will be hosting a discussion with Laura Freeman, chief art critic at The Times, Saied Dai RP, Daniel Newsham, winner of the RP Critical Writing Prize, and Patrick Kidd, diary editor for The Times. The topic for discussion will be the 'The Political Portrait'.

Before thanking our various benefactors and collaborators I would like to mention June Mendoza, the most senior member of this Society. June will be 100 years old in June and she's still painting. She was interviewed by Roy Plumley on Desert Island Discs in 1979 and at the time had just painted Prince Charles. If you have had a distinguished role in entertainment or in public life during the last fifty years the chances are you've sat for June Mendoza. She is a star amongst portrait painters and the star is still shining. Many congratulations, June.

On behalf of the Society, I would like to thank William Lock, Christopher Ondaatje, Neil Davidson of Raw Umber Studios, the de Laszlo Foundation, Smallwood Architects and the membership of the RP itself for so generously sponsoring our prizes.

Similarly, I wish to express the Society's gratitude to the prize judges this year; Andrew Graham-Dixon, Sarah Moulden (NPG) and Saied Dai RP. Thanks too to William Feaver for so kindly agreeing to open this annual show.

Simon Davis and Toby Wiggins step down from council this year. The generosity of the members who involve themselves voluntarily in so many ways needs to be marked. The RP is a charity which relies on the engagement of the membership to manage its business and we are grateful to those like Simon and Toby who give their time freely and with such good grace.

We remember three deceased members in this year's exhibition: John Walton, Jeff Stultiens and Tom Coates.

John Walton served as Chair of the FBA from 1990 until 1997. For part of that time, he also served as CEO of the association. This was a difficult time for the FBA, and it is in no small part thanks to John that we are still able to hold our annual exhibition in these splendid galleries. As well as being a fine painter John was also a fount of knowledge about all the minutiae of the RP's organisation.

Jeff Stultiens was an uncompromising and exacting painter much respected by his peers. His painting *'Lifeboat Men of Fowey'*



epitomises his ambition and bravura. Unsurprisingly, it is one of the most popular paintings in the People's Portraits collection at Girton College, Cambridge. (The collection is open to the public, it's free and well worth a visit.)

Tom Coates was responsible for hanging this exhibition for many years. He was a painter of rare talent, a raconteur and a showman. He was a hugely popular figure and all his many friends and acquaintances speak of his humour and his generosity.

I must also thank everyone at The Mall for doing so much towards every aspect of mounting this fabulous exhibition. The Royal Society of Portrait Painters' Annual Exhibition literally wouldn't be possible without their hard work, their generosity, and their expertise.

Take your time when you're in the galleries. Your eye will be pleased, your mind engaged and I hope occasionally your heart will be touched.

Anthony Connolly  
**President**

# Prizes and Awards 2024

The RP Annual Exhibition offers prizes and awards worth over £40,000:

## **The William Lock Portrait Prize**

£20,000 for the most timeless portrait with a real feeling for paint and its aesthetic potential

## **The Ondaatje Prize for Portraiture**

£10,000 plus the Society's Gold Medal awarded for the most distinguished portrait in the Society's annual exhibition

## **The de Laszlo Foundation Award**

£3,000 for the most outstanding portrait by an artist aged 35 years or under, plus four Highly Commended awards of £500 each

## **The RP Prize for the Best Small Portrait**

A prize of £2,000 for the best small portrait in the exhibition, measuring not more than 38 x 30.5 cm (15 x 12 inches) unframed

## **The Raw Umber Studios Prize**

Raw Umber Studios believes that the most exciting contemporary portraiture lies at the intersection of technical excellence and creative expression. Their annual prize, inaugurated in 2023, encourages and rewards such work. Value £2,000.

## **The Smallwood Architects Prize for Contextual Portraiture**

£1,000 for a portrait in which architectural or interior features play an important part

## **Mr Heatherley Prize**

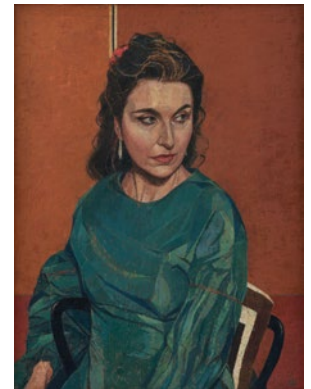
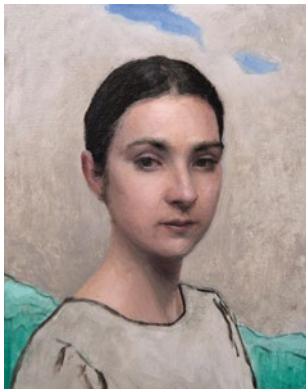
Every year the Society sponsors a £500 prize for the best portrait from the Diploma in Portraiture at Heatherley School of Fine Art. We do so in memory of the late John Walton RP, who himself donated the prize until his passing. Congratulations to this year's winner, Jose Ilidio Mundim Moura.



# Award Winners 2023



Top (left to right): **'Self Portrait in the Winter'** by Phoebe-Louise Stewart Carter (The de Laszlo Foundation Award); **'Paul's Emporium'** by Martyn Harris (The Smallwood Architects Prize); **'Warren Ellis'** by Simon Davis RP (Raw Umber Studios Prize).



Bottom (left to right): **'Study for Something Never Ends'** by Carles Belda (The RP Prize for the Best Small Portrait); **'Sunday Afternoon'** by Zac Lee (The RP Award); **'Winter's Work; Russell Woodham at rest while laying a hazel hedge in the Dorset Style'** by Toby Wiggins RP (The Ondaatje Prize for Portraiture); **'Charlotte'** by Saied Dai NEAC RP (The William Lock Portrait Prize).

# The State and the Art by David Newsham

Winner of the 2023 RP Critical Writing Prize

"When I do stare, see how the subject quakes."

King Lear Act IV Scene 6

This year marks the centenary of James Guthrie embarking upon the commission that would occupy much of his final decade, his austere and magisterial citation of the British Imperial leadership during the Great War, *'Statesmen of World War I'* (1924–30).

Guthrie's immense portrait draws one's gaze towards a wan, furrowed-browed Winston Churchill, bathed in neo-classical sunlight, one of three seated figures – alongside Asquith and Lloyd George – offering direct eye contact beneath Niké's own absent gaze. One might imagine him brooding over his disastrous gambit at Gallipoli, or the trauma of his time at the Front.

Meanwhile, our most recent political portrait of renown is comedian Joe Lycett's *'Fucking Hell'* (2023), a bust of fifty-sixth Prime Minister Liz Truss, offering-up a xanthic pseudo-eikon: an ironised miniature to carry around on one's mobile-phone in scornful remembrance, its eponymous legend blazoned in turquoise for maximum visual attack.

Whilst some may ascribe Lycett's portrait to Shrigleyesque giftshop-pranksterism or a social-media brand-management exercise, he nonetheless joins Cold War Steve (a viral Peter Kennard-lite) as a glib, satirical release valve for a disenfranchised populace. With state-commissioned ministerial portraits having all but disappeared, what then might these hyper-

Hogarthian squalls tell us about the future of British state portraiture, and just how the fucking hell did we get here?

It should be noted that Churchill was not always flattered by his painted likeness. If Guthrie captured him in the ascendancy, 1954 saw Graham Sutherland accept the unenviable task of realising Parliament's gift to Churchill on the occasion of his 80th birthday. Sutherland's mid-career shift into portraiture, via the louche Mediterraneanism of his portrait of Somerset Maugham, proved scant preparation for the subject at hand.

Cajoled into working in Churchill's own studio, Sutherland encountered a labile fellow artist at turns sabre-sharp and drowsing drunk, in recovery from stroke yet fending off his equally ailing successor – as conscious of his legacy as any before or since.

Nonetheless, Sutherland's portrait is masterful in capturing Churchill's aristocratic deportment, most especially in his treatment of the hands. Recalling Piero della Francesca's emergent, resurrected Christ grasping at his robes, Churchill's hands bear witness to a (states)man in hesitant transition.

Although conservative by the standards of his modernist contemporaries, Sutherland's restrained provisionalism – his subject dissolving from the ankles up in a crib from his frenemy Bacon, canvas showing through to preserve 'freshness and bite' – proved too much for Churchill. The painting was thrice denied. First by letter, then in public – Winston, head tossed-back,

recalling Daumier's sceptical patron from *'The Public at the Exhibition'*, scorning its modernity – and finally by fire, his private secretary discreetly immolating it in her brother's garden.

The challenge of immortalising an elder statesperson was surely as keenly felt by Bryan Organ when Harold Macmillan sat for him in 1980, six years prior to the latter's death. Indeed '80 marked something of a triumphant period for Organ, whose spare, withholding style also gave us perhaps the finest modern royal portrait in *'Prince Charles'* (1980) this same year.

The painter's habit of situating his subjects inside their own portraits was fit staging for Macmillan, who himself had weathered criticism for having been packaged and sold 'like washing powder' during Britain's first televised election two decades prior. And, indeed, with Organ's gridded, paint-by-numbers fidelity – the very antithesis of sfumato – what one sees is what one gets.

In Macmillan's case, this was vulnerability – a favoured ruse of the former PM. Having been brought low by Profumo and Vassall, Organ captures Supermac straining back into view like some rakish, unflappable Kilroy, primed for his forthcoming walk-on as Thatcher's advisor in the Falkland's conflict. Mac was 'ere, indeed.

Organ likewise brought his skills to bear on James Callaghan three years later and, again, realised the very essential nature of his sitter. In Callaghan's insouciant three-quarter profile we read, at turns, the 'chin-thrusting fluency', the roguish Robin

Hood and the humble union secretary.  
Portraiture sui generis.

Despite presiding over a period of unprecedented national creative energy, the combative mid-century governments of Wilson and Heath produced little portraiture of remark, either at the time or subsequently. Ruskin Spear took a number of passes at Harold Wilson, yet never quite unravelled the cynical brilliance of the Yorkshireman with his Gannex raincoat and pipe. His closest attempt, in 1974, featured that self-same pipe sparking gloriously to life, all white heat and whorls of smoke.

Ted Heath, quixotic to a fault, asked for little and received less. Based on a brief sitting in 1972, at the mid-point of Heath's leadership, Derek Hill's portrait is a dauby, incoherent melange seeming to flatter and disdain at once - a tremendous waste for a deeply complex man who could not, alone, articulate his complexities. One suspects the sitter would have preferred to have been out sailing.

The premiership of Heath's successor, Margaret Thatcher, was bookended by two powerfully instructive portraits. Ruskin Spear's *'True Blue'* (1974) captures Thatcher, soon to become the most objectified woman of her generation, in rhetorical full bore. Spear's blue-wash imago, whilst a good likeness, also offers - in its loose brushwork and tonal whiplash - a Delphic foreshadowing of political consensus unravelling, buffeted from within and without; a forewarning that the centre-right, to paraphrase Yeats, cannot hold.



*Statesmen of World War I* by Sir James Guthrie  
© National Portrait Gallery, London



# The State and the Art by David Newsham (cont...)

Eighteen years later, and barely out of office, Thatcher sat again for Henry Mee. The internecine squabbling well under way, Mee's blazing highlights capture Granny's froideur – cold as a Mr. Whippy tipped down the back – describing a war portrait in all but name: 'The Lady' plotting sorties from the back benches.

Thatcher's innate ability to exert control over her portraitist was a quality notably absent in her successor John Major. Likewise sitting at the end of his premiership, one suspects that Major (like Heath) submitted with gritted-teeth magnanimity as John Wonnacott dolly-zoomed him into the depths of the White Room – a miniature Norma atop his shoulder – seemingly more interested in capturing the chandelier or the doll's-house Constable.

Mere months later Major's successor, Tony Blair, would pack the adjoining Green Room with the grinning mazzards of Cool Britannia and, with this, signal the unrepentant celebritisation of British politics. For a record of Blair's early brio, one need only look to the hand-in-glove media appearances and dispatch box one-liners, whilst Nick Danziger's muscular Iraq War era photography gives one a feeling for Blair's 'American' period. Otherwise, there was little time for painting.

When Blair did sit for Philip Hale in 2007, we are led to believe that it was done in haste – no preparation required – although one look at the resultant painting confirms this as spin. Somebody directed this renaissance drama, all tenebrous corners and chiaroscuro furrows, whether Alastair Campbell – with his compulsory copies of

Machiavelli in every desk drawer – or Blair via his own 'brilliant, cynical sincerity', to quote Geoffrey Wheatcroft. In his dour mien we catch, inadvertently, the disquieting interiority of Gericault's 'Insane Woman' (1822-23) – a fellow patient of the artist at the Salpêtrière, Paris – and recall Max Weber's dictum on the toll that the exercise of state violence takes upon a leader.

From Blair to Brown to blue-yellow coalition, time marched onwards and the portraits dried up. Gordon refused to sit. David Cameron, following Blair's example, received a slick though unremarkable 'Yes, Prime Minister' from arch-stylist Jonathan Yeo. Truss we have discussed, whilst Boris Johnson and Rishi Sunak barely warrant mention having, thus far, only lent their likenesses to the donation-laundering sinecurism of private member's clubs and party fundraisers - the latter rendered truly startling in 15,000 crystals, like some forgotten funfair consolation prize.

Amongst them Theresa May stands alone in boasting a portrait of note: Saied Dai's grandiose confection whose neo-vorticist composition poses compelling questions about body, poise and dress – whilst also, somewhat curiously, appearing to disavow May's time as leader.

As our manifold and multi-mediated political coverage demonstrates, MPs have not lost their appetite for representation. So, what then to do about this paucity of painterly engagement?

Firstly, portraits – like their subjects – must get out and face the public. Freedom from the reliquaries of Westminster would permit a greater engagement with, and

understanding of, how art and power relates to a citizenry whilst allowing much-needed interactions with other portraiture – from Daphne Todd's 'Trevor Tasker, Cesspit Emptier' (2000) to Aodh O Ruanai in Richard Hamilton's 'The Citizen' (1981–83).

Secondly, leaving aside the deserved opprobrium towards the true villains – the bullies, liars, and crooks – our politicians must demonstrate the bravery of the sitter, trusting that the public will, in Lacanian terms, 'lay down [their] gaze...like one lays down [one's] weapons', towards a better mutual understanding.

Finally, portraiture and politics must engage frankly with the plurality of young global citizens, whether by encouraging conversations around social and climate justice, eschewing lucrative fossil fuel and sin stock sponsorships, or offering candid and respectful contextualisation of artworks.

For, crucially, rather than portrayals in paint it is those cataracts of orange cascading down public buildings, and those hands glued to gilt frames, that give us a greater insight into the concerns of the young. As they are trying desperately to warn us, there is far more than a single, unloved portrait at risk of being burned.

**Daniel Newsham** is an artist and writer who lives in the north of England.

## Among the members' images



Saied Dai RP NEAC

The Right Honourable Theresa May  
(On loan from the House of Commons)

130 x 80 cm (143 x 93 cm framed)

Oil on gesso panel

“In this portrait, the aim was to produce not just a convincing physical likeness, but also a psychological characterisation, both individual and yet archetypal - imbued with symbolism and atmosphere. A good painting needs to be a revelation and also paradoxically, an enigma. It should possess an indefinable quality - in short, a mystery.”

# “Eminently Contemporary” by Victoria Baena

Finalist, 2023 RP Critical Writing Prize

Since the 1856 founding of the National Portrait Gallery, its mission has been to “maintain a collection of portraits of the most eminent persons in British history.” But what is, or should be, the measure of eminence? For Philip Stanhope, who appealed to the House of Lords in March 1856 for a “gallery of original portraits,” the parameters were more or less clear. Such a site, he submitted, should feature prominent men already recognised “as warriors or as statesmen, or in arts, in literature or in science.”

The Earl Stanhope had already floated the proposal twice before. This time he came equipped with further backing, reading aloud letters from Thomas Carlyle which declared the portrait to be “superior in real instruction to half-a-dozen written biographies.” Carlyle’s own 1840 lecture series, “On Heroism, Hero-Worship and the Heroic in Society,” had already expounded a theory of history based on the admirable deeds and inimitable character of Great Men. For Carlyle – a biographer and historian himself – portraiture offered a means of personal edification as well as national enlightenment.

Recently reopened after a three-year renovation, the National Portrait Gallery continues to grapple with the legacy of its early founders and trustees. Today, the museum aspires to foreground a more inclusive understanding of British identity. Its redesign is meant to showcase a vaster array of those who have “made an impact on British history.” Yet “eminence” continues to be the yardstick for the display and acquisition of its collection.

In retaining that measure of distinction, while also seeking to elevate history’s more overlooked figures, the revamped NPG also rekindles a tension at the heart of modern portraiture – a tension between the singular and the collective, and between individual renown and generalizable type. Can the very logic of a national portrait gallery elude an idea of history as an ineluctable march of progress and glory, led by those proclaimed to be “great”?

Both a history of British portraiture and a history of Britain through portraiture, the NPG has tended to privilege the celebrity of the sitter over the aesthetic achievement of the artist. Even before it opened to the public in 1859, competing understandings of its national – and ideological – aims had already sparked debate. How important was the portrait’s “authenticity,” that is, historical likeness? (It was decided that portraits should date from the same era as their subjects: the founders scoffed at those “imaginary” portraits, painted many years after their sitters’ deaths, that flanked contemporary Scottish and French galleries.) But within a post-Byronic culture of celebrity – epitomised by the popular literary “portrait galleries” of Fraser’s Magazine – how would the Gallery avoid merely rewarding celebrity for celebrity’s sake? (A “10-year rule” forbidding the acquisition of any portrait until a decade after its sitter’s death sought to evade this tautological problem of eminence: the rule remained in place until 1969). The founders ultimately settled on a Horatian logic of education, instruction, as well as visual pleasure for its projected audience. To what extent, then, should moral virtue serve as

a criterion for inclusion? (Eventually it was agreed that certain “faults and errors,” when balanced against a potential subject’s “significant contribution” to British history, would not absolutely doom their chances.)

The redesigned NPG’s evolving understanding of “eminence” has genuinely transformed the look of its halls. Forty-eight percent of post-1900 galleries now feature women, compared to 35 percent in 2020. An 1869 portrait of Mary Seacole, rediscovered only in 2002, is now given pride of place on the second floor. Around the corner, a “wall of fame” presents dozens of cartes de visite which, thanks to the expansion of photography in the 1850s, circulated on a mass scale and helped to democratise access to the image. An “Everyday Portraits” section de-monumentalises European portraiture by displaying medallions, sketches, miniatures, and faces of revolutionary and anticolonial figures spray-painted onto industrially produced T-shirts.

The “History Makers” wall that occupies the ground floor, the first set of portraits that most visitors will see, swerves even further away from portraiture’s history as an elite form of aesthetic production, even as it also recalls the crowded, maximalist setup of eighteenth-century exhibitions. Subjects range from King Charles to the writer Jeanette Winterson, from Vogue editor Anna Wintour to filmmaker Steve McQueen. (They are a reminder, if we needed one, that “eminence” has no necessary politics.) Meanwhile, a tapestry along the opposite wall commemorates the “key workers, the unsung heroes of the COVID-19 pandemic.”



In the mid-nineteenth century, Stanhope and Carlyle were serenely confident about promoting a Victorian narrative of national progress and imperial grandeur. For the pre-1900 galleries, the NPG has now opted for recuperation and contextualisation in turn in order to tackle the internal contradictions of a nation and empire that grew rich off the oppression of its own working classes, as well as the enslavement and exploitation of colonial subjects abroad. Slaveowner Sir John Gladstone's distinguished portrait (c.1830), for instance, is the museum's main existing record of the Demerara Uprising of 1823, in which 10,000 people in current-day Guyana rose up against their oppressors. It is now paired with a 2021 pen-and-ink drawing by Errol Ross Brewster of one of the uprising's leaders, Jack, son of Quamina.

Amid its extensive rehang and thoughtful redesign, however, the National Portrait Gallery has largely retained its celebratory mode. In that sense the Gallery has not gone nearly as far in interrogating the very category of "eminence" as Lytton Strachey did over a century ago. Strachey's *Eminent Victorians* (1918), composed during a war that was testing British elites' capacity for self-mythologising, offered four lively, avowedly partial (and sometimes simply factually incorrect) portraits of Cardinal Manning, Florence Nightingale, Dr Thomas Arnold, and General Gordon. These "haphazard visions," as Strachey described them, abrogated any attempt at cohesion, much less an alternative national narrative. Rather, by means of gauzy irony and proto-modernist juxtaposition, Strachey would expose certain "fragments of the truth."

Traditionally, portraits were ranked beneath history painting in the hierarchy of genres precisely because they portrayed their subjects as individuals, not as instances of a general rule. Over the course of the

nineteenth century, the priority of Joshua Reynolds's "general effect" over, say, William Blake's "minute particulars" began to cede ground, as portraiture came to align with the legitimacy and dignity of the individual subject. Personhood, originality, depth of character: these aspects of the post-Romantic self are some of the most cherished affordances of the modern portrait.

The new NPG wants to emphasise "the story of those who may not have had their portrait made," in the words of director Nicholas Cullinan. Yet as its own collections reveal, Britain's official culture long ascribed personhood itself – with its incumbent property rights, voting privileges, not to mention autonomy and basic dignity – only to some.

In Karl Marx's Eighteenth Brumaire of Louis Bonaparte – the source of his famous statement that history repeats itself, first as tragedy, then farce – he reflected on the possibilities, and failures, of revolutionaries to resist and overcome these realities. Along the way, Marx put forward a historical materialist's understanding of the relation between the individual and the masses: "Men make their own history, but they do not make it just as they please." Ninety years later, CLR James echoed Marx in his own account of the Haitian Revolution, a biographical portrait of the revolutionary leader Toussaint Louverture in the context of the modern world's first successful slave revolt: "Great men make history, but only such history as it is possible for them to make." In both cases, individual eminence is only one piece of a dialectic between circumstance, leadership, and the resistance of those more often unremembered.

Unremembered by whom, we might ask? The new NPG includes several more daring attempts to reconsider the definition of

portraiture. A plaque hanging beneath a famous photographic portrait by Julia Margaret Cameron of the Jamaican Governor Edward Eyre asks, "But where are the Jamaican protesters?" Below, an interactive screen lends visitors the chance to experience a series of "portraits in sound." Songs and lyrics by Jamaican and other reggae artists, from Culture's "Innocent Blood" to Steel Pulse's "Born Fe Rebel," commemorate Paul Bogle and George William Gordon, leaders of the Morant Bay rebellion, as Eyre – who brutally suppressed the rebellion, with Carlyle's support – looks broodingly on. To paint someone's portrait can lead to a radical reversal of hierarchies or it can merely entrench them. At their best, the redesigned galleries of the NPG ask viewers to consider portraiture not as a static form but as an evolving, ongoing practice, one susceptible to change – and open to contestation. Portraits, in this sense, are not only icons of the great: they also take part in material histories of social struggle that extend beyond the canvas frame.

**Victoria Baena** is a Research Fellow in English and Modern Languages at Gonville & Caius College, University of Cambridge, specialising in comparative literatures and cultures of the long nineteenth century. Her research is published in *ELH: English Literary History*, *Diacritics*, *Victorian Literature & Culture*, and *Nineteenth-Century French Studies*, and she has also written for venues such as *The New York Review of Books*, *Boston Review*, *The Baffler*, and *Dissent*. She is currently at work on a book about the friendship in letters between Gustave Flaubert and the socialist-feminist writer Amélie Bosquet.



‘Commissioning a portrait is a deep and profound engagement with the process, the artist, and the subject being portrayed. It involves immersing oneself in art, emotions, and storytelling.’

Commissioning a portrait is a once in a lifetime experience and is tailored to each sitter and artist.

Sitters become an integral part in the creation of a work of art and get a glimpse into the hidden world of the artist and their unique processes. Every portrait artist works in a distinct way, so sitters will have their own, unrepeatable journey.

As a visual arts charity, the Royal Society of Portrait Painters is always focused on excellence, so our team exclusively works with artists selected by their peers for their outstanding quality of work. We are committed to preserving the tradition of portraiture while embracing innovation and contemporary artistic models and perspectives.

Our Commissions Consultant, Martina Merelli-Stevens, will work with you to find the

right artistic match for your commission and support you throughout the whole process.

If you would like to discuss a portrait idea or find out more about our commission service, please contact:

**Martina Merelli-Stevens**  
Fine Art Commissions Manager

[martina@mallgalleries.com](mailto:martina@mallgalleries.com)  
0207 968 0963

[www.therp.co.uk](http://www.therp.co.uk)

Mall Galleries, The Mall,  
St James's, London SW1Y



### Will by Frances Bell

‘When the idea of having my portrait done was first suggested I laughed —it seemed so self-aggrandizing. I mean, the kind of people I know with portraits all run major departments of the U.S. government. But on reflection, I came to see the experience as something to tick off the bucket list, and as a way of getting to know myself better. Besides, we live in a world of impermanence, such that no single image stands out as special. But a portrait really does.’



**The Taylor Family**  
by Antony Williams

When Damian first enquired about a family portrait, he was looking for an artist that could paint his wife and children. The portrait itself was a surprise birthday present for his wife, which required Antony to paint with a tight deadline in mind. Antony, Vice President of the Royal Society of Portrait Painters, was ready to meet Damian and discuss the commission in more detail. The result achieved is what we always appreciate hearing: 'We love our Portrait!'



**Adam Pearson**  
by Tim Benson

'This is my second painting of Adam. This piece is a slight departure for me as normally I concentrate on heads, but I wanted to include Adam's body and posture in this version. Adam has neurofibromatosis, a genetic condition that causes benign tumours to grow on his face. He is an actor, comedian and is involved in outreach work to prevent bullying associated with visible facial difference.'



**Professor Colin Riordan**  
by Hero Johnson

The portrait is of Professor Colin Riordan CBE, former President and Vice-Chancellor of Cardiff University. The painting includes elements that relate to some of his professional achievements during his time at Cardiff, as well as his personal interests, including cycling, veganism and his commitment to the LGBTQI+ community.

# The Maker of Ghosts by Anna Godfrey

Finalist, 2023 RP Critical Writing Prize

Kudzanai-Violet Hwami's art is fixated upon the pull of distance. Her first institutional show, held four years ago at Gasworks, London, was titled '(15,952 km) via Trans-Sahara Hwy N1' in reference to the route between Hwami's hometown in Zimbabwe – the country she was compelled to leave at nine years old amidst political turmoil – and London, where she has spent her adult life. She painted canvases populated by the people she met upon her return visit, as well as intimate, domestic imagery from old family photo albums. Though both Hwami's relationship to the subjects and the source material varied, each was processed through the artist's painterly matrix and reproduced as an obscured or partial portrait. The figures were disparate but united by fragmentation: likenesses complicated by uneven blocks of solid, bright colour or flickering with abstract shapes. The outcome was a body of paintings awash with memories simultaneously inaccurate and vivid. The artist's most recent show, 'A Making of Ghosts' (14 April – 20 May 2023) at Victoria Miro, London, moved away from geographical displacement but continued to explore the tethers and tricks of memory.

Hwami's painted portraits are ablaze with colour. 'A Making of Ghosts' contained a series of colourful figurative artworks often depicting the artist's family or friends, sometimes unidentified nude sitters. Black figures are set against a background of or cut through with solid streaks of cobalt blue or scarlet red, as in the striking *'Resting man on red earth'*

(2023) in which a monumental nude lies curled on his side amid swathes of jagged colour bands. These vivid canvases, in a mixture of oil and acrylic, were grouped in clusters alongside figurative works in other mediums, often mixed or collaged. This was most effective in the room-high, monochromatic photographic prints which sliced the viewer's eyeline, trailing on to the floor like giant, unravelled film strips (as in *'Burning woman'*, 2023) or dangling in perfect stillness two feet above the ground. Together, these groupings exaggerated the themes of fragmentation at play within the individual pieces, each artwork representing a shard within a larger fistful of splintered imagery.

The works felt dislocated, unmoored. Groupings were loosely tethered together in a way that foregrounded the artist's interest with the act and fallibility of image-making. This sense of slippage was most apparent in the collection of works that greeted visitors as they entered the ground floor gallery. Pasted onto a wall was a monumental black and white photograph of the back of a man's head. He seemed to be walking, just ahead of us, through a sparse field in bright, hot daylight, perhaps somewhere in the artist's native Zimbabwe. The collar of his shirt was dirty, the fabric of his cap tattered. The large photograph was flanked by two brightly coloured canvases, one much smaller than the other, on which were painted overlapping images of naked male figures (*'Stan 4'* and *'Murikishi'*, both 2023). As in the photographic portrait, we cannot see the two painted figures'

eyes. They appear to avert their gazes: one looking downwards, the other caught like a mistimed photo with eyes blinking shut. They do not notice we are looking at them or they do not care. Unlike in the photographic portrait, they are flagrantly naked. Chests bared and legs comfortably open, theirs is the casual sensuousness of men at ease with the eroticism of their bodies. Hookup profile pictures glitching with streaks of paint.

The relationship between the photograph and two small paintings felt intentionally evasive. Positioned as though in a trinity, the nude men were stationed like diminutive idols guarding the image of a central deity whose face we are unable to see – the playful, cherubic gatekeepers of an austere icon. Or they might have been read as the modern children of a rural ancestor, their identities recorded through thirst trap selfies both literally and metaphorically miles apart from the generations before them. Regardless of the interpretation, the relationship between the three works was constantly underpinned by a sense of distance. The elusiveness of the meaning became key to its message.

Toying with faint connections and memory's sleight of hand, Hwami's work curiously pursues its subjects as if following a glimpsed figure through an empty house. As viewers, we seek to find connections and to assemble a narrative. It is this desire which the artist anticipates and expertly exploits. The portraits each contain enough information for the viewer



to begin constructing a sense of place, of character or of atmosphere: dishevelled clothing, the sense of physical closeness to the man who walks but a step ahead of us, the paintings' eye-catching colours, the barely-there nudes. And yet there is not sufficient detail for a conclusive understanding of what we are seeing. Just as the compositions are motivated by memory's evasive character, so too do the finished works tantalise the viewer.

Not satisfied with depicting spectral figures and elusive scenes, it seems that Hwami also wants to lay bare the process of the images' making. The collage-like visuals of her spliced compositions demonstrate, through form rather than content, the act of assembling. The 'making' of the show's title points not just to memory as the maker of ghosts, but also to herself, the artist whose splintered canvases allow figures to take form. Instead of using her artwork as a fictional arena in which the complications of reality – that memory is always distorted, that our sense of self is inherently contradictory – are suspended, Kudzanai-Violet Hwami utilises these fallibilities to fashion incisive tools from which her striking portraits derive their impact.

**Anna Godfrey** is a project editor at the National Gallery, London, where she manages illustrated books from commission to publication. Since completing her History of Art MA at the Courtauld in 2015, she has worked variously as an editor, researcher and writer at museums, a publishing house

and an artist's studio. Anna is particularly interested in developing texts which forefront discussions of gender, race and sustainability in relation to both the history of art and contemporary culture.



**RP** Royal Society of  
Portrait Painters

## THE RP Critical Writing Prize 2024

### OPEN FOR SUBMISSIONS

The President and Members of the Royal Society of Portrait Painters are delighted to announce the launch of the second RP Critical Writing Prize.

Open to all, the prize is for new writing on any aspect of contemporary portrait painting.

Applicants are invited to send a proposal or pitch for a new text. Three of the applicants will be selected to realise the proposed text and awarded either the first prize of £500 or one of two 'special mention' prizes of £250. All three texts will be published in the RP Annual Exhibition Catalogue in May 2025.

**Deadline: 30 June 2024, Midnight**

**To apply, visit [therp.co.uk](https://therp.co.uk)**

# The People's Portraits Collection at Girton College

The People's Portraits reflects a cross-section of people's lives in the United Kingdom from the beginning of the 21<sup>st</sup> Century, and is rich in its diversity of subjects and styles.

All of the artists are members of the Royal Society of Portrait Painters, which makes it one of the UK's hidden jewels in the portraiture world.

In line with the College's interest in art and its emphasis on community, Girton very much welcomes visitors to view the exhibition.

The exhibition is open daily 9am – 5pm and admission is free. Families are welcome.

## People's Portraits

Girton College,  
Huntingdon Road  
Cambridge,  
CB3 0JG

Tel: 01223 338999

Email: [peoplesportraits@girton.cam.ac.uk](mailto:peoplesportraits@girton.cam.ac.uk)  
[www.girton.cam.ac.uk/peoplesportraits](http://www.girton.cam.ac.uk/peoplesportraits)



**GIRTON**  
**COLLEGE**  
CAMBRIDGE



'Vanitas' by Miriam Escofet RP

## **Artists' General Benevolent Institution**

Founded in 1814 by JMW Turner, the Artists' General Benevolent Institution provides help to professional artists and their dependants in times of difficulty.

Funds are always needed, and donations of any amount are gratefully received and acknowledged.

Please send your donation to:

### **The Secretary**

Artists' General Benevolent Institution  
15 Churton Street, Pimlico,  
London SW1V 2LY

Registered Charity No. 212667

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## **Royal Society of Portrait Painters**

You may consider making a bequest to the Royal Society of Portrait Painters, which specifically promotes contemporary portraiture and receives no public funding.

If you would like further information, please write to:

### **Anthony Connolly RP**

President

Royal Society of Portrait Painters  
17 Carlton House Terrace  
London SW1Y 5BD

Telephone 020 7930 6844

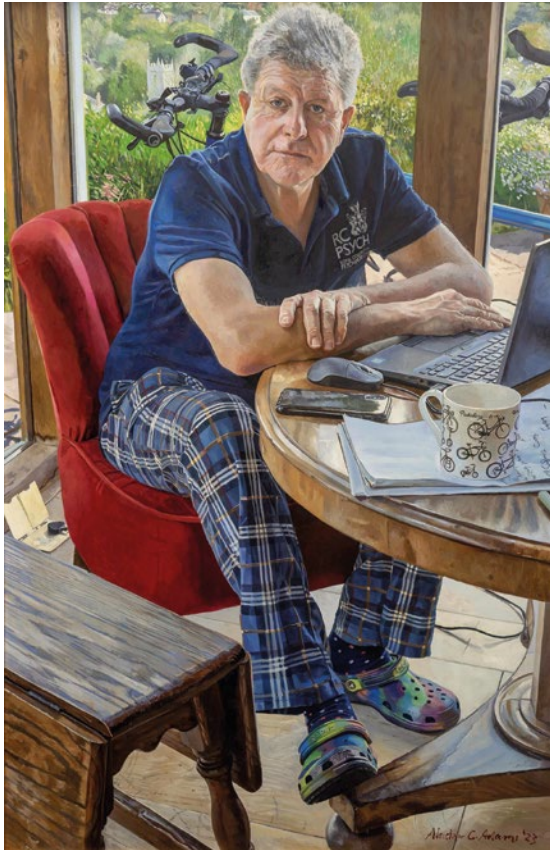
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# Annual Exhibition 2024

## Alastair Adams PPRP



Dr Adrian James, President of the  
Royal College of Psychiatrists

96 x 63 cm  
Oil on birch board

Quote from Adrian James: "The first time Alastair came to my house, we just chatted. I thought we were just saying hello and getting to know each other, but he was observing me, my posture, who I was, my demeanour, in the same way that you or I would do as a psychiatrist. So, I'd found somebody else who wasn't a psychiatrist, doing the sorts of things that psychiatrists do, which was interesting".



Peter Green, Headmaster, Rugby School

134 x 101 cm  
Oil on birch board

## Sir Alastair Cook CBE

122 x 81 cm

Oil on birch board

Former England captain Sir Alastair Cook is depicted wearing his England blazer at the base of a staircase made from cricket stumps at home on his farm in Bedfordshire. Cook is England's most-capped batter and leading run-scorer in Test matches. A popular player and media personality, affectionately known as "Chef", he continues to commentate on both TV and BBC Test Match Special after retiring from county cricket in 2023. The portrait was set between the open farm door and stairway. The result is maximum natural light and a strong sense of time, work and place. Commissioned by MCC Heritage & Collections committee, 2023.





## Frances Bell RP ROI ARSMA



### Hera

130 x 115 cm  
Oil on canvas

Hera is the implacable queen of the greek gods. I wanted to paint an imperious archetype as an experiment in expression. I don't often seek out the more unbending human traits when I am looking for empathy in a portrait, since most people are multi dimensional beings, but it was an enjoyable exercise to consider what aloof, unbending hauteur might look like. I have included some of her symbols to place her in her traditional sphere, but tried to keep her in the present too. I don't feel a binary choice of good or bad when I think of Hera, she is an ancient figure of traits that transcend time and exist everywhere there are humans. This universality of the greek gods appeals to me.





Lily and James

100 x 85 cm  
Oil on canvas

A wedding present to Lily and James.



Cressida, Helen and Frippy

110 x 100 cm  
Oil on canvas

Tim Benson RP NEAC FROI



Adam Pearson

152 x 122 cm  
Oil on canvas

## Paul Brason PPRP



The Fourth Generation of the Second Family -  
Richard Wylde FREng

91 x 71 cm  
Oil on canvas



Prof. Alison Smith, Department of Plant  
Sciences, University of Cambridge

76 x 64 cm  
Oil on canvas



## David Caldwell RP



My Neighbour Gundula (during Lockdown)

70 x 55 cm  
Oil on linen

This portrait of my next door neighbour was commenced during lockdown. Gundula, a German national of Latvian descent had lived in her flat in Highgate since the 70's. She raised two sons there with her late (English) husband John. The quinces in the background are a little nod to the fact that she used to bring me quinces from her allotment and I would paint them. Gundula recently left the flat, where she lived alone, and now lives in a care home.

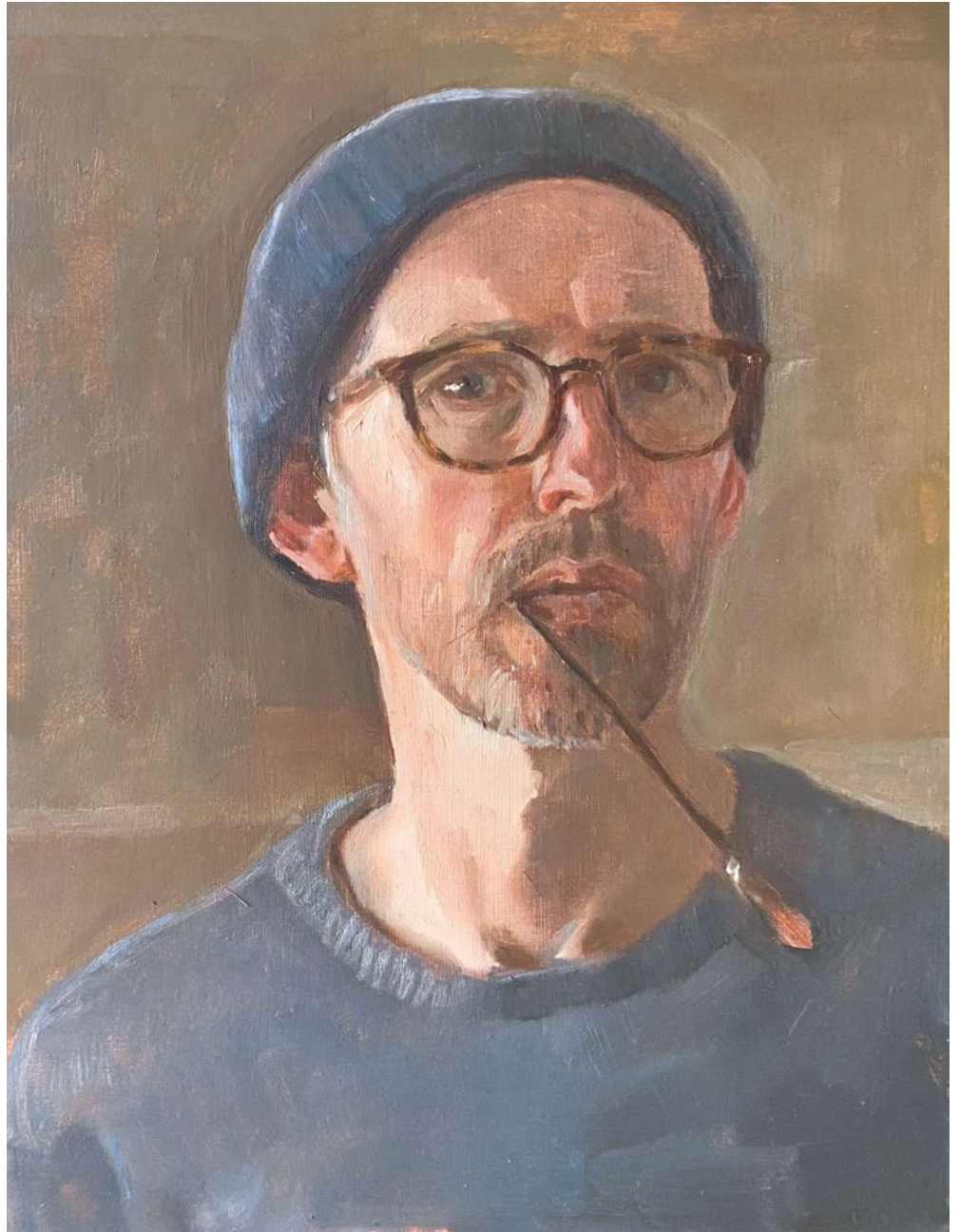


## Brush in Mouth (Self-Portrait)

36 x 28 cm

Oil on panel

This is how I look when I am painting.  
I didn't set out to paint myself with  
a brush in my mouth, it just kept  
appearing there so I thought I ought  
to include it.



David Cobley RP NEAC



Mona

117 x 147 cm  
Oil on linen





'ЭТОТ ЧЕЛОВЕК'

117 x 147 cm

Oil on linen

A posthumous portrait of Alexei Navalny.

## Anthony Connolly PRP



Miss Annabel Creasey

65 x 55 cm  
Oil on linen



Mr. Jerry Cope

75 x 65 cm  
Oil on linen

Chair 2015 – 2023,  
London South Bank University.



## Sam Dalby RP NEAC

Colin

30 x 25 cm

Oil on panel





Simon Davis RP



Moyin

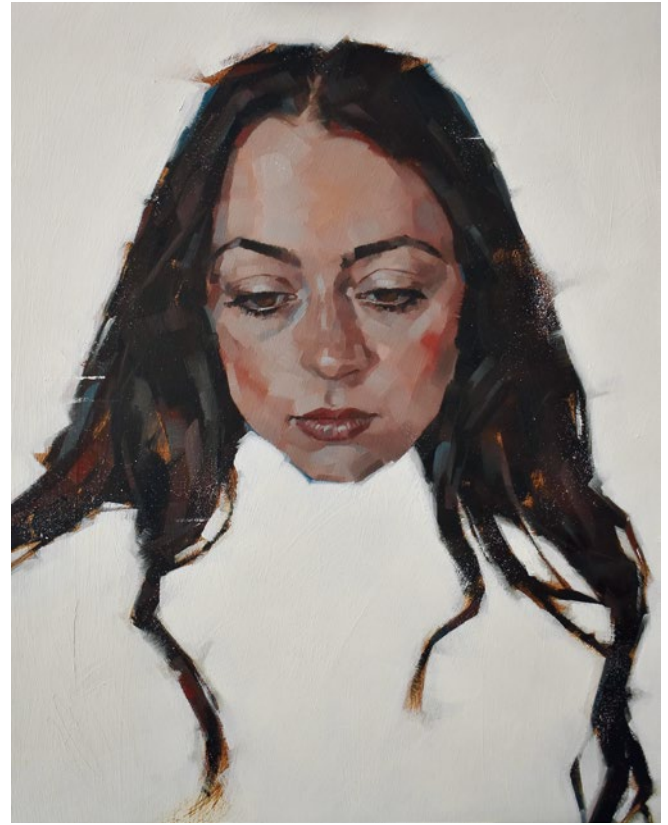
36 x 28 cm

Oil



Chaos

31 x 31 cm  
Oil



Bruja

36 x 28 cm  
Oil on board

## Miriam Escofet RP



Portrait of Joanna George

70 x 50 cm

Oil on linen over panel

This was a commissioned portrait of Joanna George, wearing an emerald green dress.



"What will survive of us..."

90 x 80 cm

Mixed media on panel

This is a portrait of my father José Escofet, who is also a painter. The work includes classic Spanish still life compositional elements combined with details of his works. It is intended as a biographical portrait that asks what is left of us at the end of a life. A question that is very prescient to him as he is now 93 years old and facing many challenges that are robbing him of his ability to paint. The title of the painting is borrowed from the poem by Philip Larkin 'An Arundel Tomb', Larkin's sentence is "What will survive of us is love", removing the last word it turns it into a reflective question.



## Richard Foster PPRP



Homage to Isambard Kingdom  
Brunel

102 x 76 cm  
Oil on canvas



La Vecchietta

46 x 33 cm  
Watercolour





End of the Day

76 x 63 cm  
Oil on canvas



Henrietta

76 x 63 cm  
Oil on canvas

## David Graham RP



Farmgirl

64 x 76 cm  
Oil on canvas



Pearl

64 x 76 cm  
Oil on canvas





Venice

66 x 76 cm  
Oil on canvas



Reflection

41 x 31 cm  
Oil on canvas

Valeriy Gridnev RP PS ROI



My Friend Professor Zaichenko

90 x 70 cm

Oil on canvas



Nicole

65 x 50 cm

Pastel on pastel board



Benjamin Hope RP NEAC PS ROI RSMA



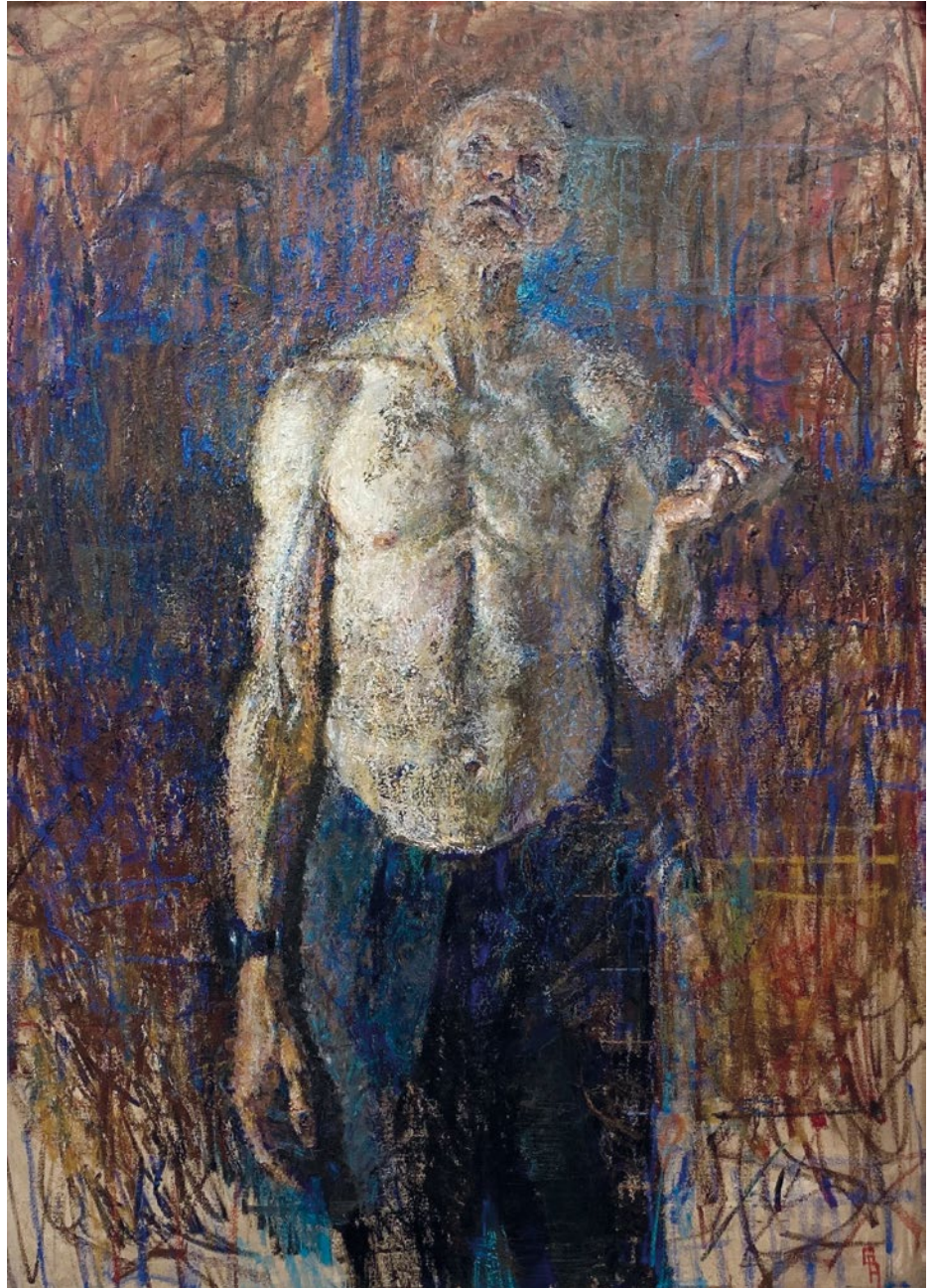
Simon

76 x 61 cm

Oil on canvas

Self Portrait with Red  
Oil Bar

122 x 86 cm  
Oil on canvas





Kathryn Kynoch RP



Enrico Casaburi

47 x 41 cm  
Oil on canvas



Self with Red Hat

41 x 47 cm  
Oil on canvas

Rose in Red

112 x 91 cm  
Oil on canvas





## June Mendoza OBE RP ROI



Isla Baring

100 x 76 cm

Oil

Isla Baring: a very special lady. Daughter of the theatre. Has for 30 years run the Tait Memorial Trust which has sponsored and sped on their way so many young musicians, singers, composers and now dancers. Generous to a fault, usually multi adorned with bling, colourful in personality and dress, she was a joy to paint.

## Ball: The Gardener

200 x 93 cm

Oil

Ball: delightful, shambling but expert gardener to a block of Putney apartments. Surprised to be standing for a painting but suffered it with great patience.





Anthony Morris RP NEAC



Shirley & Andrew Miller at  
Brunt Hill Farmhouse

92 x 76 cm

Oil



Thelma

46 x 41 cm  
Oil



Veronica

45 x 30 cm  
Oil



Anastasia Pollard RP

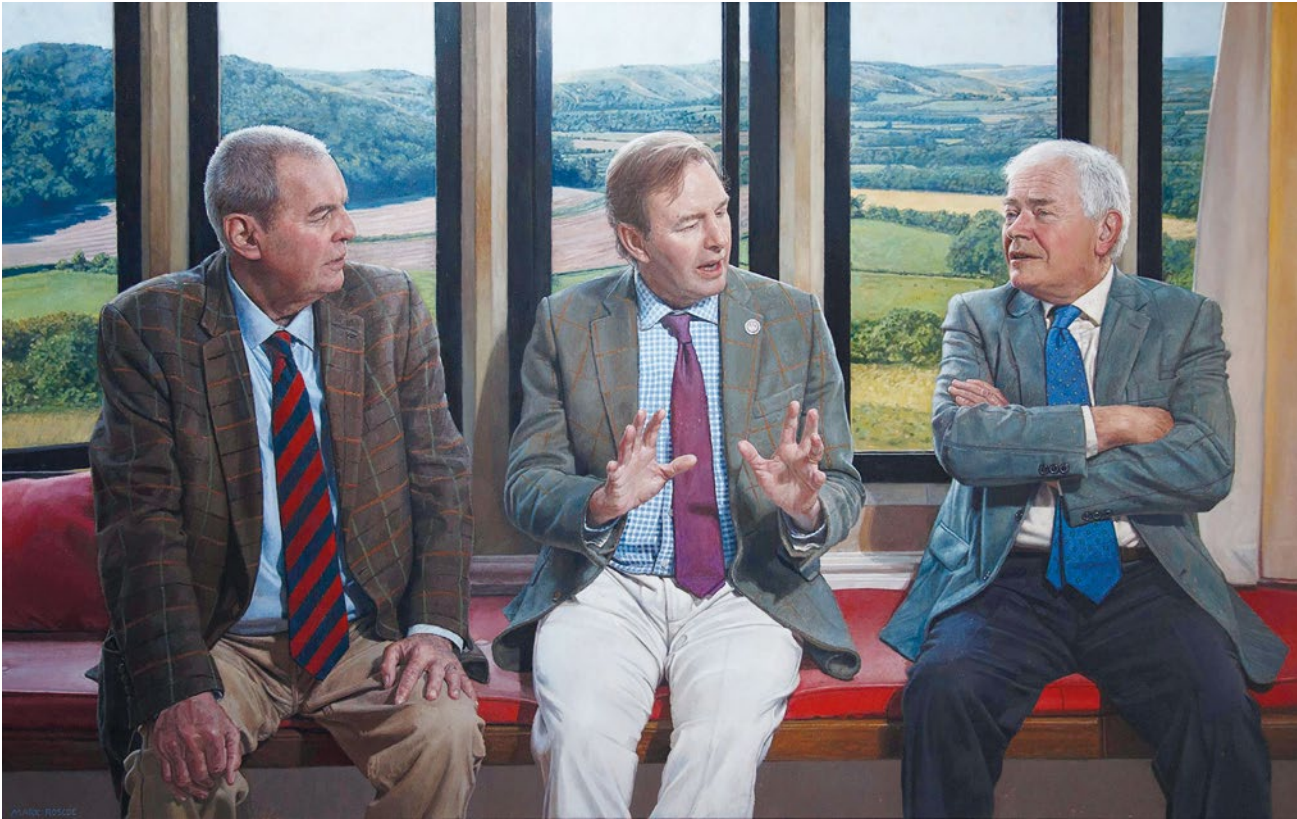


Dott Cotton

Oil on panel

25 x 20 cm

## Mark Roscoe RP



Hurst College Triple Portrait

120 x 190 cm

Oil on linen

Tim Manly, the Headmaster of Hurstpierpoint College wanted to include the previous chair of governors, Simon Moore (to his left), and the current chair Tony Jarvis (to his right) in his portrait. Tim wanted to reflect their dynamic working relationship and make the comment that it's more of a team effort to run a successful school. The landscape scene beyond the window was taken from the South Downs National Park where the teachers and students go for an annual walk.

## Mark Roscoe RP



Frances McMenamin KC

80 x 73 cm  
Oil on linen

Frances McMenamin KC was called in 1985 after 8 years in the Fiscal Service and has become one of the busiest and most highly respected members of the Criminal Bar. After serving as junior counsel in the Lockerbie Inquiry, Frances joined the Crown Office as an Advocate Depute where she prosecuted many difficult cases involving murder, fraud, and drug offenses. I have now painted or drawn Frances four times, including in my group portrait painting Faculty of Advocates 2015.



Ann Paton PV

80 x 73 cm  
Oil on linen

Ann Paton, Lady Paton PC is a Scottish advocate and Judge. She is a Senator of the College of Justice, sitting in the High Court of Justiciary and the Inner House of the Court of Session. In 2019 she became the Chairman of the Scottish Law Commission. I have now painted Ann five times, including in my group portrait painting Faculty of Advocates 2015.



## Jamie Routley RP



"In the end, it was all about love". Musa Okwonga

60 x 48 cm

Oil

Musa Okwonga is an award-winning author, broadcaster, poet, musician, a co-host of the Stadio football podcast and a regular guest on Ian Wright's podcast. A fellow of the Royal Society of Literature and an Honorary Fellow of St John's College, University of Oxford. But above all Musa's super power is his humanity. As a regular listener of Stadio and Wrighty's House, Musa's voice has been in my studio for years, but the painting came about after reading two of his most recent books, "One of Them, an Eton memoir" and "In the end, it was all about love", a brutally honest self portrait that takes the reader on a journey of loss and self acceptance. In the latter book, narrated in the second person, he writes: "Start wearing brighter colours. Pink, green, red, yellow, orange, even gold. Shine so that you are undeniable. Your skin is a spectacular canvas. Each time you are smiling and vibrant in a place that would rather see you dull and invisible, you will grow in hope. Keep loving, keep pushing. Keep loving, keep pushing. Keep loving, keep pushing".



Portrait of Martin Moore KC

76 x 84 cm

Oil

## Susan Ryder RP NEAC



Mark and Cameil Moorman

91 x 97 cm  
Oil



Phoebe in a White Dress

102 x 76 cm  
Oil





Christian

71 x 91 cm  
Oil



Melissa Scott-Miller RP NEAC RBA



Painting

80 x 60 cm  
Oil on canvas



Self Portrait in Islington

80 x 80 cm  
Oil on canvas

Daphne Todd OBE PPRP



Edna Chivers-Beesley CBE

61 x 46 cm  
Oil on panel

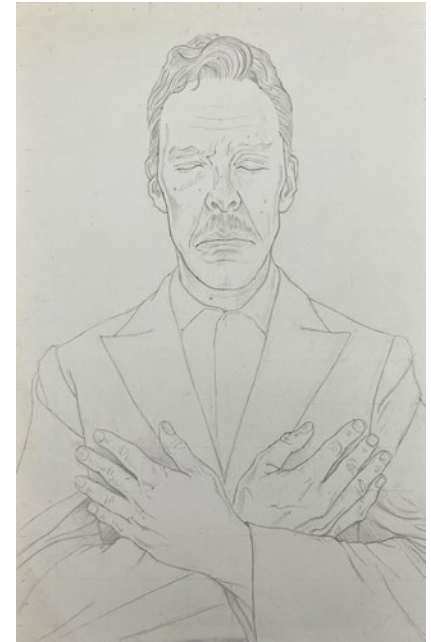


## Emma Wesley RP



Les Deux Magots: Ancestral  
Chinese Portrait of Patrick  
and Susan Nisbett

60 x 80 cm  
Acrylic on board



Benedict Cumberbatch as  
Henry Sugar

30 x 20 cm  
Pencil on paper

This is the original sketch for the  
portrait of Benedict Cumberbatch  
as Henry Sugar used in Wes  
Anderson's "Wonderful Story of  
Henry Sugar".





The Striped Dressing Gown: Portrait of Husband in Lockdown

80 x 100 cm  
Acrylic on board



Toby Wiggins RP



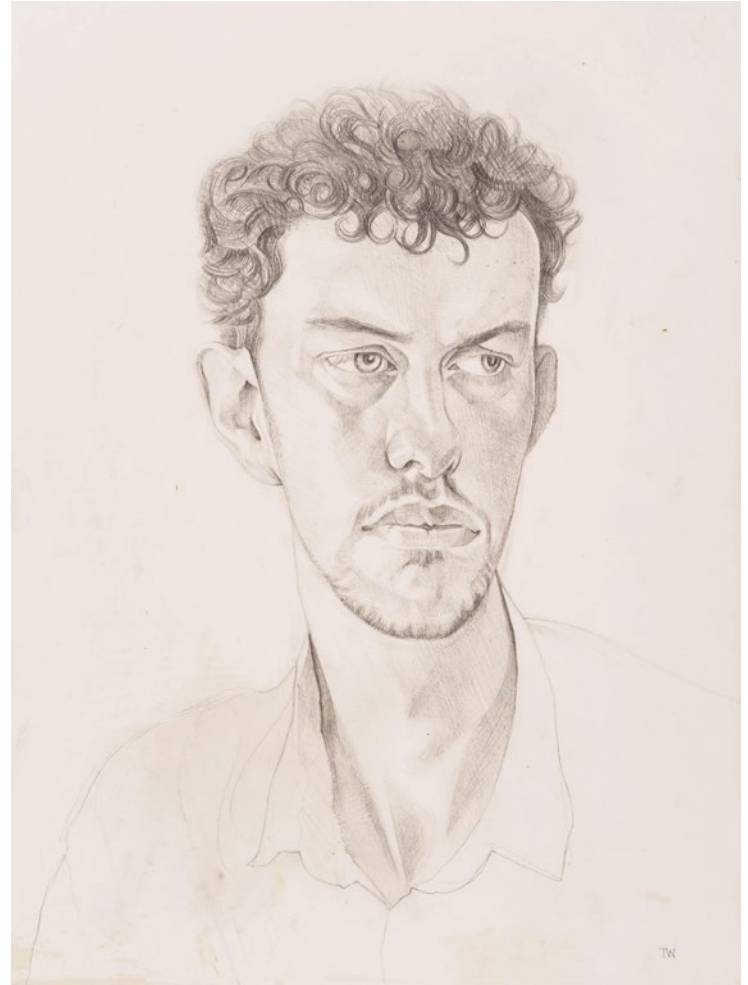
Alfie Pierreson

40 x 30 cm  
Oil on gesso panel



Drawing for a posthumous portrait  
of Ronald Blythe in his study at  
Bottengoms Farmhouse

167 x 120 cm  
Mixed media on paper



Daniel Wild Corbett

40 x 30 cm  
Pencil on gesso panel



Antony Williams VPRP NEAC



Jacqueline

102 x 82 cm

Egg tempera



The Taylor Family

104 x 94 cm  
Egg tempera



## John Wonnacott CBE Hon RP



Night Portrait with Anne  
watching the Moon

60 x 60 cm  
Oil on canvas

When painted life size from close to the mirror, the self-portrait becomes a human landscape of protuberance and hollows, tracks and spreading blemish. Dark rimmed spectacles offer the clearest focus for measurement with a ruler laid flat on the mirror surface when organising the complexity of my indoor and outdoor spaces.



Summer Oak with Shadow Portrait  
saluting the Pond Nymph

100 x 100 cm  
Oil on canvas

For the past 5 years I have spent part of my painting time studying the pond in my yard and its guardian Oak. Each year I am amazed by the speed with which the plant life engulfs everything I am painting. In this summer's painting I gradually allowed my shadow portrait to dominate the image but moving into autumn I found that I needed the presence of solid figures to frame the 'lava flow' of creeper as it turned from green to a cascade of reds.





Autumn Oak with Jack & Anne, two cats & the Pond  
Nymph half covered by Virginia Creeper

90 x 120 cm  
Oil on canvas

Robbie Wraith RP



Emilia

36 x 26 cm

Charcoal



Martin Yeoman RP NEAC



Gail Pirkis MBE, Editor

34 x 27 cm

Crayon

Gail Pirkis MBE, Editor.

Slightly Foxed readers quarterly.





# Catalogue 2024

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## ALASTAIR ADAMS PPRP

- 1 *Dr Adrian James, President of the Royal College of Psychiatrists*  
Oil on birch board  
96 x 63 cm (110 x 77 cm framed)  
NFS
- 2 *Peter Green, Headmaster, Rugby School*  
Oil on birch board  
134 x 101 cm (148 x 115 cm framed)  
NFS
- 3 *Sir Alastair Cook CBE*  
Oil on birch board  
122 x 81 cm (136 x 95 cm framed)  
NFS
- 4 *Sir Alastair Cook CBE Head Study*  
Oil on birch board  
36 x 30 cm (46 x 40 cm framed)  
£5,000

## LAURA ARENSEN

- 5 *Hatred Never Wins in the End (Susan Pollack, OBE, Survivor of Auschwitz-Birkenau)*  
Oil on canvas  
50 x 60 cm (60 x 70 cm framed)  
NFS

## THOMAS ARTHURTON

- 6 *Portrait of a Girl*  
Pencil and wash on toned paper  
45 x 50 cm (55 x 60 cm framed)  
£1,900

## BARRY ATHERTON

### Invited by David Caldwell RP

- 7 *Irina in a White Silk Dress*  
Mixed media  
183 x 102 cm (216 x 135 cm framed)  
NFS

## JIHYUN BAE

- 8 *Friend*  
Oil on canvas  
30 x 27 cm  
NFS

## MARK BALMA

- 9 *Winter Rainbow*  
Oil on panel  
40 x 30 cm (55 x 45 cm framed)  
NFS

## WENDY BARRATT

- 10 *The Wave*  
Oil  
60 x 50 cm (66 x 56 cm framed)  
£5,500

## THIBAUT BARRÈRE

- 11 *The Art Historian*  
Oil on canvas  
90 x 70 cm (106 x 86 cm framed)  
£4,000

## CAROLINE BAYS PS

- 12 *Reflection with Lemon*  
Oil  
36 x 46 cm (51 x 59 cm framed)  
£2,500

## CARLES BELDA

- 13 *First on Red*  
Oil on birch plywood  
20 x 15 cm (31 x 26 cm framed)  
£1,750

## FRANCES BELL ROI RP ARSMA

- 14 *Cressida, Helen and Frippy*  
Oil on canvas  
110 x 100 cm (120 x 110 cm framed)  
NFS

- 15 *Hera*  
Oil on canvas  
130 x 115 cm (140 x 125 cm framed)  
£12,000

- 16 *Lily and James*  
Oil on canvas  
100 x 85 cm (110 x 95 cm framed)  
NFS

## ANGE BELL

- 17 *Thom*  
Oil on panel  
20 x 15 cm (24 x 19 cm framed)  
£975

## PAUL BENNEY

- 18 *The Listener*  
Oil on canvas  
55 x 45 cm (50 x 50 cm framed)  
£17,350

## TIM BENSON NEAC FROI RP

- 19 *Adam Pearson*  
Oil on canvas  
152 x 122 cm  
NFS

## AKASH BHATT RBA

- 20 *The Blues*  
Oil and graphite on paper  
47 x 30 cm (58 x 40 cm framed)  
£2,300

## LEONARDO BIGNELL

- 21 *Portrait of Winter*  
Chalk and charcoal  
30 x 20 cm  
NFS

## CHASE BINDNER

- 22 *Maurice at his Desk*  
Ink  
21 x 26 cm (26 x 35 cm framed)  
NFS

## SIMONE BINGEMER

- 23 *Venus 2023 Nach Botticelli Model: Franka*  
Pastel  
87 x 62 cm (118 x 85 cm framed)  
NFS

## ASHLEY BIRCH

- 24 *The Artist's Father*  
Oil on MDF  
35 x 26 cm (47 x 38 cm framed)  
£6,000

Catalogue 2024 continued...

**ALICE BOGGIS-ROLFE**

- 25 *Studio Self Portrait*  
Oil on panel  
30 x 25 cm (40 x 35 cm framed)  
£1,350

**SIMON THOMAS BRAIDEN**

- 26 *Girl at a Table (Lucy)*  
Oil on panel  
30 x 25 cm (37 x 32 cm framed)  
NFS

**PAUL BRASON RP**

- 27 *Prof. Alison Smith, Department of Plant Sciences, University of Cambridge*  
Oil on canvas  
76 x 64 cm (96 x 84 cm framed)  
NFS
- 28 *The Fourth Generation of the Second Family – Richard Wylde FREng*  
Oil on canvas  
91 x 71 cm (111 x 91 cm framed)  
NFS

**MARTYN BURDON**

- 29 *Andrew*  
Pencil  
38 x 28 cm (50 x 40 cm framed)  
NFS

**OLENA BURYKINA**

- 30 *Beaujolais in Le Pichet*  
Oil on panel  
36 x 28 cm  
£1,300

**DARREN BUTCHER**

- 31 *Kharis*  
Oil  
50 x 40 cm (55 x 45 cm framed)  
NFS

**HILLARY BUTTERWORTH**

- 32 *Dasha*  
Oil on panel  
25 x 25 cm  
£650

- 33 *John*  
Oil on panel  
25 x 25 cm  
NFS

**SABINA CACERES**

- 34 *The Portrait of Onelio*  
Oil on canvas  
55 x 40 cm (60 x 45 cm framed)  
£2,900

**DAVID CALDWELL RP**

- 35 *Aisha*  
Oil on plywood  
23 x 15 cm (40 x 32 cm framed)  
£950
- 36 *Brush in Mouth (Self-Portrait)*  
Oil on panel  
36 x 28 cm (48 x 40 cm framed)  
£2,000
- 37 *Jaq*  
Oil on board  
32 x 24 cm (48 x 40 cm framed)  
£1,100
- 38 *My Neighbour Gundula (during Lockdown)*  
Oil on linen  
70 x 55 cm (88 x 73 cm framed)  
£3,000

**STEVE CALDWELL**

- 39 *Haajrah*  
Acrylic on wood  
30 x 21 cm (40 x 31 cm framed)  
£1,500
- 40 *O24*  
Acrylic on clayboard  
36 x 28 cm (44 x 36 cm framed)  
£1,750

**STEVE CANNON**

- 41 *Self Portrait in Reflection*  
Oil on canvas  
61 x 46 cm (64 x 49 cm framed)  
£3,500

- 42 *Self Portrait with Tattoo*  
Oil on wooden panel  
30 x 30 cm (33 x 33 cm framed)  
£3,500

**JONATHAN CHAN**

- 43 *Bradley and Lloyd*  
Oil on canvas  
97 x 60 cm (100 x 63 cm framed)  
£1,800

**MARK CHEN**

- 44 *May Prothero*  
Charcoal and pencil  
30 x 21 cm (40 x 31 cm framed)  
NFS

**SAM CLAYDEN**

- 45 *Sorie*  
Oil on linen  
121 x 91 cm (135 x 105 cm framed)  
NFS

**AARON COBERLY**

- 46 *Black Hat*  
Gouache  
23 x 30 cm (33 x 40 cm framed)  
£400
- 47 *Portrait with Glasses*  
Oil  
35 x 28 cm (50 x 43 cm framed)  
£800

**DAVID COBLEY NEAC RP**

- 48 *'этот человек'*  
Oil on linen  
117 x 147 cm (123 x 153 cm framed)  
£8,000
- 49 *Mona*  
Oil on linen  
117 x 147 cm (123 x 153 cm framed)  
£8,000



**AMANDA COLEMAN ROI**

50 *Bond Movie Time*  
Oil  
13 x 18 cm (31 x 36 cm framed)  
£500

51 *Night-Time Self Portrait*  
Oil  
13 x 18 cm (31 x 36 cm framed)  
£500

**VANIA COMORETTI**

52 *Visible*  
Watercolour, Indian ink and pastel on paper  
42 x 75 cm (47 x 93 cm framed)  
£3,600

**ANTHONY CONNOLLY PRP**

53 *ACCA*  
Pencil, crayon and charcoal  
60 x 45 cm (70 x 55 cm framed)  
NFS

54 *JAC*  
Pencil and charcoal  
120 x 80 cm (130 x 90 cm framed)  
NFS

55 *Miss Annabel Creasey*  
Oil on linen  
65 x 55 cm (85 x 75 cm framed)  
NFS

56 *Mr. Jerry Cope*  
Oil on linen  
75 x 65 cm (95 x 85 cm framed)  
NFS

**JAMIE CORETH****Invited by Jamie Routley RP**

57 *"My Life": Portrait of Issy and Clare*  
Oil on linen  
220 x 110 cm (240 x 130 cm framed)  
NFS

**TOM CROFT**

58 *Shafted by the Light*  
Oil  
50 x 40 cm (56 x 46 cm framed)  
NFS

**BELINDA CROZIER**

59 *Judith*  
Oil on gesso panel  
61 x 46 cm (65 x 50 cm framed)  
NFS

**STEFANO CURTI**

60 *Lukas Sheehan*  
Oil on linen  
198 x 106 cm  
NFS

**SAIED DAI NEAC RP**

61 *The Right Honourable Theresa May*  
*(On loan from the House of Commons)*  
Oil on gesso panel  
130 x 80 cm (143 x 93 cm framed)  
NFS

**SAM DALBY RP**

62 *Colin*  
Oil on panel  
30 x 25 cm (37 x 32 cm framed)  
£2,000

63 *Self Portrait*  
Oil on panel  
30 x 20 cm (31 x 26 cm framed)  
£2,000

**SIMON DAVIS RP**

64 *Bruja*  
Oil on board  
36 x 28 cm  
£1,100

65 *Chaos*  
Oil  
31 x 31 cm  
£1,200

66 *Moyin*  
Oil  
36 x 28 cm  
£1,500

**ESTELLE DAY**

67 *Small Self Portrait in Studio III*  
Oil on wooden board  
15 x 15 cm (33 x 33 cm framed)  
£850

**DAVIDE DI TARANTO**

68 *Olaf*  
Oil and gold leaf on board  
25 x 19 cm (31 x 25 cm framed)  
NFS

**JORDI DÍAZ ALAMÀ****Invited by Miriam Escofet RP**

69 *El Gallo Mujica*  
Oil over canvas glued on wood  
125 x 90 cm (149 x 114 cm framed)  
£21,400

**XIAOJIE DING**

70 *The Son Jun*  
Ink on paper  
55 x 50 cm  
£5,139

**JOSHUA DONKOR**

71 *Worlds Apart*  
Oil paint and graphite on canvas  
90 x 110 cm  
NFS

**ELIZABETH DYER**

72 *Sam Kennedy*  
Oil and plaster on linen  
91 x 91 cm  
£6,000

**MIRIAM ESCOFET RP**

73 *Portrait of Joanna George*  
Oil on linen over panel  
70 x 50 cm (75 x 55 cm framed)  
NFS

Catalogue 2024 continued...

74 "What will survive of us..."  
Mixed media on panel  
90 x 80 cm (99 x 89 cm framed)  
NFS

JAKE FERN

75 *Andrew James in his Studio*  
Oil on canvas  
40 x 50 cm (44 x 54 cm framed)  
£4,000

PETER JAMES FIELD

76 *Ramona and the Temporary Tattoo*  
Oil on wooden panel  
21 x 15 cm (24 x 18 cm framed)  
£700

RUTH FITTON ROI

77 *Andrew, Alone with his Thoughts*  
Oil on panel  
35 x 28 cm (47 x 40 cm framed)  
NFS

RICHARD FOSTER PPRP

78 *End of the Day*  
Oil on canvas  
76 x 63 cm (90 x 77 cm framed)  
NFS

79 *Henrietta*  
Oil on canvas  
76 x 63 cm (90 x 77 cm framed)  
NFS

80 *Homage to Isambard Kingdom Brunel*  
Oil on canvas  
102 x 76 cm (116 x 90 cm framed)  
NFS

81 *La Vecchietta*  
Watercolour  
46 x 33 cm (68 x 53 cm framed)  
NFS

MATTHEW FRANK

82 *Alexandra*  
Oil  
27 x 20 cm  
NFS

83 *Henri*  
Oil  
21 x 13 cm  
£5,500

ROSANNA GADDONI

84 *Within*  
Charcoal and graphite on paper  
66 x 48 cm (80 x 60 cm framed)  
£6,500

VINCE GARCÍA

85 *7.20*  
Egg tempera  
120 x 120 cm (125 x 125 cm framed)  
£4,500

THOMAS GOLUNSKI

86 *Before I Sleep*  
Oil  
30 x 20 cm (34 x 24 cm framed)  
£600

87 *Everything in its Right Place*  
Oil  
42 x 30 cm (46 x 34 cm framed)  
£1,200

ARINA GORDIENKO

88 *The Vanished Summer*  
Oil on linen  
140 x 100 cm  
£21,000

DAVID GRAHAM RP

89 *Farmgirl*  
Oil on canvas  
64 x 76 cm  
£7,700

90 *Pearl*  
Oil on canvas  
64 x 76 cm  
£5,900

91 *Reflection*  
Oil on canvas  
41 x 31 cm  
£2,500

92 *Venice*  
Oil on canvas  
66 x 76 cm  
£7,000

VALERIY GRIDNEV PS ROI RP

93 *My Friend Professor Zaichenko*  
Oil on canvas  
90 x 70 cm (96 x 76 cm framed)  
NFS

94 *Nicole*  
Pastel on pastel board  
65 x 50 cm (80 x 65 cm framed)  
£3,800

95 *Young Ballerina*  
Pastel on pastel board  
90 x 60 cm (114 x 84 cm framed)  
£6,700

EVGENY GROUZDEV

96 *Thank you for the stories (Portrait of the artist Countess Carolinda T.M.)*  
Oil on canvas  
153 x 143 cm (157 x 147 cm framed)  
NFS

EVGENIYA GUDKOVA

97 *Portrait and Reflections*  
Oil on paper  
30 x 21 cm (42 x 32 cm framed)  
£600

JAMES HAGUE RP

98 *Boy with Hand*  
Oil on gesso board  
30 x 23 cm  
NFS

99 *Woman in Blue Jumper*  
Oil on gesso board  
30 x 23 cm  
£3,500

100 *Woman in Komono*  
Oil on gesso board  
130 x 90 cm  
NFS

**TIM HALL RSMA**

- 101 *Self Portrait*  
Oil on board  
29 x 28 cm (41 x 40 cm framed)  
NFS

**HAN HAN**

- 102 *Jozefine*  
Oil  
30 x 23 cm (35 x 28 cm framed)  
£1,200

**MARTYN HARRIS**

- 103 *Isabelle*  
Charcoal  
39 x 29 cm (60 x 50 cm framed)  
£1,500
- 104 *Memories*  
Oil  
40 x 40 cm (56 x 56 cm framed)  
£2,500

**JULIA HAWKINS NEAC ROI**

- 105 *Portrait of the Artist's Son*  
Oil  
60 x 90 cm (68 x 98 cm framed)  
£1,800

**CURTIS HOLDER PS****Invited by Simon Davis RP**

- 106 *The Wig Stylist*  
Coloured pencil and acrylic gouache on paper  
150 x 120 cm (150 x 128 cm framed)  
£8,000

**RUTH HOLT**

- 107 *Ben*  
Oil on board  
21 x 15 cm (30 x 26 cm framed)  
£800

**BENJAMIN HOPE NEAC PS ROI RP ARSMA**

- 108 *Seb*  
Oil on panel  
61 x 31 cm (66 x 36 cm framed)  
£2,100

- 109 *Self Portrait 10/01/2024*  
Oil on panel  
31 x 25 cm (43 x 37 cm framed)  
£850

- 110 *Self Portrait with Red Oil Bar*  
Oil on canvas  
122 x 86 cm (137 x 100 cm framed)  
£7,300

- 111 *Simon*  
Oil on canvas  
76 x 61 cm (86 x 71 cm framed)  
£3,900

**OWAIN HUNT**

- 112 *White-Collar Man*  
Oil on linen  
30 x 25 cm (30 x 25 cm framed)  
£1,350

- 113 *Yesterday's Tomorrow*  
Oil on linen  
65 x 35 cm (65 x 35 cm framed)  
NFS

**GRAHAME HURD-WOOD****Invited by Martin Yeoman NEAC RP**

- 114 *City of Portraits*  
Mixed media on linen on board  
96 x 97 cm  
NFS

**KATHERINE JACKSON****Invited by Melissa Scott-Miller NEAC RBA RP**

- 115 *Self Portrait by a Window*  
Oil on linen  
45 x 35 cm (52 x 42 cm framed)  
£800

**ANDREW JAMES NEAC RP**

- 116 *My Father*  
Charcoal on paper  
56 x 38 cm (60 x 42 cm framed)  
£2,000

- 117 *Polly, the Artist*  
Oil on canvas  
105 x 80 cm (110 x 85 cm framed)  
£10,000

- 118 *Reverie*  
Oil on canvas  
64 x 51 cm (68 x 58 cm framed)  
£4,000

**HERO JOHNSON RP**

- 119 *Denise Lievesley CBE for Green Templeton College, Oxford*  
Oil on canvas  
80 x 70 cm (90 x 80 cm framed)  
NFS

- 120 *Professor Sir Neil Mortensen MD FRCS Eng*  
Oil on canvas  
120 x 100 cm  
NFS

**EMRE KARAOGLU**

- 121 *Eddie*  
Oil on paper  
30 x 23 cm (36 x 28 cm framed)  
£1,200

**SEON YOUNG KIM**

- 122 *Erika*  
Oil on panel  
60 x 47 cm (63 x 49 cm framed)  
£2,800

**JEANNIE KINSLER**

- 123 *Fortitude*  
Oil on canvas  
60 x 45 cm (63 x 48 cm framed)  
£2,800

- 124 *Frances at 2*  
Oil on canvas  
30 x 30 cm (32 x 32 cm framed)  
NFS



Catalogue 2024 continued...

PETER KUHFIELD NEAC RP

125 *Alexandra*  
Oil on panel  
38 x 30 cm (53 x 43 cm framed)  
£5,500

126 *Lewis Fleicher*  
Pencil  
19 x 16 cm (26 x 23 cm framed)  
£2,750

KATHRYN KYNOCH RP

127 *Enrico Casaburi*  
Oil on canvas  
47 x 41 cm (56 x 61 cm framed)  
£6,500

128 *Rose in Red*  
Oil on canvas  
112 x 91 cm (137 x 117 cm framed)  
£8,500

129 *Self with Red Hat*  
Oil on canvas  
41 x 47 cm (56 x 61 cm framed)  
£6,500

PAUL LEE

130 *Tracy*  
Oil on linen  
35 x 25 cm  
£500

JOSHUA LEIGH

131 *Engagement*  
Oil on canvas  
51 x 61 cm  
NFS

AVA LIBERACE

132 *Bill*  
Pencil  
31 x 23 cm (38 x 31 cm framed)  
£1,750

SHUANG LIU

133 *Educator in the Studio*  
Oil on linen  
70 x 45 cm (90 x 65 cm framed)  
NFS

LEWIS MACKENZIE

134 *Eleanor*  
Pastel on paper  
40 x 30 cm (60 x 50 cm framed)  
NFS

RACHAEL MALDOOM

135 *Adam*  
Oil on card  
25 x 20 cm (35 x 30 cm framed)  
£480

BINNY MATHEWS

136 *Sir Christopher Hampton*  
Oil on canvas  
60 x 76 cm (66 x 82 cm framed)  
NFS

KENNY MCKENDRY

137 *Victor in the Kitchen*  
Oil on linen  
60 x 46 cm (76 x 60 cm framed)  
£4,000

JUNE MENDOZA OBE ROI RP

138 *Alf Amphlett*  
Oil  
104 x 92 cm (117 x 104 cm framed)  
£9,500

139 *Ball: The Gardener*  
Oil  
200 x 93 cm  
£12,000

140 *Isla Baring*  
Oil  
100 x 76 cm (118 x 92 cm framed)  
NFS

SARAH JANE MOON

141 *Reeta*  
Oil on canvas  
160 x 105 cm (163 x 108 cm framed)  
£15,200

JORDAN MORGAN

142 *Self-Portrait #12 Version 2*  
Oil on linen on panel  
40 x 30 cm (41 x 31 cm framed)  
£2,300

143 *Self-Portrait #13*  
Charcoal on paper  
58 x 38 cm (60 x 17 cm framed)  
£950

ANTHONY MORRIS NEAC RP

144 *Jack & Jill Morris on N Devon Coast*  
Oil  
46 x 41 cm (62 x 57 cm framed)  
£3,000

145 *Shirley & Andrew Miller at Brunt Hill Farmhouse*  
Oil  
92 x 76 cm (108 x 92 cm framed)  
NFS

146 *Thelma*  
Oil  
46 x 41 cm (62 x 57 cm framed)  
NFS

147 *Veronica*  
Oil  
45 x 30 cm (61 x 46 cm framed)  
NFS

"JOSE" ILIDIO MUNDIM MOURA

148 *Artist's Family*  
Oil on canvas  
91 x 121 cm (94 x 124 cm framed)  
£3,100

**MANASSÉS MUNIZ**

- 149 *Igor*  
Etching  
14 x 10 cm (25 x 20 cm framed)  
NFS
- 150 *Rayane*  
Etching  
14 x 10 cm (25 x 20 cm framed)  
NFS

**ISHBEL MYERSCOUGH****Invited by Hero Johnson RP**

- 151 *Fraser*  
Oil on panel  
51 x 41 cm  
NFS

**NATHALIE NAHAI**

- 152 *Light in the Well of Shadows*  
Oil on canvas  
38 x 55 cm (50 x 67 cm framed)  
£20,000

**NASHUNMENGHE**

- 153 *Elizabeth 2024*  
Oil  
43 x 40 cm (46 x 43 cm framed)  
£1,995

**DAVID NEWENS**

- 154 *Self Portrait at 77*  
Oil on linen on board  
46 x 61 cm (62 x 77 cm framed)  
£5,000

**BRITTA NORESTEN**

- 155 *Maria*  
Oil on canvas  
52 x 52 cm (55 x 55 cm framed)  
£2,700

**KATE OLESKA**

- 156 *Serenity*  
Oil on board  
70 x 45 cm (80 x 55 cm framed)  
£10,000

**OLIVIA PANG**

- 157 *Where are we Going I*  
Watercolour  
69 x 31 cm (90 x 51 cm framed)  
£2,600
- 158 *Where are we Going II*  
Watercolour  
69 x 31 cm (90 x 51 cm framed)  
£2,600

**HARRIET PATTINSON**

- 159 *Sketch of Clem*  
Oil on canvas  
75 x 50 cm (75 x 50 cm framed)  
NFS

**CHARLES PICKARD**

- 160 *Andrin in Profile*  
Oil  
45 x 30 cm (50 x 35 cm framed)  
£1,200

**INA PICKARD**

- 161 *Self Portrait*  
Oil on board  
26 x 20 cm (28 x 22 cm framed)  
£385

**ORIANE PIERREPOINT**

- 162 *Tracy*  
Charcoal and chalk on paper  
84 x 59 cm (97 x 72 cm framed)  
£3,000

**ANASTASIA POLLARD RP**

- 163 *Dott Cotton*  
Oil on panel  
25 x 20 cm (30 x 25 cm framed)  
NFS
- 164 *Matthew*  
Oil on panel  
36 x 28 cm (41 x 32 cm framed)  
£1,200

- 165 *Sugar*  
Oil on panel  
36 x 28 cm (41 x 33 cm framed)  
£1,200

**CHRIS POLUNIN**

- 166 *Franciose*  
Oil on linen  
26 x 23 cm (27 x 24 cm framed)  
£650

**SAMIR RAHMANOV**

- 167 *Evening Sewing*  
Oil on canvas  
54 x 81 cm (87 x 60 cm framed)  
£3,800

- 168 *Portrait of Anisia and Betsie*  
Oil on canvas  
71 x 50 cm (77 x 56 cm framed)  
£6,500

**CARL RANDALL****Invited by Antony Williams NEAC VPRP**

- 169 *Kintsugi*  
Acrylic on aluminum panel  
41 x 41 cm (46 x 46 cm framed)  
NFS

**CHARLIE RATCLIFFE**

- 170 *Daisy*  
Oil on canvas  
35 x 28 cm (41 x 34 cm framed)  
NFS

**TANIA RIVILIS**

- 171 *Poetic Demeanor*  
Oil on canvas  
40 x 70 cm (45 x 75 cm framed)  
£4,000

**ALEX ROONEY**

- 172 *Gabriella*  
Charcoal on paper  
51 x 33 cm (59 x 41 cm framed)  
£1,800

Catalogue 2024 continued...

MARK ROSCOE RP

173 *Ann Paton PV*  
Oil on linen  
80 x 73 cm (86 x 79 cm framed)  
NFS

174 *Frances McMenamin KC*  
Oil on linen  
80 x 73 cm (86 x 79 cm framed)  
NFS

175 *Hurst College Triple Portrait*  
Oil on linen  
120 x 190 cm (126 x 196 cm framed)  
NFS

JAMIE ROUTLEY RP

176 *"In the end, it was all about love". Musa Okwonga*  
Oil  
60 x 48 cm (75 x 63 cm framed)  
NFS

177 *Portrait of Martin Moore KC*  
Oil  
76 x 84 cm (91 x 99 cm framed)  
NFS

178 *Private Commission*  
Oil  
170 x 70 cm (175 x 75 cm framed)  
NFS

JACK RUSSELL

179 *Tommy Clough Prisoner of War*  
Oil on canvas  
112 x 97 cm (132 x 117 cm framed)  
NFS

SUSAN RYDER NEAC RP

180 *Christian*  
Oil  
71 x 91 cm (80 x 100 cm framed)  
NFS

181 *Mark and Cameil Moorman*  
Oil  
91 x 97 cm (100 x 105 cm framed)  
NFS

182 *Phoebe in a White Dress*  
Oil  
102 x 76 cm (110 x 85 cm framed)  
NFS

ANIKA SCHMIDT

183 *Rod*  
Pencil and chalk  
35 x 27 cm (40 x 32 cm framed)  
£1,400

184 *Sarah*  
Oil on canvas board  
30 x 25 cm (35 x 30 cm framed)  
£2,500

MELISSA SCOTT-MILLER NEAC RBA RP

185 *Cordelia, the Mum*  
Oil on canvas  
45 x 61 cm (50 x 65 cm framed)  
£2,500

186 *Painting*  
Oil on canvas  
80 x 60 cm (84 x 64 cm framed)  
£3,000

187 *Self Portrait in Islington*  
Oil on canvas  
80 x 80 cm (84 x 84 cm framed)  
£4,000

DANIEL SHADBOLT NEAC

188 *Nicholas*  
Oil on linen  
76 x 66 cm  
£1,800

MARK SHIELDS

Invited by Anthony Connolly PRP

189 *Companion*  
Oil on canvas  
80 x 50 cm (84 x 54 cm framed)  
£6,800

POLLY SMEDLEY

190 *Dad Looking Downwards*  
Oil on canvas  
25 x 20 cm (30 x 25 cm framed)  
NFS

LAURA SMITH NEAC

191 *James*  
Oil on linen  
41 x 36 cm (44 x 39 cm framed)  
£1,300

LUCILLE SMITHSON

192 *Frank in a Red Hat*  
Oil on linen board  
35 x 27 cm  
£800

LILY SNOWDEN-FINE

193 *Jesse*  
Oil pastel on paper  
83 x 58 cm  
£1,400

CHARLOTTE SORAPURE NEAC

194 *Face to Face*  
Oil on gesso panel  
78 x 103 cm (92 x 117 cm framed)  
£12,850

JEMIMA SPENCE

195 *Prodigy*  
Oil on paper  
60 x 48 cm (66 x 54 cm framed)  
£2,600

VARVARA STERN

196 *Alice*  
Oil on canvas  
60 x 60 cm (62 x 62 cm framed)  
£6,000

197 *Sisters Secrets*  
Oil on canvas  
100 x 100 cm (102 x 102 cm framed)  
£10,000



**LUCY STOPFORD**

- 198 *Irish Palette*  
Oil on canvas  
35 x 27 cm (45 x 37 cm framed)  
NFS

- 199 *The Model Maker*  
Charcoal on paper  
65 x 50 cm (120 x 85 cm framed)  
£2,000

**JIAYI SUN**

- 200 *Resting Man*  
Oil on linen  
30 x 30 cm  
NFS

**RONG TANG**

- 201 *In Front of the Mirror*  
Oil  
40 x 30 cm  
£500

**BERNADETT TIMKO**

- 202 *Arthur*  
Oil on board  
20 x 15 cm (33 x 27 cm framed)  
£400

**DAPHNE TODD OBE PPRP**

- 203 *Edna Chivers-Beesley CBE*  
Oil on panel  
61 x 46 cm (70 x 55 cm framed)  
NFS

**NADINE TRALALA**

- 204 *And Death Shall Have No Dominion*  
Oil on panel  
30 x 24 cm (33 x 27 cm framed)  
£500

**KIM VAN DEN ENDEN**

- 205 *Hold On*  
Oil on panel  
55 x 30 cm (63 x 38 cm framed)  
£3,600

**ADELE WAGSTAFF**

- 206 *Andrea*  
Oil on linen  
40 x 30 cm (44 x 34 cm framed)  
NFS

**SALLY WARD**

- 207 *Hospital Days*  
Oil on canvas  
40 x 30 cm (47 x 37 cm framed)  
NFS

**JOSHUA WATERHOUSE****Invited by Tim Benson NEAC FROI RP**

- 208 *Mark Dalrymple*  
Oil on wood panel  
111 x 110 cm (121 x 120 cm framed)  
NFS

- 209 *The Chemist*  
Oil on wood panel  
90 x 94 cm (100 x 104 cm framed)  
NFS

**COLIN WATSON****Invited by Neale Worley NEAC RP**

- 210 *Alison Wolf, Baroness Wolf of Dulwich*  
Oil on canvas  
75 x 55 cm (93 x 73 cm framed)  
NFS

**EMMA WESLEY RP**

- 211 *Benedict Cumberbatch as Henry Sugar*  
Pencil on paper  
30 x 20 cm (40 x 30 cm framed)  
£1,000

- 212 *Indian Boy (Imdad Khan's brother)*  
Pencil on paper  
29 x 22 cm (40 x 32 cm framed)  
£1,000

- 213 *Les Deux Magots: Ancestral Chinese Portrait of Patrick and Susan Nisbett*  
Acrylic on board  
60 x 80 cm (70 x 90 cm framed)  
NFS

- 214 *The Striped Dressing Gown: Portrait of Husband in Lockdown*  
Acrylic on board  
80 x 100 cm (95 x 115 cm framed)  
NFS

**TOBY WIGGINS RP**

- 215 *Alfie Pierreson*  
Oil on gesso panel  
40 x 30 cm (60 x 50 cm framed)  
NFS

- 216 *Daniel Wild Corbett*  
Pencil on gesso panel  
40 x 30 cm (50 x 40 cm framed)  
£1,750

- 217 *Drawing for a posthumous portrait of Ronald Blythe in his study at Bottengoms Farmhouse*  
Mixed media on paper  
167 x 120 cm (187 x 140 cm framed)  
NFS

- 218 *Study of Russell Woodham, the Dorset Hedgelay*  
Oil on canvas  
33 x 24 cm  
£2,000

**GRAEME WILCOX**

- 219 *Night Owl*  
Oil  
50 x 50 cm (54 x 54 cm framed)  
£3,250

**ROGIER WILLEMS**

- 220 *Julien*  
Oil on canvas  
70 x 60 cm (80 x 70 cm framed)  
£7,000

**ANTONY WILLIAMS NEAC VPRP**

- 221 *Caroline*  
Egg tempera  
37 x 28 cm (43 x 34 cm framed)  
£9,850

Catalogue 2024 continued...

222 *Jacqueline*  
Egg tempera  
102 x 82 cm (108 x 88 cm framed)  
NFS

223 *The Taylor Family*  
Egg tempera  
104 x 94 cm (110 x 100 cm framed)  
NFS

CARA WILMANN

224 *Myself*  
Oil on canvas  
150 x 90 cm (155 x 95 cm framed)  
NFS

OLIVER WINCONEK

225 *Chasing Perfection through Colour*  
*(Portrait of Michael Harding)*  
Oil on wooden panel  
90 x 60 cm (94 x 64 cm framed)  
£5,500

JOHN WONNACOTT RP (HONORARY)

226 *Autumn Oak with Jack & Anne, two cats & the Pond Nymph half covered by Virginia Creeper*  
Oil on canvas  
90 x 120 cm (101 x 131 cm framed)  
NFS

227 *Night Portrait with Anne watching the Moon*  
Oil on canvas  
60 x 60 cm (71 x 71 cm framed)  
NFS

228 *Summer Oak with Shadow Portrait saluting the Pond Nymph*  
Oil on canvas  
100 x 100 cm (111 x 111 cm framed)  
NFS

NEALE WORLEY NEAC RP

229 *Rosie*  
Oil on canvas  
75 x 55 cm (93 x 73 cm framed)  
NFS

ROBBIE WRAITH RP

230 *Emilia*  
Charcoal  
36 x 26 cm (56 x 46 cm framed)  
NFS

231 *Portrait*  
Chalk  
36 x 26 cm (48 x 38 cm framed)  
NFS

232 *Portrait Sketch*  
Chalk  
30 x 22 cm (42 x 34 cm framed)  
NFS

233 *Portrait Study*  
Oil  
31 x 23 cm (42 x 33 cm framed)  
NFS

V YEH

234 *Induction (Nothing heard, nothing said / We're hand in hand, chest to chest, and now we're face to face / You got me tossing and turning, can't sleep at night)*  
Oil on panel  
183 x 240 cm  
NFS

MARTIN YEOMAN NEAC RP

235 *Gail Pirkis MBE, Editor*  
Crayon  
34 x 27 cm (51 x 43 cm framed)  
NFS

JIAXUAN YI

236 *Village Head*  
Oil on linen  
46 x 33 cm  
£6,500

FLORENCE YUQING RI

237 *Last Letter from Me*  
Watercolour  
30 x 21 cm (47 x 35 cm framed)  
£1,000

In Memoriam

TOM COATES NEAC PS RBA RP (1941 – 2023)

238 *Mary in the Studio*  
Oil  
NFS

239 *Scott Bones Lakey wearing his Butternut Confederate Cup*  
Oil  
£6,000

JEFF STULTIENS RP (1944 – 2023)

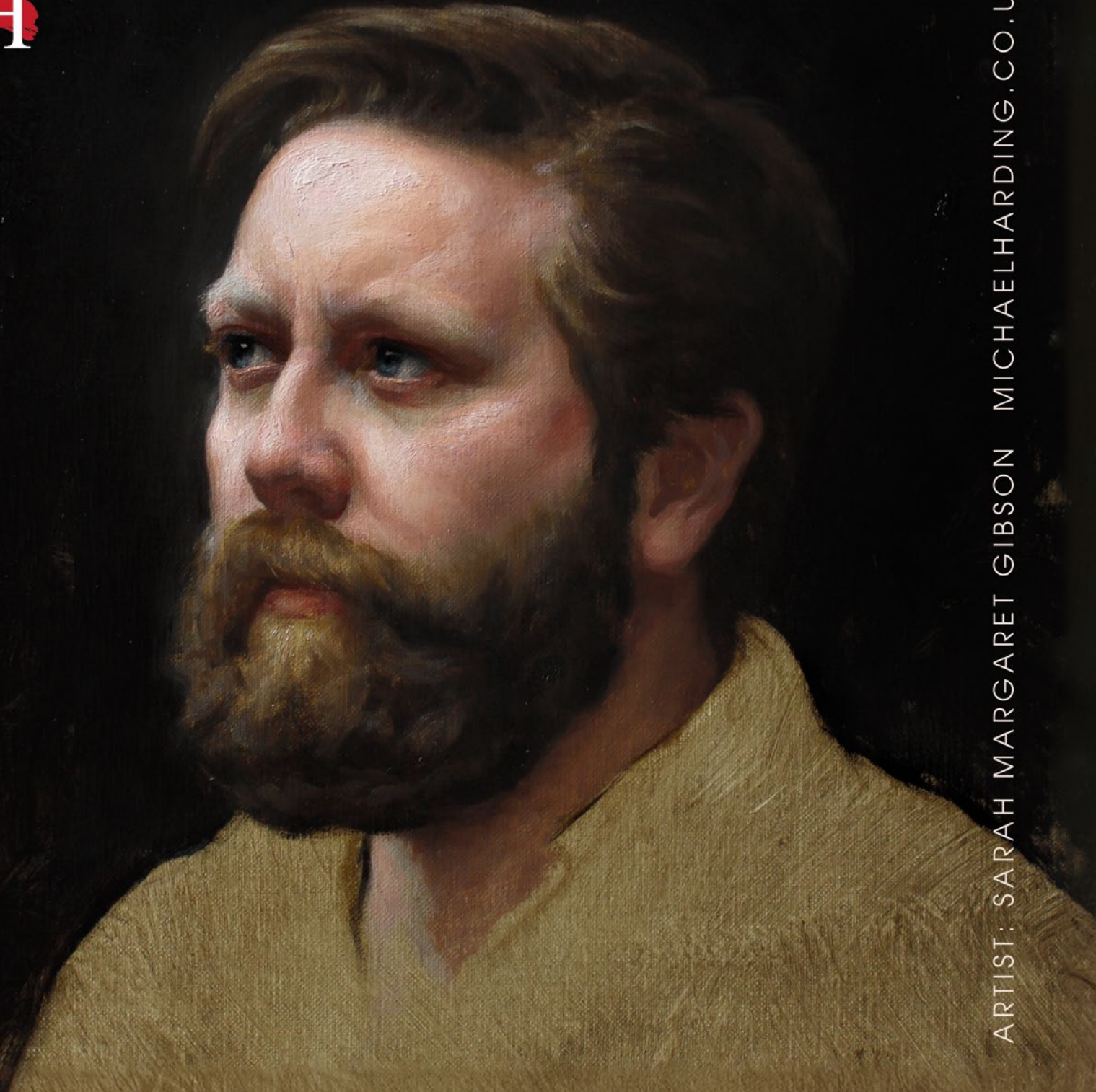
240 *Rudi Szczerba – 50 yr Alumnus*  
Oil on canvas  
NFS

JOHN WALTON RP (1925 – 2023)

241 *Self Portrait*  
Oil  
NFS



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