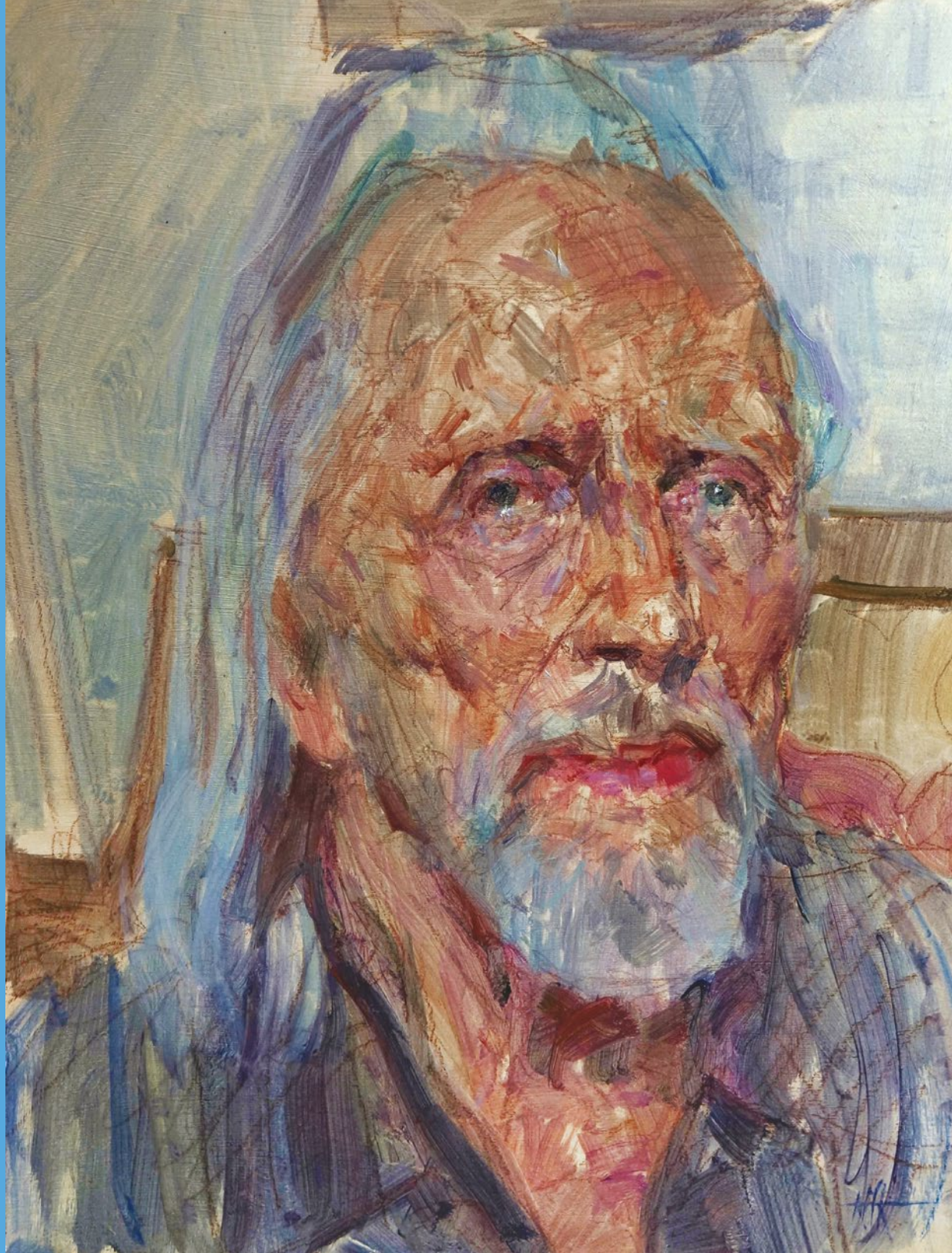




2025





Annual Exhibition 2025

**mall
galleries**



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Royal Society of Portrait Painters

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President's foreword

Welcome to the 2025 Annual Exhibition of The Royal Society of Portrait Painters.

The Society's principal sponsor is Mr. William Lock. Last year William asked me a very simple question, "What is the RP for?" I hesitated. The answer should be obvious. The RP is a charity with a clear remit – 'to encourage the appreciation, study and practice of the art of portraiture.' But what does that actually mean?

What follows is a sketch for an answer.

Firstly, the RP hosts what is arguably the finest portrait exhibition in the world. A visitor from China who is something of an aficionado of such exhibitions, having visited similar events across the globe, told me last May that this is simply the best portrait show, anywhere. I believe him.

From a painter's perspective this is important because it's difficult to know what our work actually looks like until we've seen it in the context of other, not dissimilar, work. The RP exhibition is an annual opportunity for artists who paint people to see their paintings hung alongside the work of their peers. As always, emerging and established talent is displayed together. With more than 3,000 entries for our open call I can confidently write that the selectors, all artist members of the RP, have seen a very wide range of contemporary painting and drawing, from the UK and beyond. This exhibition can properly be described as a bellwether; it is a sound and comprehensive indicator of where portrait painting is in 2025.

Painting, serious painting, which is what the RP aspires to nurture, isn't a sport. It's not a competition. There is no 'Portrait Artist of the Year' – that's a fiction;

a knowing concoction for the entertainment industry. Such amusements might help the watching public to become more aware of portrait painting and that in turn might be beneficial to the RP's charitable purpose but the risk is that it reduces this complex and difficult endeavour to a diversion. A thousand 'likes' is not a certificate of authenticity. There will be paintings which undoubtedly appeal to lots of people but it could be a mistake to confound popularity with merit. The RP tries not to do that.

Any competition requires that contestants play the same game by the same rules but there is no 'level playing field' in painting. A painting is as sui generis as its maker. There are, of course, constants and we might agree that certain paintings have qualities which others lack but I believe all the paintings in these galleries deserve your attention. I also believe your attention itself is a meaningful prize.

That said, the RP does award prizes, £30,000 worth of prizes! Prizes at the RP, however, exist to encourage and support and not just to applaud. The RP rewards endeavour and excellence in an informed, constructive way. Winning some distinction here is a fillip to an artist's professional standing and in supporting those careers we hope to add something to a larger debate about the value of painting itself. We do this remembering that good painting, like any worthwhile art, can be difficult.

So, the RP is for serious painting, it is for debate and it is for opportunity. It is also for your attention and if you agree that all this is of some communal benefit then the RP is also for you.

The curator, John Hutchinson, has written, 'Good art makes room for the other.'

It is open and inclusive, respecting otherness and encountering it with alertness, with warmth and affection. Good art unfolds and implies; it never mystifies, manipulates or bullies. It accepts the wonder of uncertainty.'

I think the RP is for good art.

I would like to thank William for his very generous support, and for asking fundamental questions, which I will continue to ponder.

In the 2024 catalogue you were able to read essays by the finalists of the first RP Critical Writing Prize and this year we have a second instalment. The number of entries increased and once again I would like to thank our judges, Professor Alexander Marr, Laura Gascoigne, and Dr Alison Smith. They assiduously worked their way through all the proposals and sifted them down to three finalists. The Society is also very appreciative of David Lee at The Jackdaw for his encouragement and continuing involvement in this project.

The winner of the 2024 RP Critical Writing Prize is Steve Slack for his essay, 'Does this portrait look queer to you?'

This essay, together with those by the other finalists, Delphine Gatehouse and Lee Hearne, are featured in this catalogue and will be published in The Jackdaw magazine. They can also be found on the RP's website.

Entries are now open for the 2025 RP Critical Writing Prize. Have a look at www.therp.co.uk for details.

It's a delight to announce that 2025 will see the launch of a completely new venture for the RP. Council has agreed to guarantee a £5,000 prize fund for the first RP Drawing Prize. The exhibition will take place at Hull University Art Gallery in October and November. We will be inviting artists to enter their drawings through an open call and rather like our annual exhibition the show will be selected from those entries. Please have a look at the RP website for more details.

On behalf of the membership I would like to congratulate our Vice President, Antony Williams RP, who was awarded the inaugural Herbert Smith Freehills Prize at the NPG in 2024. Winning inaugural prizes might be Antony's speciality. He also won the first ever prize sponsored by Christopher Ondaatje here at the RP in 1995. That particular prize fund came to an end in 2024, however, when Andrew James RP was awarded the final Ondaatje Medal.

Sir Christopher Ondaatje has been an extremely generous sponsor of the arts and he is written into the history of this Society. On behalf of the RP I would like to thank him and acknowledge his immense kindness in enabling the Society to champion figurative painting for nearly thirty years.

We are also grateful to The de Laszlo Foundation, Neil Davidson of Raw Umber Studios and the membership of the RP itself for their continuing generosity.

Similarly, I wish to express the Society's gratitude to the judges this year; Sir Simon Schama, Sarah Moulden (NPG),



RP President, Anthony Connolly, with a letter from the Society's Patron, HM King Charles III

Jane Bond RP and Mark Shields (winner of The William Lock Prize 2024).

Frances Bell RP, Jamie Routley RP, Andrew James RP, David Caldwell RP and Martin Yeoman RP step down from council this year. The Society is almost entirely reliant on volunteers and we are grateful to all these members and to many others who involve themselves so willingly and in so many ways.

Those who attended our opening last year will remember celebrating the forthcoming birthday of June Mendoza. June very sadly died shortly afterwards just a few days before her 100th birthday. Many of us will remember her ageless and beautiful smile and her charm. She was a gifted and prolific painter.

While writing this foreword I was also informed of the death of another member, Kathryn Kynoch. Kathryn started exhibiting with the Society in 2000 and

was elected to membership in 2021. Kathryn was an accomplished painter and has work in many public collections and institutions, primarily in Scotland.

Both Kathryn and June are represented in this year's exhibition.

That the Society is grateful to Clare O'Brien and her team at The Mall for doing so much towards every aspect of mounting this fabulous exhibition is an understatement. The Royal Society of Portrait Painters' Annual Exhibition would not be possible without their expertise and hard work.

I hope you enjoy this celebration of painting. It has been prepared for you by hundreds of artists and is presented to you by the joint efforts of The Federation of British Artists and The Royal Society of Portrait Painters.

Anthony Connolly
President

Prizes and Awards 2025

The RP Annual Exhibition offers prizes and awards worth £30,000:

The William Lock Portrait Prize

£20,000 for the most timeless portrait with a real feeling for paint and its aesthetic potential. Plus two runner-up prizes of £500 each.

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

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, Caspar de Bono.

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.

RAW UMBER
studios

Award Winners 2024



'Lukas Sheehan' by Stefano Curti
(The de Laszlo Foundation Award)



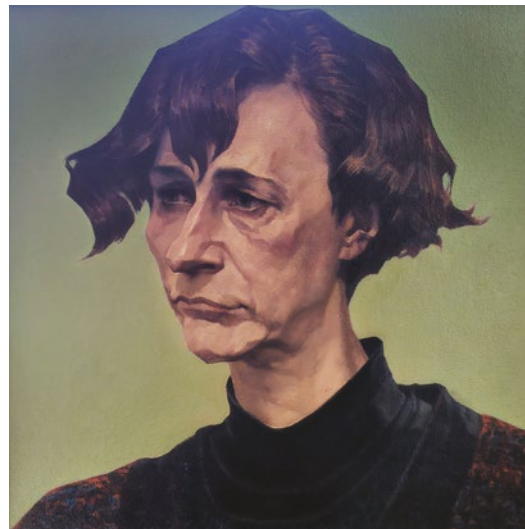
'Last Letter from Me' by Florence Yuqing RI
(The RP Prize for the Best Small Portrait)



'Reverie' by Andrew James NEAC RP
(The Ondaatje Prize for Portraiture)



'Companion' by Mark Shields
(The William Lock Portrait Prize);



Bottom (left to right):
"What will survive of us..."
by Miriam Escofet RP (The Smallwood
Architects Prize);
'Elizabeth 2024' by Nashunmenghe
(The Raw Umber Studios Prize)

Does this portrait look queer to you? by Steve Slack

Winner of the 2024 RP Critical Writing Prize

Teenager overheard in the National Portrait Gallery:

“Ugh, it’s so straight in here. Where are all the queer portraits?”

You can perhaps imagine the awkwardness of the shoulder shrug that accompanied these words or the flop of adolescent arms in disappointment. I didn’t get the sense they were asking a rhetorical question, rather that this was a genuine line of enquiry. Where are the queer portraits?

Museums and galleries can feel like rather straight places. Take a wander through portrait galleries and you’ll tend to see plenty of white faces, lots of men, people close to the centres of power. At first glance, many of these are also presumably straight, or at least painted into a portrait as if they were. There are symbols of stability, sovereignty, control and conformity aplenty – wives in backgrounds or children sitting attentively at a knee. So it’s easy to have some sympathy with the teenager’s question when searching for a queer face in the corridors of grey men.

Defining and categorising a portrait as lesbian, gay, bisexual, transgender, intersex or asexual can be fraught with complications. It can feel like putting portraits – their sitters, painters, collectors, curators or anyone else for that matter – into a queer box. ‘Queer’ itself isn’t a straightforward word. Often used as shorthand, it’s something of an umbrella term – a word with origins in the peculiar or strange, reclaimed from discrimination and hate speech and which defies clear definition.

Indeed, the notion of ‘queer’ is delightfully disruptive which is perhaps why those in the LGBTQ+ community are drawn to it.

In recent years, art galleries have been ‘queering’ their collections – looking again at their artworks, drawing out queer narratives and highlighting these for visitors. Sometimes a portrait’s queerness is clearly visible, especially in modern portraits where superstars and celebrities wear their queerness publicly and proudly. In the NPG, we can find a parade of queerness – an almost life-sized canvas of queer rights campaigner Peter Tatchell (NPG 7180), a photograph of the actor Andrew Scott (NPG x200148) or a double portrait of the Pet Shop Boys (NPG x88067).

But further back in history, identifying queer portraits can be trickier, especially if we are looking for anything beyond the realm of the white, gay man. Sometimes we can spot a queer portrait by eye, but more often we might only get a queer inkling from a painting – a hunch, a question, a raise of an eyebrow.

On floor 3 of the gallery, meet Chevalier d’Eon, who was part of early 19th-century fashionable London society. A French diplomat, soldier, spy, celebrity fencer, performer and author, d’Eon lived and dressed throughout their life as both a man and woman. A source of fascination, people placed bets on their biological sex, and they were offered huge sums to be physically examined.

Looking around Room 18, we are surrounded by the formality of the portraiture of the day.



Chevalier d’Eon (1728 – 1810) by Thomas Stewart, after Jean-Laurent Mosnier, oil on canvas, 1792, NPG 6937 © National Portrait Gallery, London

Amongst the grand faces and gilded frames sits a haziness of gender portrayal. Shown neither as butch man, nor as genteel Georgian woman, there’s a calm ambiguity to this painting. The sitter has an understated reservation about them, perhaps a quiet queerness that we can sense, as much as we can visibly see or learn about in a biography or from an art history textbook. There’s something in the portrait that seems to be asking us a question, rather than making a statement.

NPG curators have hung d’Eon with a group of boxers and fighters. While d’Eon was a diplomat, their portrait isn’t shown alongside the grand dukes and famous poets,

instead it's in a corner, next to the door, with the knuckle-baring ne'er-do-wells and the societal misfits – a place where queer people often find themselves, perhaps by accident, perhaps quite happily.



Radclyffe Hall (1880 – 1943) by Charles Buchel (Karl August Büchel), oil on canvas, 1918, NPG 4347 © National Portrait Gallery, London

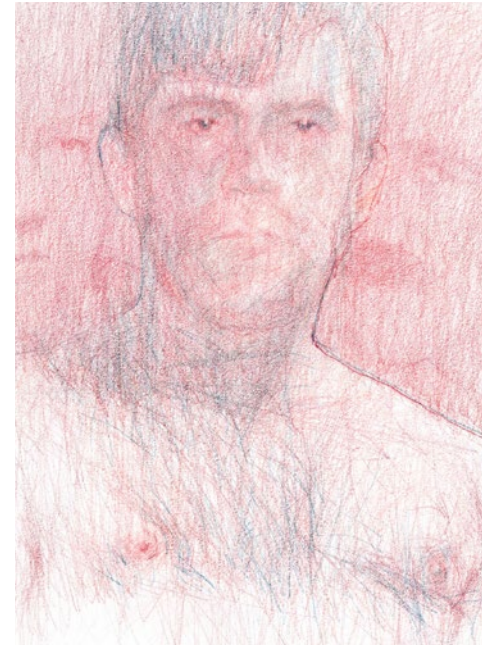
One floor down, here's the face of Radclyffe Hall. That Hall was a lesbian is clearly on record as was the furore caused around the publication of her novel *The Well of Loneliness* (1928), which makes the argument for lesbian rights and same-sex marriage. A decade after this portrait was painted, her work would be banned by the British state for being obscene.

Hall isn't dressed in the conventional female fashions of the day, instead shown as an Edwardian male aristocrat complete with starched collar and monocle, perhaps as an act of rebellion, perhaps as an influencer of queer fashion and touchpoint of lesbian sartorial style. It would be too simplistic to focus purely on the depiction of Hall's outfit in this portrait though, for there is also queer grief on display. At the time of painting, Hall was in mourning for Mabel Batten and there's an air of melancholy and loss here.

Again, the curator's choice of where to hang this portrait might have a queer quality to it. Drawing back from the painting, we notice it's sandwiched between Winston Churchill (NPG L250) and a youthful King George VI (NPG L214) in full naval uniform. On one hand, this places Hall firmly in polite, Edwardian society – part of a man's world, close to the establishment. Yet there's something of a pushback against authority here, having a censored lesbian writer placed between two men who would go on to run and rule the country. Hall held her own in a world dominated by straight men, and she's still holding her own today.

Queer portraits become more visibly noticeable the closer we get to the present day, thanks to the advancement of LGBTQ+ rights and shifting opinions. Part of the queer heritage narrative from the 1980s onwards that can't be ignored is the HIV/AIDS epidemic.

The name Terence Higgins sits on queer people's lips with both pride and poignancy.



'Terry Higgins – Three Ages of Terry' (1945 – 82) by Curtis Holder, coloured pencil on paper, 2023, NPG 7162 © National Portrait Gallery, London

Terence's biography as a House of Commons Hansard reporter, barman and DJ is largely overshadowed by him being one of the first people in the UK to die of an AIDS-related illness. There's a charity named after him that seeks to educate and remind us about sexual health and emotional wellbeing.

Wondering whether this portrait 'looks queer' or not, it's clear that this drawing doesn't conform to conventions of the historical, or even modern, painted portrait. There are no heavy oils in gilded frames and gone are the moody black-and-white photographs of popstars.

Does this portrait look queer to you? by Steve Slack (cont.)

In this contemporary portrait (created in 2023), we find something that feels radically different – a bare-chested man, almost sketch-like, red pencil perhaps echoing the red AIDS ribbon we don each December. Terence’s face is shown three times at different stages in life – a life cut short. There’s a nervous uncertainty here and the triptych of faces reminds us of the multiple lives queer people live. Instead of a portraitist seeking to portray a definitive version of the sitter, here Curtis Holder reminds us of the shadows and memories we carry with us through life and death.

Encouraged and thoughtful, and noticing Terence's neighbour on the wall – the unashamedly queer artist Derek Jarman (NPG 6680) – we are forced to remember that queer portraits are rarely far from oppression. Out of the corner of our eye, the figure of Margaret Thatcher looms large across the room – she who, through her ignorance and her malice, damaged both of these men's lives and those of countless other people.

Looking at these portraits, across the NPG collection, there are queer codes visible, allowing us to glimpse something of queer

lives, past and present. Those hints, those coded messages, placed on canvas by artists, are sometimes subtle, sometimes bold, but they are there to be observed, if we know how to unpick them. We can certainly see some queer portraits.

Yet alongside these depictions of queer lives, there also exist queer readings of portraiture – the impacts that portraits have had on people in the past, the impressions they make on us today and the possibilities for what they might mean in the future. Context, interpretation and art history are important components in understanding a queer portrait. Yet so are the emotional reactions and intuitive responses we have to these artworks. So while we might scour collections for portraits which look queer, we ought also to allow ourselves to use our emotional intuition to recognise that queerness also.

To the teenager who asked where the queer portraits are, I can say: everywhere. Queer culture is knitted into our society, baked into our history and painted onto canvases for all to see and for us to feel, sense and interpret as individual viewers.



Steve Slack is a curator and interpretation consultant who works with museums, galleries and heritage sites to make their collections and exhibitions accessible, understandable and relevant to their audiences. He teaches interpretive practice and is a Fellow of the Association for Heritage Interpretation.

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 21st 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

www.girton.cam.ac.uk/peoples-portraits



'Eli' by Antony Williams

The Stuff of Afterlife/The Afterlife of Stuff: ‘What will survive of us...’ by Delphine Gatehouse

Finalist, 2024 RP Critical Writing Prize

Cosas ‘things’ (Spanish), from Latin causa ‘cause’

Our things tell our story. These bits and bobs, which we amass through work and life, finding self-definition among the clutter, have been used as biographical motif by portraitists through the ages: astronomer Nicholas Kratzer, famously clasping dividers in one hand and dial in the other; moustachioed explorers reclining on animal skins; the pioneers of Victorian infrastructure whose tools rest briefly on hard-working desks; actors signalled by props; chemists by test tubes. These are the clichés of the commissioned portrait – and it is cliché that contemporary artists like Grace Lau play with, posing among a tableau of things which speak to imperialist perceptions of China (Chromogenic print, 2005).

But it is possible to see playfulness and challenge even in the stolid archetype. Is the cigarette casually held a fraction from the Indian Ocean in James Tissot’s 1870 portrait of intelligence officer, Frederick Burnaby, about to set the whole wall-map on fire? Why is Gerrit Dou’s *‘Urine Doctor’* (c.1650) swilling his vial of urine on the diagonal to a desk globe, whose handle resembles the aperture of a huge, hollow pisspot, transforming that symbol of Dutch ‘Golden Age’ power into a vessel for human waste? For that matter, why has David Teniers the Younger painted the dead fish at the feet of his marketmen so like a sheet of parchment if not to exploit the double-take and capture the troubling materiality of the seaborne empire to which the trader is pointing?

Things signal mastery. The portraitist includes the sportsman’s tools to actualise the reason for commission, solidifying the talent or intent that flickers behind the texture of skin, the shape of skull or hand. But we know, really, that the link is tenuous, the connection between thing and mastery so fragile it needs reification. After all, the monarch of the royal portrait can hold their orb and sceptre all they like, but disparate, resistant people are unlikely to think them ‘master’. The portrait’s things are not inert, then; ‘our story’ might be one of the stories told, but the bookcase at the back of the portrait of the author has others, too. To take the Spanish derivation – the language of the artist under discussion – things (‘cosas’) do not end with their originator. Things cause.

Miriam Escofet’s portrait of her artist father, José, features compositional elements drawn from classical Spanish bodegón and details from the sitter’s own work. Miriam, who won the 2024 Smallwood Architects Prize for this painting and has previously won the 2018 BP Portrait Award for a portrait of her mother (*‘An Angel at the Table’*), describes the painting as ‘a biographical portrait that asks what is left of us at the end of a life’. The title, *‘What will survive of us...’*, taken from Philp Larkin’s poem, *‘An Arundel Tomb’*, is obviously suggestive. In the poem, a visitor to Chichester Cathedral is struck by the stone effigy of a couple holding hands – a gesture which in life might have been fleeting, private, not always meant. Escofet

caps ‘love’ (*‘What is left of us is love’* ends the poem), stepping back from the schmaltz usually associated with the line when quoted in isolation, to foreground the permanence of the material, the obduracy of the thing.

Awarded the Smallwood Prize for its suggestion of an interior, the stuff in Escofet’s portrait is staged on plinths and parapets typical of the classical Spanish school, particularly arrangements by Juan Sánchez Cotán, Antonio Ponce, Tomás Hiepes, Francisco de Zubarán, with the simple stone window redolent of Velázquez’s *trompe l’oeil*. The tradition is so clear that we cannot escape its associations – of rotting fruit, creped skin beside plump, perishability, vanitas. All the more interesting, then, that title: this will not perish, it says, amidst almost every visual clue of perishability going. The painting of the painting of the apples works to highlight the process of reification, the labour of making a lasting imprint which the art of portraiture attempts to short-circuit.¹ Arguably, it’s this hopeless tension that gives the portrait its vitality.

So, what are José’s things? Thanks to his own profile as an artist, a key of works can easily be drawn. These are emblems of the man’s creative world, with emphasis on ‘world’ – because we are back to seventeenth-century motif and, specifically, the presence of globes. The yolky eye of the auricula, the apples, the cut face of the



'What will survive of us...' by Miriam Escofet RP

orange and the circumference gracefully delineated by its peel, the breast, the ruff, the blousy peony, the ring stain, the cup's rim. Circles and spheres abound. And with this abundance of globes, the idea of a key becomes wobblier. Each world has its own system of references – an idea set into motion by the levitating apple, plucked straight from Magritte, which introduces unruly associations with American material culture. The painted object is free to roam symbolically in any direction; it lives beyond the physicality of the biographical subject. The cup and saucer in the bottom-right corner show Escofet playing with this truism, because they have been “recycled” from *'An Angel at the Table'*, creating a feedback loop between paintings. A beautiful example of hyper-real application,

a study in space and atmosphere, and a reinvention of the bodegón, one of the achievements of *'What will survive of us...'* is the way it spotlights amassment and the quest for durability.

Rather than keep attempting to galvanise the connection between stuff and subject, effective contemporary paintings create visual disjuncts to interrogate it. Like *'What will survive of us...'*, Antony Williams's *'Jacqueline with Still Life'* tackles aging – or, more particularly, the coexistence of simultaneous temporalities. A “Covid painting”, Williams's portrait is forcefully presentist – as such, it dialogues with a world where PPE is discarded in edgelands, and Amazon home ordering goes through the roof. Also like the Escofet, it has a self-conscious title that asks us to consider the ways in which the portrait (*'Jacqueline'*) and the *'Still Life'* are discrete. In this painting, Jacqueline lies naked on the floor beside a little tableau of miniature houses, towered over by a plastic dinosaur. Unnatural scales, passing childhood and claustrophobic domesticity. But, as a nude, this is also a study in flesh and the perversity of flesh to claim parity with objects whose timeframes are vastly different. Williams tenderly paints an adolescent physique for whom toys only had a brief relevance. The milky whorls of blood-infused skin, however, are no match for those robust primary colours, especially in a painting that timestamps itself so clearly during a period of high body counts.

Whether or not to include associative objects will always be one of the choices faced by the portraitist – and, indeed, will continue to

be dismissed by many as gimmick.² We only need look to art history and the paintings which deploy emblems to signal the longevity of a political system, to understand that they are never simply “associative”, drawing their own fraught attention and ethics. As consumerism modulates our landscapes into surreal goblin kingdoms, the burial ground of a thousand Saxon kings, and humanity's thingness spells its death, it is time to reconsider the expressive, obdurate stuff that outlives its sitters and eyeballs the viewer as suggestively and uncompromisingly as any heavy-lidded stare.

Dr Delphine Gatehouse is an early career researcher interested in the shifting politics of realism.

¹ *'Apple Tree with Toadstools'*, by José Escofet oil on linen, 114 x 81cm, 1996

² Interestingly, one of the critiques of Escofet's royal commission is a lack of identifiers <https://www.telegraph.co.uk/art/reviews/new-portrait-queen-bland-kitschy-disappointment/>

'British portraiture carries the influence of European fine art tradition and legacy that resonates with international clients.'

The Royal Society of Portrait Painters (RP) reflects Britain's remarkable portraiture heritage. Founded in 1891, stationed a stone's throw from Buckingham Palace and with patronage from King Charles III, the RP represents the very best of British portrait painters. With a broad range of experienced artists to choose from, the sitter is able to select a creative approach and painterly style that best reflects their unique taste.

The continuing quality of work has allowed the RP to expand its commissions to a global audience. In 2024, we experienced a substantial increase in enquiries from the United States. American clients now comprise a significant portion of our customers, indicating a growing interest in the craftsmanship of British portraiture. Working on a global level, clients may choose to travel to the artist's studio within Britain, making the most of the singular experience of sitting for a skilled artist.

Our talented selection of artists work in a variety of media, spanning from drawing, acrylic painting to watercolour. For example, RP painter Frances Bell – whose style of oil painting has been described as 'warm' and 'timeless' – recently completed a mesmerising portrait of the Californian-born, British entrepreneur, Rose Hulse. Reflecting on the collaborative process, Frances says:

'The process of building the composition involved a couple of conversations with Rose in her home culminating in the life sittings. We adapted her fabulous clothing to suit our needs as we evolved ideas.

When the sittings are in progress it becomes an organic process of allowing that time to inform me as to how a natural pose and ambience could work on the canvas.'

In describing her choice of portraitist, Rose Hulse noted Frances's technical ability as well as her sensitivity as an artist:

'...to combine modern and classical technique. An artist who would be able to paint the female silhouette and that could bring out not only my strengths, but also my vulnerabilities [...] I felt that this artist would be able to reflect the hopes, dreams and vulnerabilities that I hold within me and due to her technique with her brushstrokes in creating a soft style, very reminiscent of the Edwardian era of society painters, I knew that she was the one to reflect the vision I had for my painting.'

The relationship between the artist and the sitter is key. The RP painters know this well and strive to represent each subject as an individual. Rose describes this in her account of the portrait sitting:

'Many people of African descent have been painted throughout history with an air of suffering, victimhood or struggle. I did not want this narrative depicted in my painting [...] in the end, one has to trust the process and be honest with the artist, giving them the space to do what they do best and letting the artist see sides of you that may be hidden from the rest of the world.'

The conversations with Frances continued long after the sittings and now, through her painting, she has been able to share a hidden side of me with the viewer.

This has been a wonderful experience and the greatest gift to know that a moment in my life has been captured by her elegant brushstrokes and will live on long after I am gone.'

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
0207 968 0963

www.mallgalleries.org.uk
Mall Galleries, The Mall
St James's, London, SW1Y

Commission Piece written by Anna Godfrey

Image: Frances Bell painting Rose Hulse by
Phil Wilkinson Photography



‘The intersection of Chinese and Western styles referencing paintings by Olivia Pang’by Lee Hearne

Finalist, 2024 RP Critical Writing Prize

China and Britain have a long history of mutual cultural exchange which began with the merchant trade of Chinese goods during the eighteenth century encompassing materials such as silk, porcelainware and Chinese wallpapers featuring depictions of traditional subjects. Across the Western world they were present in royal palaces and grand houses principally between 1750 and 1850 as part of the Chinoiserie style. Examples of Chinese painted wallpapers can be seen at Nostrell Priory in west Yorkshire, the State Bedroom of Erdigg in Wrexham and Blickling Hall in Norfolk. It is important to note, however, this was the European interpretation and imitation of Chinese and other Sinosphere artistic traditions.

The impression the West has of Chinese art still often finds itself relying on these traditional, rather than contemporary, depictions leaving a gap in our understanding of Chinese art's evolution. As a modern example I will discuss the works *Where Are We Going I & II* by Olivia Pang, who utilises the traditional techniques of Chinese brushwork but depicts modern subjects.

She was first introduced to Western art at the age of thirteen, receiving formal training in drawing and colour at fifteen, while also studying Chinese painting around the same time. It was through this constant interchange and merging of Eastern and Western artistic traditions that her visual observations and personal style began to take shape.



'Where Are We Going I & II' by Olivia Pang

Her works have been compared by peers to the German artist Egon Schiele as can be seen when comparing her style with Schiele's portrait of his wife, Adele Herms, in *Seated Woman with Legs Drawn Up*. His mentor, Gustav Klimt, was himself inspired by Eastern art, most notable in his final portrait *Lady with a Fan*, demonstrating this interplay of Eastern and Western art influencing each other over time. Tim Craven, commenting on her work, said he "saw the echoes of Freud's early works in *Where Are We Going*."

Olivia's contemporary Chinese gongbi paintings do not rely primarily on light and shadow to shape volume as Western aesthetics often favours. Western traditions utilise illumination and shadow to build form through highlighting areas via specular and diffused reflection in contrast to areas of shade to create depth. Instead, her works employ line work to bring focus to the outline of facial features and figures using colour to enhance the sense of volume.

In *Where Are We Going I* we notice how the man's earlobe and chin evoke a soft, tactile sensation, whereas his fingers convey a strong, rigid feeling. These contrasting impressions are all created through the use of confident brushstroke line work in Chinese painting. Furthermore, the man's rosy cheekbones and nasal bridge possess a remarkably real sense of three-dimensionality, yet this is achieved entirely without the use of light and shadow. Olivia uses colour to construct the structure of the features themselves.

Throughout the painting, one cannot find a trace of shadow - not under the nose, along the sides of the cheeks, on the chin and neck, or even in the subtle depressions where the hand presses against the body. Nevertheless, this absence of shadow does not diminish the painting's ability to evoke a sense of realism, when compared to traditional Chinese art forms, or stir an emotional response in the viewer.

In *Where Are We Going II* we see many similar aspects and yet contrasts. To accentuate the feminine, she uses more curved and flowing, rather than rigid, line work and a more subtle colour palette for the skin. The features and posture of the woman are also more demure and less brazen compared to the bare chested man in the complementary piece.

The balance of yin and yang is an often repeated element in Olivia's works. In Chinese philosophy, the feminine yin, or the negative principle, is characterized by concepts such as darkness and passivity as represented by the dark clothed woman. This contrasts the bare chested man representing yang symbolising the masculine or positive principle corresponding to light, warmth, dryness and activity. The large leaves used in each piece's background offer an immediate contrast to each figure, by adhering to the opposing principle, and the pieces juxtapose yet complement each other.

The contrasting of yin and yang should be seen as complementary and interconnected.

Thus while yin and yang oppose they also create and control each other as equal qualities. Whenever one reaches its peak, it will naturally begin to transform into the opposing value.

A fundamental aesthetic concept in Chinese art is *liú bái* (留白) or 'to leave blank space'. This is not merely the absence of content but an intentional, active, element that creates a balance between fullness and emptiness. It fosters a symbolic sense of harmony and tranquillity reflecting the philosophical ideals derived from Daoism and Zen Buddhism. This use of negative space simultaneously allows the viewer's imagination to fill in the gaps, making the artwork feel more expansive and open-ended yet able to focus purely on the key subject matter the artist has chosen to actively depict. A major example of this would be the landscapes by Shitao (Zhu Ruoji) at the turn of the eighteenth century.

Unlike Western art, which often fills the canvas completely, Chinese artists embrace blank space as a vital part of the composition, enhancing the overall depth and meaning of the piece. Considering *Moulin Rouge: La Goulue* by Henri de Toulouse-Lautrec we see it shares elements similar to Chinese pigment work, by building dimension through layered ink work, yet still clearly conforms to Western aesthetics. This is made most evident by the lines denoting floorboards beneath the dancer's feet filling the potential empty space of the composition.

‘The intersection of Chinese and Western styles referencing paintings by Olivia Pang’ by Lee Hearne (cont.)

Western ink based artwork, in contrast, has primarily focused on densely detailed printworks. Most notably during the French etching revival and development of lithography which concentrated on building form through cross hatching and line weight to create a contrast of light and varying depths of shadow. Examples of this can be seen in the works of Gustave Doré, Edgar Degas and Eugène Delacroix.

Another concept utilised by Olivia is "疏可跑马，密不透风" (shū kě pǎo mǎ, mì bù tòu fēng) roughly translated as "loose enough for a horse to gallop through, but dense enough that not even the wind can pass through". This highlights the importance of a balanced composition, emphasising the requirement for areas which are airy and open, allowing movement and flow contrasting areas of tightly packed detail to create contrast and depth. This reflects the Chinese understanding of harmonious arrangement in art, where both open space and dense detail work together to create visual and emotional impact. We see this evident in the backgrounds where richly detailed leaves contrast the blank, though textured, remaining space.

From a Western perspective Olivia challenges traditional expectations of couples portraiture. She defies them by making the Asian female figure, a self portrait, the more active figure by holding a tool of her trade, the ink brush, while the most notable item on the Caucasian male figure is the ring on his hand held to his chest in a defensive manner denoting his passiveness. Thus each individual

piece features the interplay of yin and yang energies being represented yet transformative and paired we see the traditional expectations of gendered portraiture subverted.

Western art has greatly influenced Chinese artists beginning with their figure painting during the Ming Dynasty. However, it did not become mainstream but rather developed into an independent branch. It reached its peak with the Qing Dynasty painter Lang Shining, otherwise known as Giuseppe Castiglione, an Italian Jesuit brother and missionary in China, who served as an imperial court artist of the Kangxi, Yongzheng and Qianlong emperors. This led to a more observational, rather than symbolic, depiction of the subject developing in Chinese art through his influential fusion of the styles.

Olivia pursues an innovative artistic practice in the fusing of Western and Eastern watercolour traditions, having been mentored by He Jiaying, with the resulting works being of delicate yet high quality with a unique style of her own. While many artists have already investigated such possibilities in the past her hybridisation of styles offers a fresh perspective in advancing art.

She demonstrates the classical gongbi brush style, with its carefully realised realist flowing fine line work and rich yet subtle use of pigmentation, which we recognise from the iconic Chinese 'ancestor portraits' tradition. While retaining this distinctly Chinese form they also include

contemporary Western elements in the strong colour palette choices and distinct, bold, outlines seen in the artworks of Western artists such as Roy Lichtenstein and Julian Opie, amongst many others, during the more experimental forms of twentieth century Western art.

Olivia Pang's works, with their modern take on traditional techniques and composition, form a bridge between these two distinct cultural artistic traditions producing contemporary works belonging to our shared global culture of the twenty-first century.

Lee Hearne is a freelance copywriter and editor from South Wales who has a lifelong appreciation of art and regularly visits historical locations, galleries and events across England and Wales. In his free time he sketches and studies the works of Sergio Toppi amongst other illustrators.



THE RPP 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 RPP Annual Exhibition Catalogue.

Submissions will open on 7 May 2025

For more information, visit therp.co.uk

On loan from a private collection

John Singer Sargent RA RP (1856 – 1925)

Conrad and Reine Ormond

58 x 74 cm

Oil on canvas

John Singer Sargent was made an Honorary Member of The Royal Society of Portrait Painters in 1903. The Society is delighted to be able to celebrate its distinguished former member in this, his centenary year.

The Sargent scholar, Richard Ormond, has very generously loaned Sargent's painting of 'Conrad and Reine Ormond' for this annual exhibition. Richard's catalogue raisonné of Sargent's drawings will be published in May and Richard has also very kindly agreed to give a talk about the drawings during the show.

Please check the RP website for dates and times.

It is important for the Society to be reminded of its tradition and Sargent certainly represents one strand of that tradition, a quite glorious strand. That contemporary portrait painters

can see their work in such company is a wonderful opportunity for comparison; for noting similarities and differences, which will, in both cases, surprise some of us.

Conrad and Reine Ormond was painted in 1906, the same year that Cezanne made six oil portraits of his gardener, Vallier. The juxtaposition is interesting because Cezanne's paintings too belong to the convention of the painted portrait. Quite different artists who were both responding to the presence of another and attempting to give form and colour to that experience. With the contrast of Sargent and Cezanne in mind, the variety and accomplishment of the portraits in this annual exhibition should not surprise; it should remind us that our tradition bubbles on.

The Society is deeply grateful to Robert Hiscox and to its Honorary Friends for making this loan possible.



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

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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

Registered Charity No. 327460



Annual Exhibition 2025

Alastair Adams PPRP



Mr Colin Lawson CBE FRCM, Director,
Royal College of Music, London

92 x 70 cm

Oil

Colin was born in Saltburn in the North East and educated in Bradford. At school he was a member of the National Youth Orchestra, before going on to read music at Keeble College, Oxford. He is portrayed in the atrium space at the Royal College of Music, a transformational project during his 19-year tenure as President. We were fortunate to have the use of a very rare ivory Clarinet in D, c.1740, by Georg Henrich Scherer. Looking closely, a crack can be seen in the clarinet's mouthpiece. Despite rendering the instrument unplayable, an RCM research project has employed digital scanning technology to produce a rapid prototype version, which Colin enjoys playing, at a fraction of the risk! My respect for Colin comes from his academic achievements, as he is certainly widely published, but also his profile as a practitioner. Being internationally recognised as a performer of historical clarinets and having held principal positions with leading British period orchestras, he can certainly perform, too. As he said at his unveiling, "You can't play the footnotes." Colin also came to visit me at the studio. This is unusual for me, as I don't often encourage visitors to my 'end-of-garden' work environment. He reassured me that, in common with many musicians who perform on the world's most renowned stages, the hours of practice often take place in the humblest of surroundings. The portrait was commissioned via The Royal Society of Portrait Painters' commissioning service.



The Rt Hon Patricia Scotland
KC, Secretary-General,
Commonwealth of Nations

127 x 86 cm
Oil

Frances Bell RP ROI



Among her thoughts

70 x 65 cm
Oil on canvas



Monopoly

80 x 100 cm
Oil on canvas



Rose Hulse and the Masai Necklace

150 x 150 cm

Oil on canvas

This is a portrait commission of entrepreneur Rose Hulse. It pulls the various strands of her identity together to form the composition, attempting to convey her at home among her various stories.

Tim Benson RP NEAC FROI



Fisherman, Alabat, Philippines

152 x 102 cm

Oil on canvas

Paul Brason PPRP



Bruno Schroder

155 x 120 cm

Oil on canvas

David Caldwell RP



Tom Murray, Deacon of the
Incorporation of Goldsmiths
of the City of Edinburgh

91 x 76 cm
Oil on linen

Winter Self Portrait

31 x 26 cm
Oil on linen



Anthony Connolly PRP



Alfie Pickering

60 x 50 cm
Oil on linen



Henry Pickering

60 x 50 cm
Oil on linen

Katherine Bergen Coughlin

75 x 60 cm

Oil on linen

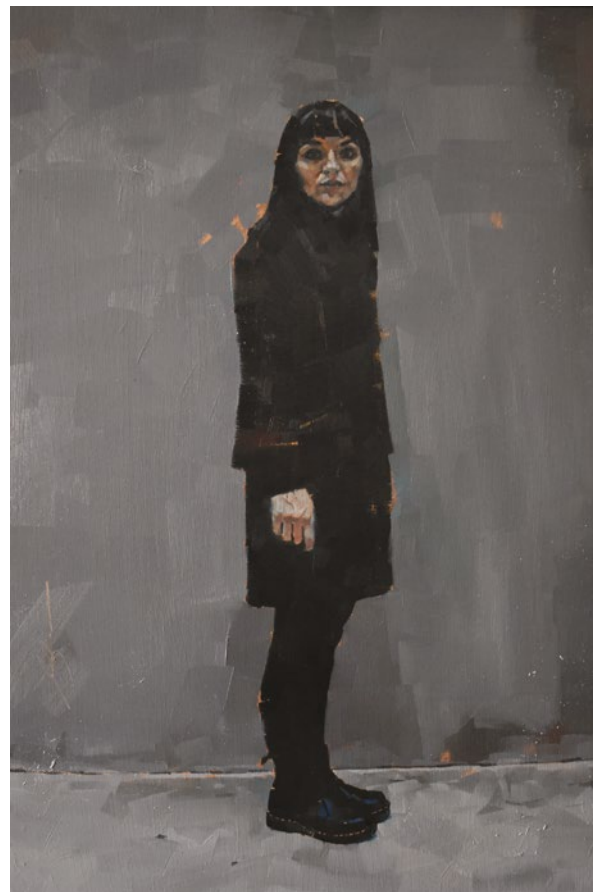


Simon Davis RP



Revolver

41 x 64 cm
Oil on board



T

40 x 28 cm
Oil on board



V

46 x 30 cm
Oil on board



Who Knows Where The Time Goes?

66 x 89 cm
Oil on linen

Saied Dai RP NEAC



Sisters

104 x 78 cm

Oil on gesso panel

Miriam Escofet RP



Professor Helen Moore,
President of Corpus Christi
College Oxford

85 x 65 cm
Oil on linen over panel

Richard Foster PPRP



Ardmulchan

127 x 178 cm
Oil on canvas



Painting in Romania

25 x 18 cm

Watercolour on paper



Self Portrait

35 x 35 cm

Oil on canvas

David Graham RP



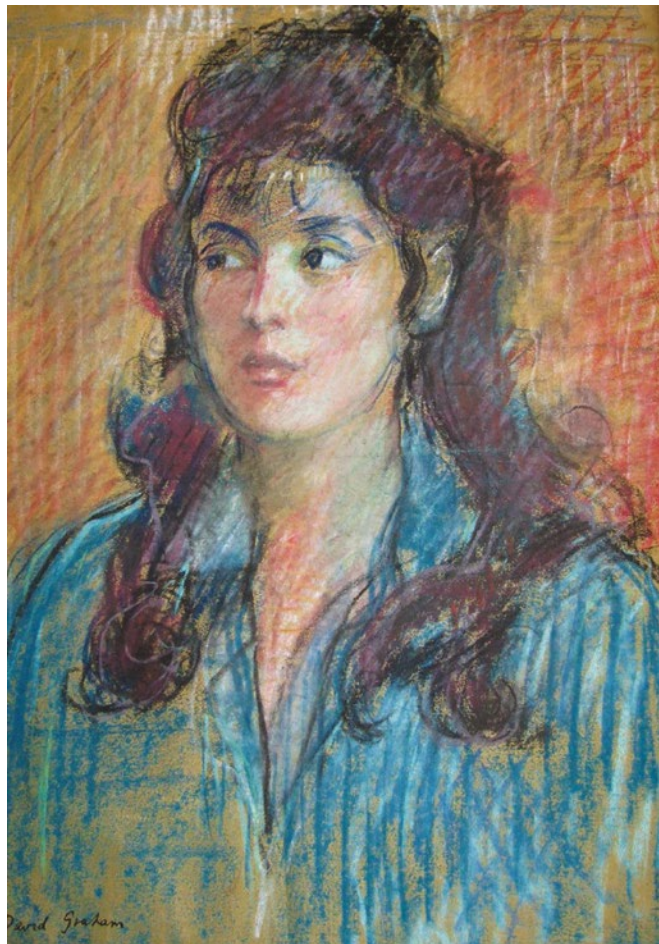
Alicia with Still Life

64 x 76 cm
Oil on canvas



Eugenia

41 x 51 cm
Oil on Sundeala board



Miss Luz

38 x 51 cm

Pastel on paper



Yemenite

114 x 84 cm

Oil on canvas

Valeriy Gridnev RP PS ROI

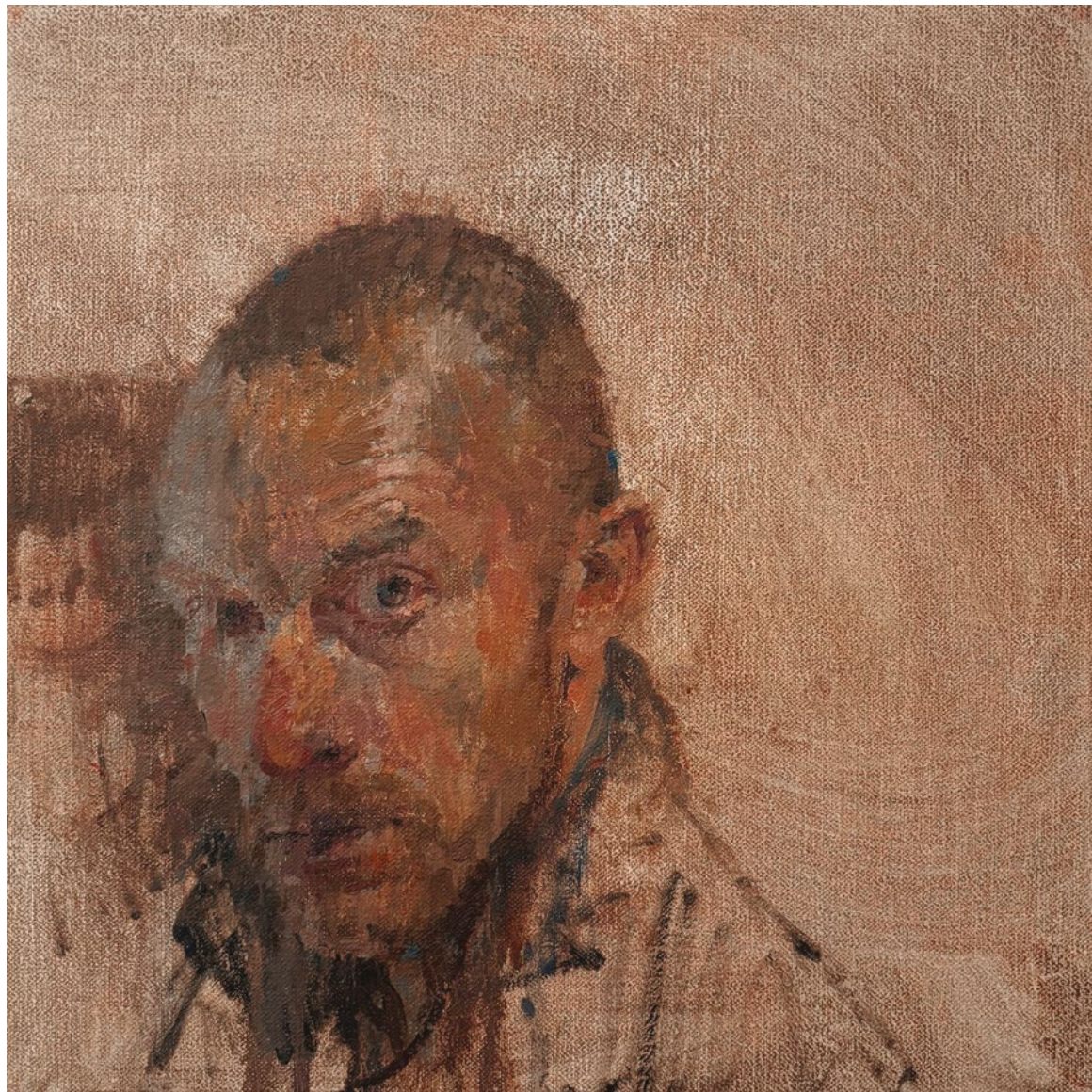


Oliy

99 x 102 cm

Oil on canvas

Benjamin Hope RP NEAC PS ROI RSMA

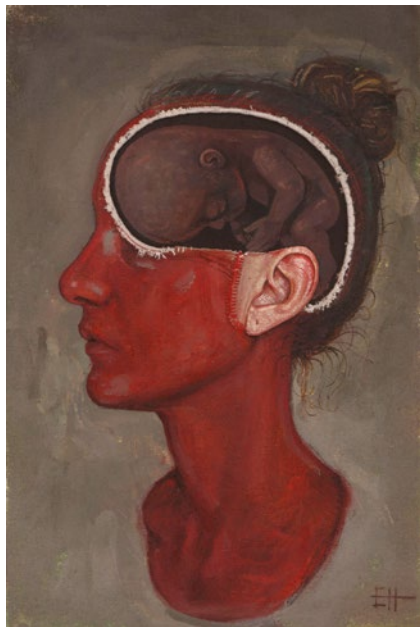


Self Portrait in Oil

30 x 30 cm

Oil on canvas

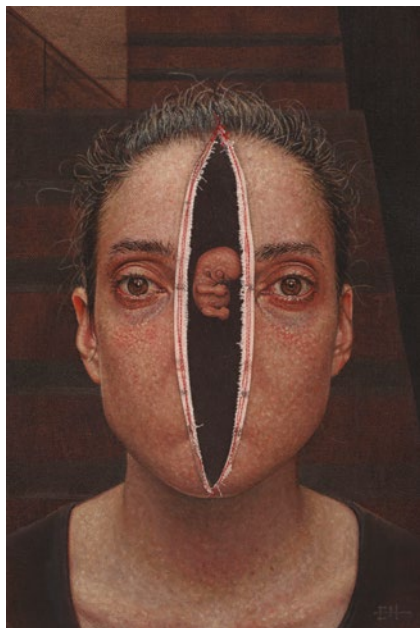
Emma Hopkins RP



Apart

30 x 20 cm
Oil on canvas

'Apart' and 'In an Abnormal Place' are both self portraits of my arduous journey to motherhood. Unfortunately, I experienced two ectopic pregnancies prior to the birth of my daughter. Both ectopic pregnancies lived and died in my body without me ever having the closure of seeing them. Creating these paintings helped me find some resolve to what had happened. 'Apart' is constructed in three parts. Firstly, I sculpted a foetus at the developmental age of my first ectopic pregnancy when it was heartbreakingly located in my left fallopian tube. I then painted the sculpture, blurred and muted, as if submerged and distant. On a separate canvas I painted myself in the colours of our internal anatomy. I then gave myself a gateway to the eternal world, through the sense of sound, through an ear that I painted in detail. I stitched the three layers of canvas together, put it to one side and started on the second painting.



In an Abnormal Place

30 x 20 cm
Oil on canvas

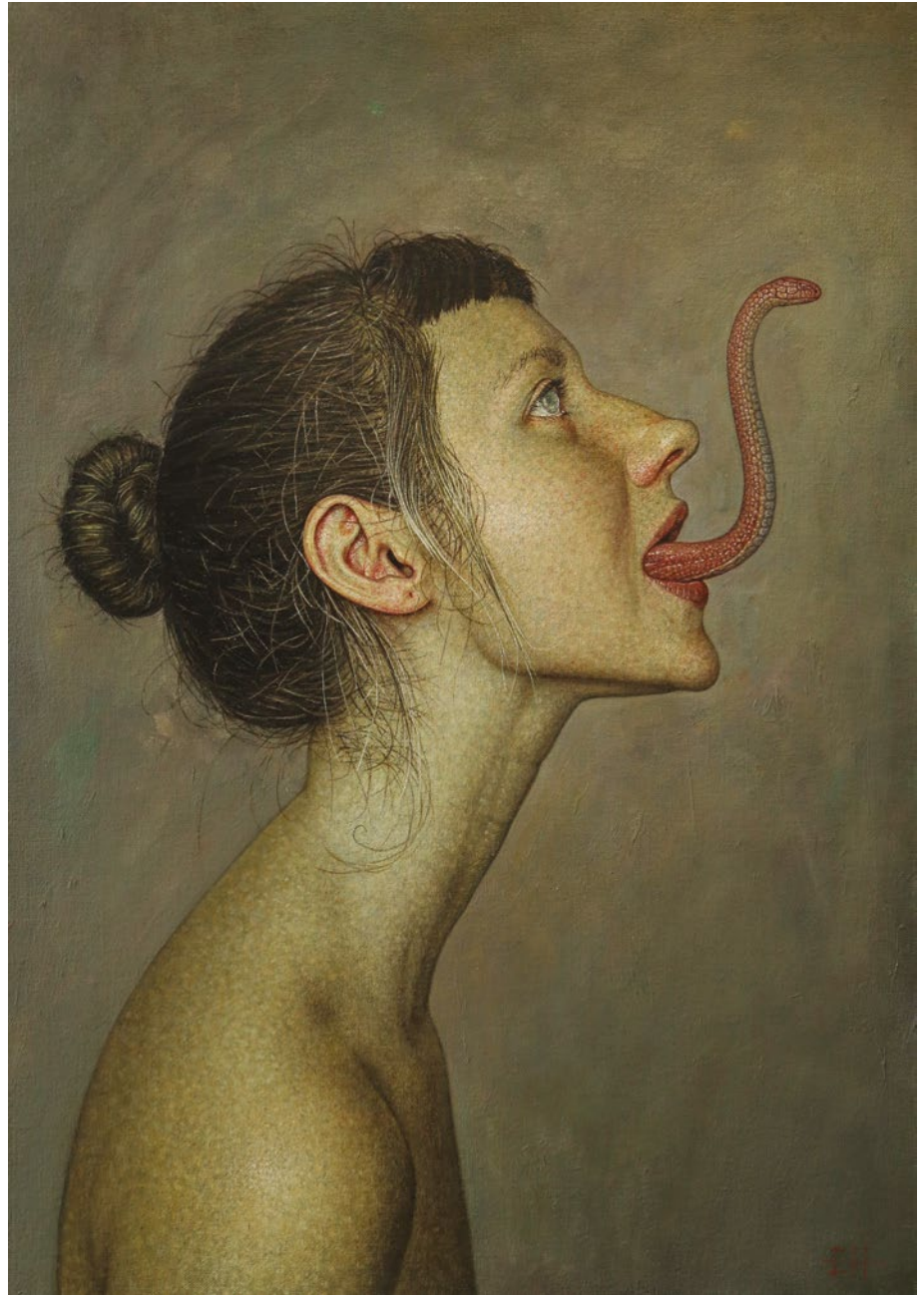
'In an Abnormal Place' is constructed in two parts. I similarly sculpted and painted a foetus, this time at the age of my second ectopic pregnancy when it died. I then painted myself, mask like, expressionless, without a nose or a mouth, a vessel to contain the trauma and memory of my pregnancy. Again I stitched the layers of canvas together, the foetus initially hidden. Then, in a very cathartic act, I cut through the layers of canvas revealing what should have been my children, imprinted across my mind and trapped inside my body.

'Snake Girl'

42 x 30 cm

Oil on canvas

'Snake Girl' is the first in a series of paintings that combine women and snakes in ways that are more gentle and sensual than the traditional notions of deceit and sin. The sitter for this depiction of a serpent-like woman is the Latvian artist Elina Rudzite. I met Elina in my early 20's, in London, when we both moved into an old disused Edwardian school. We lived and painted next door to each other for 3 years. Elina became the subject of a few of my paintings then and 10 years later it was nostalgic joy to paint her once again. As Snake Girl, Elina embodies undertones of ancient stories such as Medusa and Eve while becoming something new. Both Elina and I find solace in communicating through visual art, more so than the spoken word. Guided by her senses, Snake Girl's protruding tongue seems to both steer her and keep her captive. Under closer inspection, you'll see the features of the serpent woven into the anatomy of the tongue, her neck and the unnatural tones of green in her skin.



Kathryn Kynoch RP



Judy

87 x 81 cm
Oil on canvas



Kevin

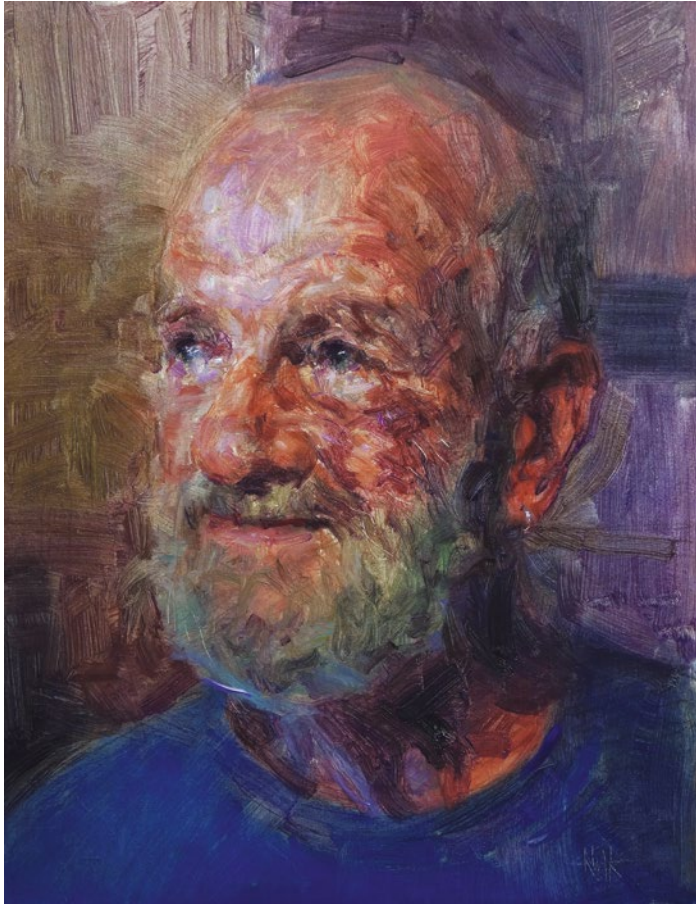
61 x 51 cm
Oil on canvas



Michael

93 x 71 cm
Oil on canvas

Kenny McKendry RP



France Mike

25 x 20 cm
Oil on board

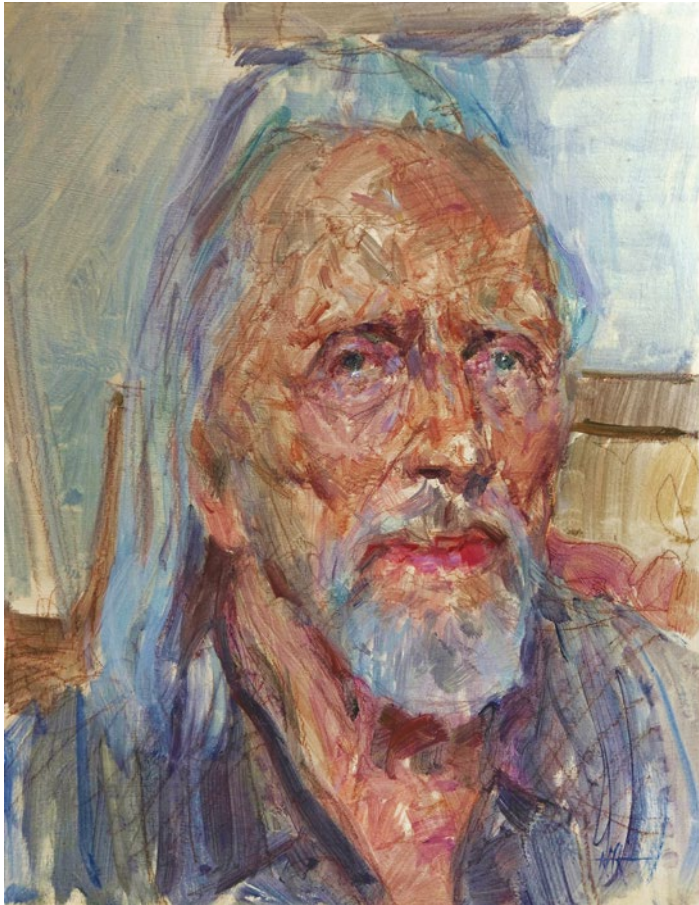
An informal portrait of a great English friend and handy man living in the southern French village of Esperaza.



Morning Son

30 x 24 cm
Oil on canvas board

My son Sam, caught in a late winter morning sun.



Ole Bendik

25 x 20 cm
Oil on board

An informal portrait of the retired theatre director and our great Norwegian family friend from our yearly visits to Esperaza in France.



Sunny Afternoon, Maureen Ringland

80 x 62 cm
Oil on linen

A commission to celebrate the birthday of Maureen. Her husband David having previously been painted by me.

Anastasia Pollard RP



Bertie

41 x 51 cm
Oil on panel



Freddie

25 x 20 cm
Oil on panel

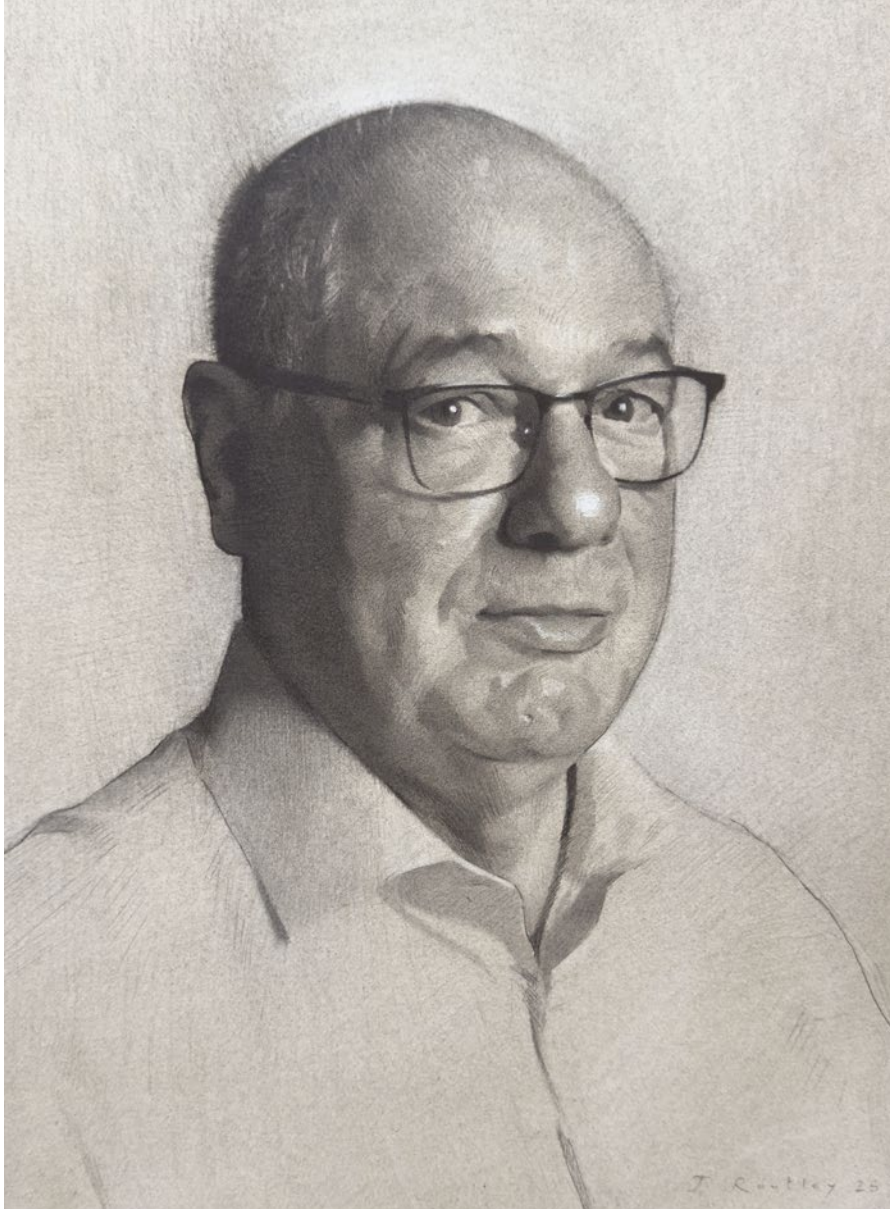
Malaise

87 x 56 cm

Oil on panel



Jamie Routley RP



Professor Thomas Melham MA
(BSc, PhD Cantab.) FRSE FBCS CEng

38 x 30 cm

Graphite on paper

Commissioned for Balliol College, Oxford

Thomas Melham is a Professor of Computer Science and Fellow and Tutor in Computation at Balliol College, Oxford. This portrait will continue Balliol's longstanding tradition of commissioning portraits of Fellows who have held the distinguished position of "Praefectus of Holywell Manor." For decades, it has been customary for a portrait drawing of each Praefectus to be displayed in the magnificent Praefectus's study at Holywell Manor, the 16th century manor house that lies at the heart of the Balliol graduate community.



The Marnham Boys

150 x 180 cm
Oil on canvas

Susan Ryder RP NEAC



James and Monika with Mabel

76 x 61 cm
Oil



Lord and Lady Dulverton

76 x 92 cm
Oil



The Ramsay Triptych

56 x 123 cm

Oil

Melissa Scott-Miller RP NEAC RBA



Revd Canon Dr Judith Maltby
in Chapel 2024

76 x 61 cm
Oil on canvas

Benjamin Sullivan RP



Kate

71 x 41 cm

Oil

Joshua Waterhouse RP



Matthew

50 x 42 cm
Oil on panel



Thomas

50 x 42 cm
Oil on panel



James

Toby Wiggins RP



Ezra aged Six and Three Quarters

26 x 20 cm
Oil on gesso panel



President of the Anaesthetists Association
Dr. Matt Davies

80 x 60 cm
Oil on canvas

This was made for the end of Matt's tenure as president. He wanted to forgo the president's medallion in favour of his military veteran badge from time serving in the RAF. I hope that this uncluttered portrait hints at his warmth, humour and dedication to this vital medical profession.

John Wonnacott CBE RP (Honorary)



The Mayor's Chair

150 x 120 cm
Oil on canvas

The Mayor's Chair

The three carved portrait heads set into the panelling above the chair are from a set of nine of which Porters (Southend's Civic House) has five. They are thought to be early 16th Century French and were originally coloured. Their visual presence stopped me in my tracks. I am indebted to Stephen Habermell, Mayor of Southend 2023–24, for showing me around Porters and for agreeing to sit for me, bringing the rich reds of his robes to the core of my painting.

Jack's Family Painting

I struggled to organise the 8 figures in my garden family painting, until the generations began to fall naturally into interlocking sculptural pairs.



Jack's Family Painting

90 x 120 cm
Oil on canvas

Catalogue 2025

LILY ABRAM

- 1 *Silent Reverie*
Oil on panel
30 x 21 cm (32 x 23 cm framed)
£500

ALASTAIR ADAMS PPRP

- 2 *Mr Colin Lawson CBE FRCM, Director, Royal College of Music, London*
Oil
92 x 70 cm (110 x 88 cm framed)
NFS
- 3 *The Rt Hon Patricia Scotland KC, Secretary-General, Commonwealth of Nations*
Oil
127 x 86 cm (147 x 108 cm framed)
NFS

ZAHRA AKBARI BASERI

- 4 *Lost Pulse*
Mechanical pencil on paper
80 x 80 cm (85 x 85 cm framed)
£1,500

RUPERT ALEXANDER

- 5 *Annabel*
Oil on canvas
82 x 64 cm (100 x 82 cm framed)
NFS

JENNIFER ANDERSON

Invited by Alastair Adams PPRP

- 6 *Sister*
Oil on canvas
125 x 105 cm (135 x 115 cm framed)
£4,500

LAURA ARENSON

- 7 *I Am Invincible And I Do Not Matter*
Graphite on hand-toned paper
30 x 45 cm (40 x 55 cm framed)
£1,500

HANNA ARTEMENKO

- 8 *Milushka-housewife*
Pastel on grey paper
70 x 50 cm (94 x 64 cm framed)
£3,200

WENDY BARRATT

- 9 *Castor*
Oil on canvas
60 x 50 cm (70 x 60 cm framed)
£3,100

CAROLINE BAYS PS

- 10 *Rachel*
Oil
41 x 36 cm (48 x 45 cm framed)
£3,000

ANGE BELL

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

FRANCES BELL ROI RP

- 12 *Among her thoughts*
Oil on canvas
70 x 65 cm (80 x 75 cm framed)
NFS

- 13 *Monopoly*
Oil on canvas
80 x 100 cm (90 x 110 cm framed)
NFS

- 14 *Rose Hulse and the Masai Necklace*
Oil on canvas
150 x 150 cm (170 x 170 cm framed)
NFS

TIM BENSON NEAC FROI RP

- 15 *Fisherman, Alabat, Philippines*
Oil on canvas
152 x 102 cm
NFS

BROGAN BERTIE

- 16 *Self Portrait with Grief*
Oil on panel
30 x 22 cm
NFS

ASHLEY BIRCH

- 17 *Blessing*
Oil on MDF
32 x 26 cm (38 x 32 cm framed)
£10,000

- 18 *Self Portrait Aged 35*
Oil on MDF
20 x 14 cm (26 x 22 cm framed)
£1,000

URI BLAYER

- 19 *Self Portrait at 53*
Oil on linen
71 x 45 cm (74 x 48 cm framed)
£2,200

FRANCES BORDEN

- 20 *Caroline Chalk #3*
Oil on board
18 x 13 cm (24 x 19 cm framed)
£1,220

JESSICA BOURDON SMITH

- 21 *Nadine*
Oil
20 x 20 cm
£450

SIMON THOMAS BRAIDEN

- 22 *Laura*
Oil on panel
75 x 67 cm (82 x 72 cm framed)
£37,000

PAUL BRASON PPRP

- 23 *Bruno Schroder*
Oil on canvas
155 x 120 cm
NFS

MARTIN BROOKS RP

- 24 *Erwartung*
Oil on linen
100 x 81 cm (118 x 99 cm framed)
£5,750
- 25 *Portrait of C*
Oil on linen
40 x 50 cm (58 x 68 cm framed)
£2,600
- 26 *Study of M*
Oil on linen
50 x 40 cm (68 x 158 cm framed)
£2,600
- 27 *We Move in Infinite Space*
Oil on linen
60 x 60 cm (78 x 78 cm framed)
£3,950

RUPERT W BROOKS

- 28 *The Night Watchman*
Oil on canvas
71 x 71 cm (75 x 75 cm framed)
£2,000

ARCHIE BURROWS

- 29 *Ian Green*
Oil on canvas
111 x 81 cm (111 x 81 cm framed)
NFS

OLENA BURYKINA

- 30 *The Light is Close*
Oil on panel
50 x 40 cm
£3,200

DAVID CALDWELL RP

- 31 *Andy*
Oil on linen
30 x 25 cm (45 x 40 cm framed)
£1,800

- 32 *Jaq (with braids)*
Oil on linen
30 x 25 cm (45 x 40 cm framed)
£1,600
- 33 *Tom Murray, Deacon of the Incorporation of Goldsmiths of the City of Edinburgh*
Oil on linen
91 x 76 cm (110 x 95 cm framed)
NFS
- 34 *Winter Self Portrait*
Oil on linen
31 x 26 cm (46 x 41 cm framed)
£1,800

STEVE CALDWELL

- 35 *Christina (Summer Painting)*
Acrylic on wood
40 x 30 cm (50 x 40 cm framed)
£2,000

- 36 *Tayo*
Acrylic on wood
30 x 20 cm (40 x 30 cm framed)
£1,750

MARCO CASALVIERI

- 37 *Per Accendere un Tramonto*
Oil on canvas
70 x 50 cm
£5,000

JONATHAN CHAN

- 38 *David, The Regent*
Oil on canvas
61 x 51 cm (64 x 54 cm framed)
£2,000

- 39 *Mark Gatiss Wearing Socks*
Oil on canvas
76 x 61 cm (79 x 64 cm framed)
£2,500

SHONA CHEW

- 40 *Self Portrait*
Pencil on board
25 x 20 cm (33 x 29 cm framed)
NFS

SAM CLAYDEN

- 41 *Tomas*
Oil on linen
50 x 50 cm (62 x 62 cm framed)
NFS

TULE CLOW

- 42 *Portrait of Sasha*
Oil on linen
30 x 20 cm
NFS

AMANDA COLEMAN ROI

- 43 *Coleman Card Games*
Oil
13 x 18 cm (29 x 34 cm framed)
£525
- 44 *Little Study – Self Portrait*
Oil
18 x 13 cm (34 x 29 cm framed)
£525

ANTHONY CONNOLLY PRP

- 45 *Alfie Pickering*
Oil on linen
60 x 50 cm
NFS

- 46 *Henry Pickering*
Oil on linen
60 x 50 cm
NFS

- 47 *HMC*
Oil on board
60 x 40 cm
£4,650

Catalogue 2025 continued...

- 48 *Katherine Bergen Coughlin*
Oil on linen
75 x 60 cm
NFS

TOM CROFT

- 49 *Stripped*
Oil
50 x 40 cm (54 x 44 cm framed)
NFS

BELINDA CROZIER

- 50 *Man Resting*
Pencil on paper
38 x 24 cm (48 x 34 cm framed)
£1,000

SAIED DAI NEAC RP

- 51 *Sisters*
Oil on gesso panel
104 x 78 cm (130 x 104 cm framed)
NFS

SAM DALBY RP

- 52 *Bill Charlton*
Oil on panel
60 x 42 cm (70 x 42 cm framed)
£6,000

SIMON DAVIS RP

- 53 *Revolver*
Oil on board
41 x 64 cm (46 x 69 cm framed)
£4,200

- 54 *T*
Oil on board
40 x 28 cm (44 x 32 cm framed)
£1,300

- 55 *V*
Oil on board
46 x 30 cm (50 x 34 cm framed)
£2,500

- 56 *Who Knows Where The Time Goes?*
Oil on linen
66 x 89 cm (71 x 99 cm framed)
£7,000

ESTELLE DAY

- 57 *Mathilda in Green*
Oil on wooden board
18 x 13 cm (35 x 25 cm framed)
NFS

- 58 *Self Portrait in Silver Ball II*
Oil on wooden board
15 x 15 cm (35 x 35 cm framed)
£1,250

ALEXANDER DEBENHAM

Invited by Anthony Connolly PRP

- 59 *Portrait of Baroness Bottomley*
Oil on linen
122 x 89 cm (141 x 108 cm framed)
NFS

DAVIDE DI TARANTO

- 60 *Il Cecco*
Oil and gold leaf on copper
29 x 21 cm (36 x 27 cm framed)
NFS

RACHEL DITTRICH

- 61 *Portrait of Alistair Green's Wall*
Oil on panel
30 x 40 cm (35 x 45 cm framed)
£650

MARK DRAISEY

- 62 *The Barista*
Oil on panel
61 x 46 cm
£3,600

HUALIN DU

- 63 *My Father*
Oil on linen
60 x 56 cm (74 x 71 cm framed)
£100,000

MIRIAM ESCOFET RP

- 64 *Life Drawing of Aušra*
Conte on Canson paper
63 x 57 cm (83 x 77 cm framed)
£3,500

- 65 *Life Drawing of Ddraig*
Conte on toned paper
74 x 50 cm (94 x 70 cm framed)
£3,900

- 66 *Life drawing of Professor Helen Moore, President of Corpus Christi College Oxford*
Conte and gouache on gessoed paper
74 x 53 cm (94 x 73 cm framed)
NFS

- 67 *Professor Helen Moore, President of Corpus Christi College Oxford*
Oil on linen over panel
85 x 65 cm (95 x 75 cm framed)
NFS

GROUZDEV EVGENY

- 68 *In the Wardrobe*
Oil on canvas
230 x 160 cm (236 x 166 cm framed)
NFS

JAKE FERN

- 69 *You don't live on Earth, you are passing through it*
Oil
50 x 40 cm (60 x 50 cm framed)
£1,600

RUTH FITTON ROI

Invited by Frances Bell ROI RP

- 70 *Elizabeth with Hydrangeas*
Oil on linen
120 x 90 cm (124 x 94 cm framed)
NFS

EMMA FOSTER

- 71 *The Secret*
Oil on wooden panel
30 x 30 cm
£3,000

RICHARD FOSTER PPRP

- 72 *Ardmulchan*
Oil on canvas
127 x 178 cm (147 x 198 cm framed)
NFS

- 73 *Painting in Romania*
Watercolour on paper
25 x 18 cm (46 x 37 cm framed)
£1,650

- 74 *Self Portrait*
Oil on canvas
35 x 35 cm (47 x 47 cm framed)
NFS

SARAH FREEMAN

- 75 *Nathan Sitting on my Feet*
Pencil
20 x 20 cm (32 x 32 cm framed)
£350

KATIE GALL

- 76 *Self Portrait at 40*
Oil
30 x 40 cm (32 x 42 cm framed)
NFS

JOSEPH GALVIN

- 77 *Self Portrait*
Oil on board
25 x 20 cm (28 x 23 cm framed)
£2,000

KHAIRZUL GHANI

- 78 *Nigel*
Oil on canvas
32 x 24 cm (35 x 27 cm framed)
NFS

- 79 *Thomas*
Oil on canvas
36 x 47 cm (39 x 50 cm framed)
NFS

DANIEL GILLINGWATER

- 80 *"Waiting" Portrait of Samatha Lavender*
Oil on wood
78 x 62 cm (96 x 82 cm framed)
£3,000

THOMAS GOLUNSKI

- 81 *Ethanol*
Oil
42 x 30 cm (47 x 35 cm framed)
£2,000

ARINA GORDIENKO

- 82 *I Had a Dream*
Oil on Belgian linen
120 x 85 cm (126 x 92 cm framed)
£19,500

DAVID GRAHAM RP

- 83 *Alicia with Still Life*
Oil on canvas
64 x 76 cm (69 x 81 cm framed)
£3,500

- 84 *Eugenia*
Oil on Sundeala board
41 x 51 cm (48 x 58 cm framed)
£7,000

- 85 *Miss Luz*
Pastel on paper
38 x 51 cm (48 x 61 cm framed)
£4,000

- 86 *Yemenite*
Oil on canvas
114 x 84 cm (122 x 92 cm framed)
£3,500

VALERIY GRIDNEV PS ROI RP

- 87 *Oliy*
Oil on canvas
99 x 102 cm
NFS

AMAYA GURPIDE

Invited by Jamie Routley RP

- 88 *El Escondite*
Graphite, gouache and carbon
100 x 60 cm (104 x 64 cm framed)
NFS

TEWODROS HAGOS

Invited by Tim Benson NEAC FROI RP

- 89 *Getahun*
Oil on canvas
40 x 30 cm
£7,200

JAMES HAGUE RP

- 90 *Boy with Dogs*
Oil on gesso board
70 x 50 cm
NFS

- 91 *Gina*
Oil on gesso board
36 x 28 cm
£3,500

- 92 *Woman in Red Jumper*
Oil on gesso board
95 x 50 cm
NFS

ROBIN-LEE HALL PPRP

- 93 *Portrait of Izzy*
Egg tempera on gesso panel
25 x 20 cm (35 x 30 cm framed)
NFS

CLEMENTINE HANBURY

- 94 *The Distance between Us*
Charcoal on hand-prepared paper
45 x 30 cm
£4,000

Catalogue 2025 continued...

GEOFFREY HARRISON

95 *Self Portrait with Eraser*
Oil on panel
61 x 45 cm (65 x 50 cm framed)
£8,000

96 *Tayo*
Oil on panel
18 x 12 cm (19 x 14 cm framed)
NFS

97 *TJ*
Oil on panel
18 x 12 cm (19 x 14 cm framed)
NFS

JULIA HAWKINS NEAC ROI

98 *Portrait of Jeff*
Oil
59 x 61 cm (65 x 67 cm framed)
£2,400

LEWIS HAZELWOOD-HORNER RBA

Invited by Joshua Waterhouse RP

99 *The Ruby Ale*
Oils
34 x 44 cm (35 x 45 cm framed)
£2,450

JESSICA HELFAND

100 *The Heart Off Guard*
Archival pigment and oil on canvas
51 x 41 cm
NFS

AELFRED HILLMAN

101 *On Alnmouth Beach*
Oil on panel
50 x 50 cm (51 x 51 cm framed)
£5,000

PETER HOLT

102 *Woman in Striped Shirt*
Egg tempera
61 x 61 cm (69 x 69 cm framed)
£1,575

BENJAMIN HOPE NEAC PS ROI RP RSMA

103 *Dad*
Oil
33 x 33 cm (43 x 43 cm framed)
£1,500

104 *Sasha*
Oil on panel
64 x 51 cm (74 x 61 cm framed)
£2,700

105 *Self Portrait in Charcoal*
Charcoal
33 x 24 cm (43 x 34 cm framed)
£1,100

106 *Self Portrait in Oil*
Oil on canvas
30 x 30 cm (40 x 40 cm framed)
£1,400

EMMA HOPKINS RP

107 *Apart*
Oil on canvas
30 x 20 cm
NFS

108 *In an Abnormal Place*
Oil on canvas
30 x 20 cm
NFS

109 *Snake Girl*
Oil on canvas
42 x 30 cm
NFS

ANDREW JAMES NEAC RP

110 *Eduardo*
Oil on canvas
66 x 53 cm (72 x 59 cm framed)
£3,500

111 *Julie*
Oil on board
25 x 18 cm (30 x 22 cm framed)
£1,500

FENGSHI JIN

112 *Friends Series – 12*
Oil on canvas
35 x 26 cm (41 x 34 cm framed)
NFS

HERO JOHNSON RP

113 *Little Zara*
Oil on canvas
24 x 18 cm (29 x 23 cm framed)
£1,950

114 *Professor Jane Shaw*
Oil on canvas
100 x 80 cm
NFS

LUCIE KEROUEDAN

115 *The Painter's Daughter*
Oil on linen
70 x 50 cm
£2,500

JEANNIE KINSLER

116 *Jen*
Oil on canvas
50 x 55 cm (53 x 58 cm framed)
£2,800

RICHARD KITSON

117 *Enya*
Oil on canvas
46 x 36 cm (49 x 39 cm framed)
£1,600

SANDRA KUCK

118 *Repose*
Oil on canvas
70 x 90 cm (80 x 100 cm framed)
£18,000

KATHRYN KYNOCH RP (1941 – 2025)

119 *Judy*
Oil on canvas
87 x 81 cm (103 x 97 cm framed)
£8,000

120 *Kevin*
Oil on canvas
61 x 51 cm (82 x 72 cm framed)
£7,000

121 *Michael*
Oil on canvas
93 x 71 cm (118 x 96 cm framed)
£8,000

GRAHAM LACEY

122 *Woman with Silver Earring*
Oil on wood panel
25 x 20 cm (30 x 25 cm framed)
£500

PAUL LEE

123 *Cynthia*
Oil on linen
60 x 42 cm
£500

124 *Rhidian*
Oil on linen
60 x 50 cm
NFS

AVA LIBERACE

125 *Joseph in Blue*
Pencil and watercolor on paper
76 x 51 cm (81 x 56 cm framed)
NFS

METTE LORENTZEN

126 *Self*
Oil on canvas
40 x 25 cm (43 x 28 cm framed)
£1,600

GILLY LOVEGROVE

127 *The Artist Vibe Krogager*
Oil on board
100 x 70 cm (104 x 74 cm framed)
NFS

ADAM MARSH

128 *Self Portrait II*
Oil on board
23 x 17 cm (25 x 19 cm framed)
£400

KEVIN MCFALL

129 *Boy in Profile*
Charcoal
46 x 37 cm (46 x 37 cm framed)
£400

KENNY MCKENDRY RP

130 *France Mike*
Oil on board
25 x 20 cm (41 x 36 cm framed)
NFS

131 *Morning Son*
Oil on canvas board
30 x 24 cm (46 x 40 cm framed)
£1,750

132 *Ole Bendik*
Oil on board
25 x 20 cm (41 x 36 cm framed)
NFS

133 *Sunny Afternoon, Maureen Ringland*
Oil on linen
80 x 62 cm (96 x 78 cm framed)
NFS

JUNE MENDOZA OBE FROI RP (1924 – 2024)

134 *Hal Porter, Author*
Oil
NFS

EMILIA MOMEN

135 *School Yard Bully*
Oil on linen
30 x 25 cm (34 x 29 cm framed)
£1,500

SARAH JANE MOON

Invited by Hero Johnson RP

136 *Diana Souhami*
Oil on canvas
150 x 100 cm (153 x 103 cm framed)
£14,500

JORDAN MORGAN

137 *Dad #2*
Charcoal and graphite on paper
52 x 42 cm (55 x 45 cm framed)
£950

LUIS MORRIS ROI

138 *Winter Self Portrait*
Oil on canvas
30 x 23 cm (45 x 38 cm framed)
£2,000

JOHN MURPHY-WOOLFORD

139 *Self Portrait February 2025*
Graphite pencil on paper
21 x 18 cm (50 x 44 cm framed)
£850

DANIEL MURRAY

140 *Mum in the Afternoon Light*
Acrylic on board
30 x 23 cm (26 x 34 cm framed)
£3,000

NASHUNMENGHE

141 *Elizabeth 2025*
Oil
50 x 40 cm (52 x 42 cm framed)
£1,800

DANIEL NELIS

142 *Study of a Girl in Late Spring*
Chalk on black paper
60 x 69 cm (70 x 79 cm framed)
NFS

BEATA NEWBOLD

143 *Ghostly*
Watercolour on aquabord panel
25 x 20 cm (28 x 23 cm framed)
£2,000

CHRISTOPHER NIGHTINGALE

144 *Study of a Tattooed Man*
Oil on linen
40 x 30 cm (45 x 35 cm framed)
£1,200

Catalogue 2025 continued...

LUKE FJ NOLAN

- 145 *Portrait of a Miao Girl*
Oil
120 x 95 cm
NFS

KAJA NORUM

- 146 *Self Portrait*
Oil
54 x 45 cm
NFS

OLIVIA PANG

- 147 *A World in a Leaf*
Chinese Gongbi technique on paper
mounted on wooden board
122 x 61 cm (132 x 71 cm framed)
£4,999
- 148 *Beloved, There Is No One Else Beyond*
Chinese Gongbi technique on silk
30 x 20 cm (40 x 30 cm framed)
£1,000

SONIA PANG NARASIMHAM

- 149 *The Artist's Youngest Son*
Cretacolour colour pencil on pastel paper
21 x 27 cm (45 x 51 cm framed)
NFS

ANASTASIA POLLARD RP

- 150 *Bertie*
Oil on panel
41 x 51 cm (46 x 56 cm framed)
NFS
- 151 *Freddie*
Oil on panel
25 x 20 cm (30 x 25 cm framed)
NFS
- 152 *Inkylayla*
Oil on panel
41 x 51 cm (46 x 56 cm framed)
£2,000

- 153 *Malaise*
Oil on panel
87 x 56 cm (92 x 61 cm framed)
£2,500

GARETH REID

Invited by Kenny McKendry RP

- 154 *Sylvie*
Charcoal on canvas
50 x 40 cm (55 x 45 cm framed)
NFS

IAN RITCHIE

- 155 *The Ballad of Kate McCannon*
Acrylic, image transfers, photocopies,
wallpaper and printing
60 x 60 cm (85 x 85 cm framed)
£3,000

TANIA RIVILIS

- 156 *Baroness Royall of Blaisdon*
Oil on canvas
85 x 65 cm (90 x 70 cm framed)
NFS

PATRICK ROBINSON

- 157 *The Next Chapter*
Oil on canvas
61 x 50 cm (63 x 52 cm framed)
£2,200

JAMIE ROUTLEY RP

- 158 *Professor Thomas Melham MA*
(BSc, PhD Cantab.) FRSE FBCS CEng
Graphite on paper
30 x 38 cm
NFS

- 159 *Self Portrait at 42, II*
Graphite, charcoal and gouache on panel
23 x 18 cm
NFS

- 160 *The Marnham Boys*
Oil on canvas
150 x 180 cm
NFS

- 161 *"You are braver than you believe, stronger than you seem, and smarter than you think"*
A portrait of the artists daughters, Ivy and Margot
Graphite on paper
74 x 100cm
POA

JACK RUSSELL MBE

Invited by Melissa Scott-Miller NEAC RBA RP

- 162 *Johnny Johnson the Last Dambuster*
Oil on canvas
76 x 89 cm (96 x 109 cm framed)
NFS

SUSAN RYDER NEAC RP

- 163 *James and Monika with Mabel*
Oil
76 x 61 cm
NFS

- 164 *Lord and Lady Dulverton*
Oil
76 x 92 cm
NFS

- 165 *The Ramsay Triptych*
Oil
56 x 123 cm
NFS

TAI SHAN SCHIERENBERG RP (Honorary)

- 166 *Belle et La Bete*
Oil on linen
36 x 30 cm (38 x 32 cm framed)
£12,000

ELI SCHUMONT

- 167 *Older Woman in Drapery*
Oil on linen
31 x 28 cm (34 x 32 cm framed)
£1,519

FIONA SCOTT

- 168 *Self Portrait*
Oil on canvas
92 x 75 cm (100 x 85 cm framed)
NFS

MELISSA SCOTT-MILLER NEAC RBA RP

169 *Adam Looking at his Phone in Early Evening
Sunlight, Winter*
Oil on canvas
30 x 25 cm (35 x 30 cm framed)
NFS

170 *Revd Canon Dr Judith Maltby in Chapel 2024*
Oil on canvas
76 x 61 cm (81 x 66 cm framed)
NFS

171 *Self Portrait in the Front Garden, Islington*
Oil on canvas
71 x 90 cm (76 x 95 cm framed)
£4,000

172 *Writer and her Dog, in her North London
Living Room*
Oil on canvas
60 x 80 cm (65 x 85 cm framed)
NFS

SVETLANA SEMENOVA

173 *Holding on to Moments*
Oil on board
50 x 47 cm (65 x 62 cm framed)
£2,950

DANIEL SHADBOLT NEAC

174 *Catherine*
Oil on linen
90 x 65 cm
£900

175 *Tim*
Oil on board
30 x 30 cm
£400

ALICE SHERWOOD

Invited by Antony Williams NEAC VPRP

176 *Self Portrait; Prick Your Fingers*
Egg tempera
80 x 80 cm
£5,000

MARK SHIELDS

177 *Bard*
Charcoal on paper
72 x 53 cm (93 x 73 cm framed)
£1,600

JACOB SKINNARD

178 *Familiar Faces*
Oil on canvas
160 x 120 cm
NFS

JORDAN SOKOL

Invited by Miriam Escofet RP

179 *Untitled*
Oil on linen
30 x 38 cm (33 x 40 cm framed)
NFS

CHARLOTTE SORAPURE NEAC

180 *A Painter's Quest*
Oil on linen
100 x 70 cm (122 x 92 cm framed)
£12,850

181 *Idara*
Oil on linen on panel
61 x 46 cm (81 x 66 cm framed)
£8,000

VASILISA STERN

182 *Akatava*
Oil and acrylic on panel
40 x 40 cm (50 x 50 cm framed)
£3,000

183 *Alice: The Golden Evening*
Oil and acrylic on panel
50 x 40 cm (60 x 50 cm framed)
£5,500

LUCY STOPFORD

184 *Blonde*
Oil on canvas
40 x 40 cm (45 x 45 cm framed)
£1,500

BENJAMIN SULLIVAN RP

185 *Kate*
Oil
71 x 41 cm (87 x 57 cm framed)
NFS

YAN TIAN

186 *Self Portrait*
Oil on canvas
32 x 21 cm
NFS

NADINE TRALALA

187 *Vidahlia*
Oil on panel
40 x 30 cm (44 x 34 cm framed)
£1,000

ADELE WAGSTAFF

188 *Alex*
Oil on linen
60 x 40 cm (66 x 46 cm framed)
£2,500

JOSHUA WATERHOUSE RP

189 *Matthew*
Oil on panel
50 x 42 cm (68 x 60 cm framed)
NFS

190 *Thomas*
Oil on panel
50 x 42 cm (68 x 60 cm framed)
NFS

COLIN WATSON

Invited by Neale Worley NEAC RP

191 *Karima*
Oil on canvas
50 x 40 cm
£4,000

TOBY WIGGINS RP

192 *Anonymous Boy*
Pencil on paper
30 x 21 cm (43 x 34 cm framed)
£950

Catalogue 2025 continued...

193 *Ezra aged Six and Three Quarters*
Oil on gesso panel
26 x 20 cm (42 x 35 cm framed)
NFS

194 *President of the Anaesthetists Association*
Dr. Matt Davies
Oil on canvas
80 x 60 cm (100 x 80 cm framed)
NFS

GRAEME WILCOX

195 *A Living Statue*
Oil on canvas
120 x 100 cm (124 x 104 cm framed)
£8,500

ROGIER WILLEMS

196 *Elvan*
Oil on canvas
50 x 40 cm (60 x 50 cm framed)
£5,000

197 *Lilie*
Oil on canvas
40 x 35 cm (50 x 45 cm framed)
£5,000

198 *Tatiana*
Oil on canvas
50 x 50 cm (60 x 60 cm framed)
£5,000

ANTONY WILLIAMS NEAC VPRP

199 *Alice*
Egg tempera
49 x 43 cm (55 x 49 cm framed)
£15,500

200 *Boy with Pink T- Shirt*
Egg tempera
34 x 27 cm (50 x 43 cm framed)
NFS

201 *Self Portrait*
Egg tempera
NFS

BEN WILSON

202 *Christine*
Oil on canvas
61 x 45 cm (63 x 48 cm framed)
£6,000

TORSTEN WOLBER

203 *The Harlequin's Lullaby*
Oil on linen
120 x 80 cm
NFS

JOHN WONNACOTT RP (Honorary)

204 *Head of an Old Painter with Straw Hat, Day*
Oil on canvas
60 x 60 cm (70 x 70 cm framed)
NFS

205 *Head of an Old Painter with Straw Hat, Night*
Oil on canvas
60 x 60 cm (70 x 70 cm framed)
£20,000

206 *Jack's Family Painting*
Oil on canvas
90 x 120 cm (100 x 130 cm framed)
NFS

207 *The Mayor's Chair*
Oil on canvas
150 x 120 cm (160 x 130 cm framed)
NFS

NEALE WORLEY NEAC RP

208 *Annie*
Oil
61 x 46 cm (76 x 61 cm framed)
NFS

ROBBIE WRAITH RP

209 *Ania Gruszczynska*
Oil
48 x 38 cm (64 x 51 cm framed)
NFS

210 *Portrait Study*
Pencil and charcoal
36 x 26 cm (56 x 46 cm framed)
£3,500

211 *Studio Portrait*
Oil
31 x 23 cm (43 x 36 cm framed)
NFS

212 *Will Milne*
Charcoal
37 x 28 cm (51 x 43 cm framed)
NFS

MARTIN YEOMAN NEAC RP

213 *Anthony Connolly PRP*
Oil on canvas
92 x 76 cm (96 x 80 cm framed)
NFS

214 *Paul*
Oil on canvas
61 x 51 cm (65 x 55 cm framed)
NFS

215 *Self Portrait*
Oil on canvas
61 x 46 cm (65 x 50 cm framed)
NFS

FLORENCE YUQING RI

216 *Marigold*
Watercolour on paper
21 x 15 cm (35 x 26 cm framed)
£1,000

217 *Self: Familiar Yet Unknown*
Watercolour on paper
30 x 21 cm (47 x 35 cm framed)
£1,500

On loan from a private collection

JOHN SINGER SARGENT RA RP (1856 – 1925)

218 *Conrad and Reine Ormond*
58 x 74 cm
Oil on canvas
NFS

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