

Face to Face

SUMMER 2006

National
Portrait
Gallery

1856·2006

My Favourite Portrait
by Fergus Greer

BP Portrait Award 2006

Benjamin Zephaniah
in conversation with
Sandy Nairne

Angus McBean,
Master of Invention

15^{Years}
50
Collecting for the Future

Anniversary Partner

Herbert Smith

Anniversary Media Partners

THE SUNDAY TIMES

THE TIMES

From the Director

COVER

Dorothy Dickson (detail)

by Angus McBean,
1938

© The President and Fellows
of Harvard College



ABOVE

Alan Rickman

Penelope Wilton

by Stuart Pearson Wright,
2004–5

The 150th Anniversary celebrations continue successfully, with the *Searching for Shakespeare* and *Icons and Idols* exhibitions receiving a wonderful response from critics and the public alike. The first goes on to the British Art Center at Yale and the second to York City Art Gallery. We have also had outstanding concerts with the support of the Performing Right Society Foundation as well as the major Anniversary seminar 'Picturing Britons' at the end of March. The Anniversary Time-line and the smaller Anniversary displays are proving to be of great interest. This year's *BP Portrait Award* and the *Angus McBean Portraits* are next in the programme, and take us through to the autumn when we present *David Hockney: Portraits*, a fifty-year overview of all his portrait work. This exhibition has already been displayed to acclaim at the Museum of Fine Arts in Boston, with whom we have organised it, and will be at the Los Angeles County Museum of Art over the summer before opening at the Gallery in October.

One of the highlights of the spring was the *Portrait Gala*, when 550 guests attended a special Anniversary celebration to raise significant funds for future acquisitions through the 'Collecting for the Future' appeal. The combination of sponsorship from Herbert Smith and Dom Pérignon, gifts and help in kind, ticket sales, the Silent Auction, the raffle and the sale of the 150 Mystery Portrait Postcards contributed by artists and friends of the Gallery raised more than £300,000 from the evening. I am very grateful to all those that made this such a success.

One of the smaller displays that caught the eye this spring has been the selection of recent drawings by Stuart Pearson Wright under the title *Most People are Other People*. Pearson Wright, previous *BP Portrait Award* winner and creator of the much admired commissioned portrait of J.K. Rowling, had once considered life as an actor for himself. The drawings certainly display a great empathy with their subjects, and cover a range of British talent from senior figures such as Alan Rickman and Penelope Wilton to younger up-and-coming stars such as Nonso Anozie and Tom Hollander. A complementary display, including other drawings from the series, runs at the National Theatre from 10 April to 20 May. The artist has himself published an accompanying catalogue, which includes an interview with Timothy Spall – available from the Gallery bookshop. A number of these drawings have now been acquired for the Collection.

The new display at Beningbrough Hall near York is an opportunity for the Gallery, in partnership with the National Trust and with the support of the Heritage Lottery Fund, to make more of the eighteenth-century collection available in new ways. The innovative display on the top floor, titled *Making Faces*, takes visitors on a journey through the creation of a portrait, offering insight into the role of portraiture and the processes of commissioning and sitting. The Trust has fitted the Hall with a lift and we hope that the property will become a good example of accessibility as well as offering a superb interior complemented by great paintings. The displays at Beningbrough Hall, like those at Montacute in Somerset and Bodelwyddan Castle in North Wales, are part of the Gallery's extensive national programme.

The John Donne Appeal, which featured in the last issue of *Face to Face*, is making good progress with more than a third of the funds raised at the time of going to print. For further information or to make a donation, contact Charlotte Savery on **020 7312 2444** / csavery@npg.org.uk or to donate online www.npg.org.uk/johndonne. I very much hope that the Gallery will be able to announce this acquisition as one of the successes for the Anniversary year. Thank you for your support.

Sandy Nairne
Sandy Nairne
DIRECTOR

THERE ARE FOUR THINGS that are needed for me to be passionate about a portrait in whatever medium.

First and foremost, it must move me: that sense of metaphysical response when seeing a work, almost like rapture.

Secondly, the trail of clues to the subject(s), the artist and then their relationship; if it is well done one feels the need to revisit a work continually and find new information to feed one's imagination about any of the three.

Thirdly, the way that the artist has carried out the work, and the quality of his representation within that medium.

Fourthly, the time and place and the social context of the period and how it is represented within the picture: fashion according to the artist.

This 'little' picture, by Howard Coster, belies the story it depicts. Here we have what would appear to be little more than a family portrait and yet when we learn of the subject matter it begins to take on a whole resonance of further meanings and interest.

A.A. Milne, the author of such great iconographic children's books as *Winnie-the-Pooh*, sits tucked into a narrow window-seat, his face appearing through the shadows cast by the back light of the window. He bears a rather awkward expression, maybe of discomfort; disapproval; or simply that the photographer doesn't engage him. Sitting confidently on his lap, wrapped in his father's arms, is his son Christopher Robin, made world-famous by his depiction in his father stories. Christopher Robin in turn, has gently resting against him, waving directly at the observer, Winnie-the-Pooh, his teddy bear, who



through his depiction in his father's books is one of the most loved and renowned characters throughout the world, equalled only by the likes of Mickey Mouse!

The father's hand rests lovingly and protectively on top of his son's.

The part each subject plays and reflects to the others and the dynamic of love going through them are so clearly apparent. One has to ask whether, if A.A. Milne had realised the significance of his books, written for his son, he would have so openly depicted his son as the subject. Imagine what it must have been like being Christopher Robin.

We can only guess whether Howard Coster posed this picture, or if when asked to sit down they fell into this natural pose, the back-lit image adding to the sense of intimacy between the three, as they sit looking expectantly at the camera.

A moving tribute to the artist and his subjects!

MY FAVOURITE PORTRAIT

FERGUS GREER



Fergus Greer started by assisting several photographers; he then quickly secured a contract with the *Sunday Times Magazine* (for covers) and other magazines. In 1997 he moved to Los Angeles to pursue his career. He has exhibited in a number of exhibitions, including the Venice Biennale 2005, as well as winning numerous awards. He has recently moved back to the UK and continues to work for a variety of publications including *Vanity Fair*, *New Yorker*, *Fortune*, *Marie Claire*, *GQ* and *Esquire*.

ABOVE LEFT

Alan Alexander Milne;
Christopher Robin Milne;
Winnie-the-Pooh
by Howard Coster, 1926

ABOVE

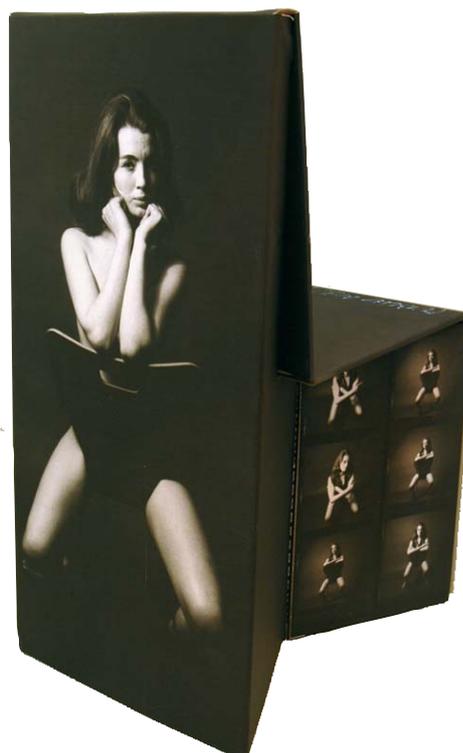
Self-portrait
by Fergus Greer, 1995
© Fergus Greer

THIS SUMMER the Gallery is celebrating contemporary portraiture with its new book *The Portrait Now*. Launched to acclaim from artists and critics alike, and produced by the Gallery's publishing team, the book presents over ninety of the best contemporary portraits from across the world. Sandy Nairne will be discussing the continuing appeal of portraiture with Ekow Eshun, Director of the ICA, at the Gallery on Thursday 15 June 2006 (for tickets call 020 7306 0055 – price £5/£3 concessions).

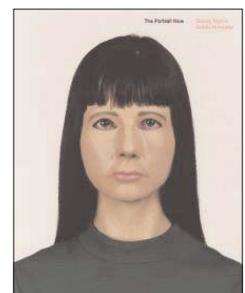
June marks the publication of the *BP Portrait Award 2006* catalogue, which features a fascinating text by Margaret Forster about how portraits have inspired her biographical writing, and what they tell us about the history of women's achievements.

We are celebrating Lewis Morley's iconic shots of Christine Keeler, and we have worked with award-winning designers Art Meets Matter to produce this rather ingenious foldaway chair (right), which can be delivered by post.

And any aspiring curator who wishes to create their own gallery of portraits should pay a visit to the Gallery's main shop where our new Portrait Printer is producing bigger, better (and cheaper) reproductions from the Gallery's Collection.



PRINTED PORTRAITS



The Portrait Now (above) is available from the Gallery at the special price of £16.99 (published price £20), and the *BP 2006* catalogue at £6.99 (published price £7.50). The *Keeler Portrait* chair (left) is available at £39.95. Prints, starting at £5 for A4 size, can also be ordered via the website. To order copies of all Gallery publications ring 020 7321 6624 or visit the website.

BP PORTRAIT AWARD

15 June–17 September 2006

Wolfson Gallery

Sponsored by BP

FAR RIGHT FROM TOP

Sebastien

by Joel Ely, 2005
Winner of the 2005
BP Travel Award
© Joel Ely

Giuletta Coates

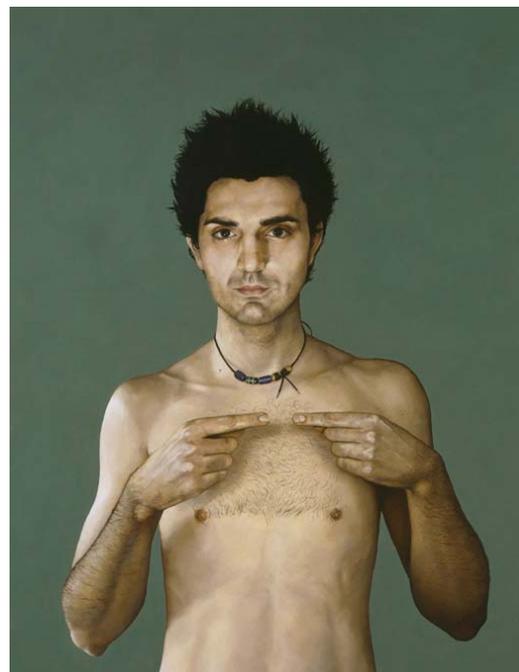
by Dean Marsh
Winner of the 2005
BP Portrait Award
© Dean Marsh

WITH A RECORD 1,114 ENTRIES this year, the annual *BP Portrait Award* opens on 15 June. The number of entries signifies both the high-profile nature of the Award and the continued fascination with portraiture worldwide. The Award is the springboard for many young artists' careers and a great hunting ground for private individuals seeking artists for a commission. For Phil Hale, who won second prize in 2002, and was subsequently commissioned to paint the composer Thomas Adès in a Jerwood-sponsored commission for the Gallery, the recognition enabled him to concentrate full-time on his work as an artist. Stuart Pearson Wright's winning portrait of the six former presidents of the British Academy in 2001 has led to many other commissions, including the popular portrait of J.K. Rowling for the Gallery's Collection.

This year the judges are *Sunday Times* art critic Waldemar Januszczak, artist Lucy Jones, whose own work concentrates on the self-portrait, our director Sandy Nairne, Des Violaris, director of Art and Culture for BP, and myself. The judging takes place over two days. On the first, the selection is narrowed down to around 200 works. And on the second day the exhibition is selected – usually around fifty-five works – and the prize-winners are chosen.

There are four prizes, the first prize being £25,000, the second £6,000, the third £4,000 and the fourth £2,000. An additional award gives an artist the opportunity to develop a portraiture project through travel. The *Travel Award* has touched the imagination; artistic adventures have ranged from setting up a temporary studio on the Trans-Mongolian Express to a former policeman's desire to record the people on his Leicester beat. This year's *Travel Award* winner, Joel Ely, is a chef as well as an artist. He elected to travel to Bilbao and recorded the members and activities of an all male Basque gastronomic society, to whom he served up his own English cuisine; he then painted them eating it.

As well as the cash prize, at the judges' discretion the winning artist has the opportunity to undertake



RIGHT

Dame Cicely Saunders

by Catherine Goodman, 2005
Commissioned by the Trustees
of the National Portrait Gallery
with the support of BP



a commission for the Gallery. We are currently working on finding appropriate subjects for the 2004 winner, Stephen Shankland, and last year's winner, Dean Marsh. Finding the right match is challenging not least because the sitters tend to be public figures with busy schedules. Charlotte Harris, winner of the prize in 2003 has painted the eminent patron of the arts Dame Vivien Duffield, and the portrait will go on display later in the year. The 2002 winner, Catherine Goodman, painted the much admired portrait of Dame Cicely Saunders, the founder of the Modern Hospice Movement.

Sarah Howgate

CONTEMPORARY CURATOR

TRADITIONALLY THE EXCLUSIVE domain of men, the Basque gastronomic societies called *txokos* originated in 1870 in San Sebastián. They vary in size between fifteen and a hundred members. Groups of these men join together in the kitchen to spend the evening cooking Basque food, talking, drinking and eating – the word *txoko* means a corner or comfy space. *Txokos* function as both a practical and a social institution where everyone shares the costs involved, but they equally act as a means for the next generation of men to learn and preserve the long and much lauded tradition of Basque cooking.

I wanted to use the *Travel Award* to document members from a single *txoko* and examine how cuisine, politics, identity and tradition intermingle and are developed within such an institution. At a time when, for Basques more than most, the cultural is political, they are anxious to preserve their cuisine along with their language (Euskera is thought by some to be the oldest language in Europe) and their sports, such as pelota.

I did not and do not intend this project as an anthropological study, but rather as an opportunity to exchange and learn from, as well as question, perceived cultural identities – my own as much as

those of the *txoko* members. If I was to learn about Basque food and paint Basque cooks then, in exchange, I would cook for them and introduce them to examples of British food. This of course led to a whole new set of dilemmas and questions: what is authentic British cooking? Does it even exist?

While researching and planning my project I contacted the London Basque Society and over time got to know Kiko Moraiz. Kiko grew up in San Sebastián and was invited to join a *txoko* as a young man but refused because he disagreed with the men-only policy. When he moved to London over a decade ago he missed the food and set about learning recipes. He now cooks a full four-course Basque meal once a month for fellow Basques living in London.

I travelled to Bilbao in October 2005 and, by chance, my trip coincided with the year of Basque gastronomy and British food fortnight. I contacted Juan Zabalar, the president of Txoko Mallona, a forty-member *txoko* in the centre of the old town. This society was set up in the 1940s and is believed to be the second oldest in Viscaya. Over the next month I spent many nights a week meeting, interviewing, eating with and cooking for its members as well as collecting source material for paintings.

Many of the men I met at the *txoko* and have subsequently painted grew up together under the Franco regime, when Euskera was banned and food was scarce. They are a friendly and generous group of men, many in their sixties, who after around thirty years of cooking in the *txoko* had become masterful cooks: delicate hake throats in a light batter, monkfish in a rich squid-ink sauce so thick and black it looked like tar, beef steaks served with piquillo pepper and garlic, squid with potatoes. In return I cooked a pork pie and piccalilli to feed twenty, green asparagus with butter (tinned white is more highly prized in the Basque country), chicken curry and roast beef with Yorkshire pudding. But the dish that got them most excited was a simple steamed lemon and orange sponge pudding with custard. It was strange to see such a familiar dish changed through someone else's perspective into something exotic.

I would ask the members for details about specific recipes and what they thought authenticity and traditional Basque food was. Why was it important to them? I also asked them about change in the *txoko* – would it ever allow women members? Would they always cook just Basque food? How might the next generation approach these traditions? Unintentionally, perhaps, Juan put it best when describing the dilemma of whether to add tomatoes to the tuna, red pepper and potato stew called *marmitako*: 'Traditionally, no, never, but I do and many people do now. You don't notice it with your eyes but you will in your mouth. Just one, maybe two, chopped up very small, it will improve it. We have an expression here, "what the eyes don't see the heart doesn't feel".'

Joel Ely
TRAVEL AWARD WINNER 2005

**BP TRAVEL
AWARD
JOEL ELY**



ABOVE
Ikurriña hanging in txoko doorway, October 2005
© Inge Clemente



LEFT FROM TOP
Mario Redondo,
work in progress, 2006

Txema Barrenetxea,
work in progress, 2006
Both by Joel Ely
© Joel Ely



BELOW FROM TOP
Monkfish en su tinta,
October 2005

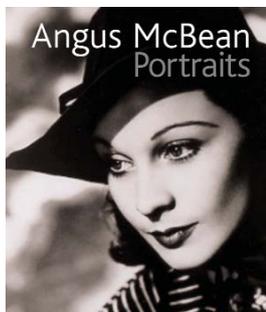
Steamed orange and lemon pudding at Txoko Mallona,
October 2005
Both © Inge Clemente



ANGUS McBEAN: PORTRAITS

5 July–22 October 2006

Porter Gallery



Cover catalogue for
Angus McBean: Portraits.

Special Gallery price £20,
hardback only (published
price £25)

RIGHT FROM TOP

Audrey Hepburn

by Angus McBean, 1950
The Royal Photographic Society
Collection at the National
Museum of Photography, Film
and Television © The President
and Fellows of Harvard College

David Ball's 1954

Christmas card

by Angus McBean

RIGHT

Self Portrait 1983

Christmas card

by Angus McBean

© Angus McBean Estate

MASTER OF INVENTION

IN THE YEAR THAT THE Gallery can look back at 150 years of history, so in the Photographs Collection we can look back at thirty years or more of an on-going series of monographic shows celebrating the achievements of most of the great photographic portraitists of the twentieth century. Among them are international figures such as Richard Avedon, Henri Cartier-Bresson, Horst P. Horst, Helmut Newton, Annie Leibovitz, Robert Mapplethorpe, Arnold Newman and Bruce Weber. Of those with a more British connection, we have paid tribute to Bill Brandt, Cecil Beaton, Howard Coster, John Deakin, Lee Miller, Lewis Morley, Snowdon, Madame Yevonde and Dorothy Wilding. Now, shortly after the centenary of his birth, it is the turn of Angus McBean, the Welsh-born, stage-struck photographer who began his career as a mask-maker. Before this McBean had made his first appearance in a glossy magazine, shown together with his creation of a puppet of Mae West. Mae West appears as a talisman at the start, middle and end of the show, both as a photograph and in her 1934 puppet form.

The challenge involved in staging an Angus McBean retrospective was how to make a selection that was somehow new and different from the last anthology of his work, presented in 1983. Some astonishing images have been discovered, but the core of the work is innovative and striking portraiture. There is the portrait of Vivien Leigh that secured for her the role of Scarlett O'Hara in *Gone with the Wind*. It appears on the exhibition catalogue cover and was used as a postage stamp in 1985. It was the only photograph to hang on the wall of McBean's Suffolk home. There is a study of Leigh in another Oscar-winning performance, in *A Streetcar Named Desire*. Also included, of course, is his memorable portrait of Audrey Hepburn, buried in a surreal sandscape for a suncream advertisement that appeared in magazines and in chemists' shops throughout England in 1951. And we were able to locate the second portrait in the series, before her film career made her face too familiar for such an advertisement. Though McBean was proud of this photograph, he believed that his study of his partner David Ball with antlers was possibly one of his most defining works. This was used for Ball's Christmas card.



However, most critics applaud McBean's own series of Christmas cards as some of his most iconic images. It seemed worthwhile to collect and show cards from as many different years as possible, and to rewrite received history and date the series back to 1933 (previously it was thought to begin in 1936). McBean employs all the skills of a highly adept photographer in a pre-digital age to amuse and astound us with what he could make his camera do, using shadowplay and silhouettes, double exposure, montage, but most often no trick devices at all, to create pure photography. When we see him depict himself in 1953 he is in fact photographing a cut-out 22-inch-high model of himself, his behatted head on the stairs to the cellar in his studio in Endell Street. He had the idea when he spotted a hole in the steps through which his head could fit.

McBean is really in the fish-tank in his 1950 card, except that it is his cut-out photograph of himself. Angus as Zeus in 1948 shows his marble bust in a classical landscape. The columns, which survive, are in fact miniatures and will be included in the exhibition in a recreation of this scene. Also on view to visitors will be the bisque bathing-beauty dolls he arranged and choreographed into a triumphal, champagne-fuelled party moment that finally celebrates this Master of Invention in his 1983 Christmas card.

Terence Pepper

CURATOR OF PHOTOGRAPHS AND AUTHOR
OF *ANGUS McBEAN: PORTRAITS*

THIS DISPLAY WAS INSPIRED by the major retrospective devoted to the theatre-turned-pop-music photographer Angus McBean, displayed concurrently in the Porter Gallery.

McBean's two photographs of The Beatles in 1963 and 1969, in the same position and at the same location, leaning over the balcony at EMI House in London's Manchester Square, are lasting images of the 1960s and neatly encapsulate the history of The Beatles as a performing group.

The photographs used on their album covers chart them from the time of their first Number One record *Please Please Me* to the time of one of their last singles, *Get Back*, in 1969. In the former photograph they wear identical brown mohair suits with pink and white checked shirts and nascent mop-top hairstyles, whilst six years later the individuality of their dress and hairstyle is a dramatic change and Beatlemania had unfolded on the world's stage.

The forty images in this display were selected with advice from Sir Paul McCartney. They include iconic images by well-known photographers such as Richard Avedon, David Bailey, Mike McCartney, Terry O'Neill, Norman Parkinson, Dezo Hoffmann, Robert Whitaker and Robert Freeman. In addition, less familiar portraits will be shown from a variety of other photographers including Harry Goodwin and Harry Hammond. A special feature will be a collection of ten photographs by Linda McCartney, exhibited at the



Gallery for the first time, which reflect the changing personas of both the group and its individual members. Paul McCartney's own memories of the sessions. Paul McCartney's own memories of the sessions with McBean and other photographers feature in the lavishly illustrated *Angus McBean Portraits* catalogue, published by the National Portrait Gallery at the special introductory price of £20.

Terence Pepper

CURATOR OF PHOTOGRAPHS, ONE-TIME BEATLES FAN
AND A.K.A. SGT PEPPER

WHEN THE PLAYWRIGHT Sir David Hare was first approached by the Gallery about sitting for his portrait, Paula Rego's name quickly sprang to mind. Although the Anglo-Portuguese artist hardly ever takes on portrait commissions and rarely paints men, she had met Hare on a number of occasions. In addition, for an artist whose work is bound up in storytelling and mythology, the idea of painting Hare fired her imagination. 'I woke up one morning and thought, I'm going to do this', she said. Ten three-hour sessions followed in the artist's London studio in the summer of 2005. Portrait sittings can be gruelling but the two got along famously, entertained by the songs of Dusty Springfield and Burt Bacharach.

Describing the portrait as a work 'with the whole of theatre in it', Rego herself assumed the role of director. Hare, who adopted a tender and introspective pose, has described the painting as 'a portrait about what's going on inside'. At Rego's instigation, his right hand is held over his heart in a dramatic devotional gesture. He is dressed predominantly in grey; his taffeta-covered armchair suggests a rocky landscape. Characteristic of Rego's creative practice, there is a strong narrative element, with the suggestion of a performance taking place. Of the lamb dressed in a suit with a crook, a prop made by the artist, Rego said: 'The little face of the lamb looks quite old; it's quite a worried, touching face. The things I couldn't get into David's face I put into the sheep's face. It's complementary; it goes well with him and looks after him.' Hare's left hand falls over the arm of the chair,

as though clasping a pen but also perhaps feeding the crow beside him. With a nod to James Ensor, an early inspiration that Rego cited for this painting, a theatrical mask lies on the floor.

Although Hare saw the painting as it evolved in Rego's studio, it was only when he saw it at the Gallery that its full impact hit him. 'Her studio is a place of grotesquerie; next to all that I seemed quite normal. But as soon as I saw it in the viewing room of the National Portrait Gallery I looked as mad as a hatter. It isn't a portrait of someone I'd necessarily want to meet – or at least be very close to... it's a portrait of someone in a great deal of distress.'

On the contrary, Rego sees the image as quite benign. 'It's an affectionate picture, a picture of the man of the theatre. It's not at all shocking. He just looks handsome. He's thinking. He's introspective.' This dialogue, played out on the front pages of the *Guardian* on the eve of the portrait's unveiling, highlights the difference between the artist and her subject's reaction to a personal and revealing image destined for a public space. However, although his reaction has been misinterpreted by some, Hare is in fact deeply moved by the portrait and sees it as a lasting image with a shifting, multi-layered meaning: 'I can't see it yet – like a play, it will change. Basically, this is my only chance at immortality. I realised that if Paula Rego painted me, this is how I will always be remembered.'

Sarah Howgate

CONTEMPORARY CURATOR

THE BEATLES ON THE BALCONY

5 July–22 October 2006

Balcony Gallery



LEFT AND ABOVE

The Beatles

by Linda McCartney,
late 1960s

© estate of Linda McCartney

SIR DAVID HARE

BY PAULA REGO



This portrait is on display in the Contemporary Galleries. Paula Rego's 1995 commissioned portrait of Germaine Greer is on display in *Icons and Idols* until 18 June.

ABOVE

Sir David Hare

by Paula Rego,
2005

With help from the Fund for New Commissions (with support from JPMorgan, Sir Christopher Ondaatje and The Art Fund)

FERGUS GREER PHOTOGRAPHER IN FOCUS

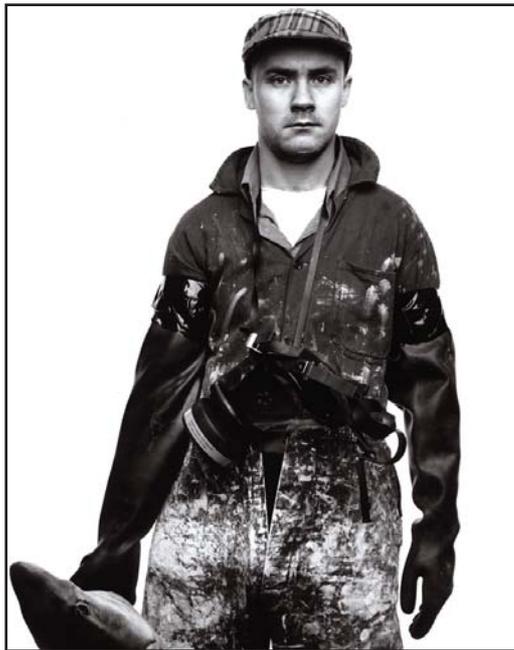
7 March–10 September
2006

Room 38a

Supported by *Deloitte*



CLOCKWISE FROM ABOVE
Robbie Williams, 2005
William H. ('Bill') Gates, 1992
Damien Hirst, 1992
by Fergus Greer
© Fergus Greer



A DISPLAY OF TWENTY-FOUR recently acquired photographs by Fergus Greer continues the National Portrait Gallery's commitment to highlighting the works of leading contemporary portrait photographers. It follows previous displays of work by Derry Moore, Harry Borden, Horace Ové, Steve Speller and David Partner.

Fergus Greer – in Focus coincides with his relocation to London and the opening of his studio in Chelsea, after ten years based in Los Angeles. (Greer began his career in photography as an assistant to several photographers, including Richard Avedon, and as studio manager for Terence Donovan).

The portraits on display represent an eclectic mix of professions and are the result of commissions by leading publications and of personal projects. One of his most striking images is of Damien Hirst, taken five years before his inclusion in the Royal Academy's controversial *Sensation* show. The *Sunday Times Magazine* wanted an arresting image of the artist who was just beginning to achieve public notoriety.

Another historic moment is captured in the photograph of the thirty-seven-year-old Bill Gates. Barely recognisable as the man largely responsible for the PC revolution, Gates was at this time enjoying the success of Windows 3.0, which had sold around ten million copies by 1992. Microsoft went on to become the largest software company in the world.

Greer's most recent portrait shows the pop star Robbie Williams. Greer spent two days with Williams and his management team in Culver City, California, taking several publicity images. This shot was used on the cover of his recent single, *Tripping* (2005).

Clare Freestone
ASSISTANT CURATOR OF PHOTOGRAPHS

CAPTAIN SCOTT'S LAST EXPEDITION: PHOTOGRAPHS BY HERBERT GEORGE PONTING

Room 23

RIGHT
Captain Scott's Birthday Dinner
by Herbert George Ponting,
6 June 1911

ALMOST A CENTURY AFTER his death, Captain Scott remains a national icon of heroism and courage. This display brings together four outstanding photographs of Scott's final expedition by Herbert George Ponting, the first professional photographer to accompany a polar expedition. These photographs are eloquent documents of the terrifying hardship and profound comradeship that characterised the British Antarctic Expedition, 1910–13.

The centrepiece of the display is *Captain Scott's Birthday Dinner*, 6 June 1911, recently acquired by the Gallery. Scott is shown at the head of the table with Edgar Evans to the right and Dr Edward Wilson to the left. Henry Bowers (with a magnificent nose) sits on the right of the table and to the left stands Captain Lawrence Oates, unassuming and a little isolated from the party. These are the men with whom Scott would reach the South Pole on 18 January 1912, who would share his crushing disappointment upon finding Raoul Amundsen's flag, and who would eventually die with him, overwhelmed by temperatures as low as -40°C.

Our knowledge of the bleak conclusion to the expedition lends a tremendous poignancy to this



birthday scene of celebration and conviviality. Scott described the event in his diary: 'a sumptuous spread with ... especially excellent seal soup ... everyone was very festive and amiably appreciative'. Herbert Ponting's record of the party is both a fascinating historical document and an enduringly romantic image of the heroic age of polar exploration.

Rab MacGibbon
ASSISTANT CURATOR

LEARNING IS AT THE HEART of the National Portrait Gallery's work and the Learning and Access Department runs activities for a wide range of visitors, from families and school groups to students and post-graduates.

One of the most important and visible strands of our work is the Adult Programme, which includes a huge variety of talks, lectures and discussions related to exhibitions and the permanent collections. Many of these events take place during the day and are open to all Gallery visitors. They include informal talks in front of paintings in the galleries, more in-depth, illustrated talks about particular periods or individuals that take place in the Lecture Theatre, and regular films and performances held on Sunday afternoons. All the talks are given by experienced speakers and historians and the lecture programme attracts a large number of acclaimed and renowned experts in their field.

The Gallery runs a lively programme of evening talks and discussions as well. These are held on Thursday nights to coincide with late opening and take place in the Lecture Theatre. Highlights of the recent programme include a series of talks by well-known writers and actors, organised with the *Times Literary Supplement*. This coincides with the Gallery's



150th Anniversary and celebrates those of renowned literary figures in 1856, 1906, 1956 and 2006 – including George Bernard Shaw, Samuel Beckett, Max Beerbohm and John Betjeman. The spring programme featured an extremely popular series of talks on Shakespeare by the authors Bill Bryson, Michael Wood and Peter Ackroyd.

Another new development is the introduction of the Artists' Talks series. These take place once a quarter and have included Sam Taylor-Wood, Peter Blake, Paula Rego and Grayson Perry. And the last Thursday of every month is our free Film Night – programmed with the Artists on Film Trust – which showcases rarely screened documentaries about artists such as Francis Bacon, Gilbert and George, Marc Quinn and Gerald Scarfe.

Over the past year we have introduced an increasing number of courses, study days and practical workshops into the Adult Programme. These range from intensive, one-day events devoted to topics such as the Bloomsbury Circle or Artists' Models to four-week courses on Self-Portraiture or Women Artists, and painting and photography weekends held in our Studio Workshop. Current events include a study day on the Pre-Raphaelites, a creative writing course inspired by people and places in London, courses on modern dance, drawing workshops led by the artist Nick Volley, a private visit to film-maker Derek Jarman's garden at Dungeness, and seminars discussing the legacy of Angus McBean's work for photographers today. Led by specialist tutors, these events cater for a wide range of different levels and are intended to encourage discussion and creativity among participants.

Details about these and all our events appear on the Gallery's website at www.npg.org.uk. But if you would like to receive more information why not join the Adult Programme mailing list? Just email your details to Sylvia Lahav on slahav@npg.org.uk and we will send you our quarterly Conference, Courses, Workshops and Study Days leaflet.

Joanna Banham

HEAD OF LEARNING AND ACCESS

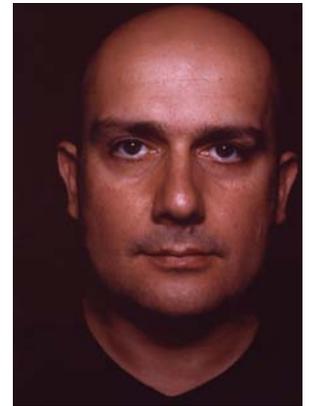
NOW IN ITS SIXTH YEAR, the National Portrait Gallery's Friday evening music series has a cosmopolitan and multi-faceted audience whose only requirement for entrance is admiration for the venue! Concerts are advertised outside the main entrance, in the quarterly brochures and now on the Gallery's website; concert-goers are also offered the opportunity to join an email concert listing service.

Support for the series is provided by the Performing Right Society Foundation (PRSF) and the Musicians' Benevolent Fund, with the mandates of promoting new music and outstanding young musicians respectively. The latter is perhaps the guiding principle, as the Gallery has provided a platform for many budding stars. Programming has always been all-inclusive, representing the classical, jazz, early, world, folk and contemporary genres as well as artists who defy categorisation.

Since the current music coordinator, Alex Kidston, took up his post in March 2005, partnerships and collaborations have taken place with other organisations involved in promoting outstanding young musicians. These include concerts by past partners (Concordia Foundation) as well as new ones Royal Over-Seas League, Live Music Now and the Royal Academy of Music.

This season, among special music events for the 150th Anniversary are four new commissions by the PRSF, the last being the performance on 28 April of *Facing the Carnyx* (2006) by Stephen Montague, with fifty young performers from London's music colleges. Orlando Gough's ensemble *The Shout* make a reappearance on 12 May with a Gallery-wide choral extravaganza, while on 16 June the BBC Singers perform *National Portraits* (2006), a new BBC Radio 3 commission by Edward Cowie.

ADULT LEARNING PROGRAMMES AT THE NATIONAL PORTRAIT GALLERY



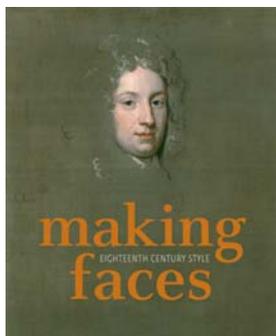
ABOVE
Self-portrait
by Marc Quinn,
2001

LEFT
Sir John Sulston
by Marc Quinn,
2001
Funded by the
Wellcome Trust

FRIDAY EVENING MUSIC SERIES

For full details of the concert listings please see the Quarterly or visit www.npg.org.uk/live/music.asp
For further information, please contact **Alex Kidston** on music@npg.org.uk

MAKING FACES AT BENINGBROUGH HALL & GARDENS



ABOVE
'Making Faces – Eighteenth Century Style': The new interpretation galleries at Beningbrough Hall

RIGHT FROM TOP
Mary Moser
(on loan to Beningbrough Hall)
by George Romney, c.1770–1
With help from the Heritage Lottery Fund and The Art Fund (with a contribution from the Wolfson Foundation)

The Shudi Family
(on loan to Beningbrough Hall)
by Marcus Tüscher, c.1742
With help from the National Heritage Memorial Fund



ABOVE
Exterior of Beningbrough Hall
© NTPL/Derry Moore

Interior of the Grand Hall
Beningbrough Hall, Yorkshire

THE NATIONAL PORTRAIT GALLERY has been in partnership with the National Trust at Beningbrough Hall and Gardens, near York, since 1979. The partnership is part of the Gallery's vibrant programme of collaborations, touring exhibitions and long-term loans that make the Collection truly national. As Beningbrough is an early Baroque mansion, the partnership allows the Gallery to display important eighteenth-century paintings in a historically appropriate setting. Portraits show notables such as David Garrick or George Frideric Handel and include prominent works by Sir Godfrey Kneller, Sir Joshua Reynolds, Angelica Kauffmann and many other leading eighteenth-century artists.

On 3 June 2006, the National Portrait Gallery and the National Trust open the doors on a major new initiative to refurbish, redisplay and enhance interpretation and access at Beningbrough. The launch marks the culmination of an £830,000 project that has been generously supported by the Heritage Lottery Fund, the Department for Culture, Media and Sport and a number of other trusts and private donors. Working with the design practice Casson Mann, who specialise in thoughtful communication in gallery environments, the focus of the project has been increased intellectual and physical access to the portraits and their historical context. The result is *Making Faces – Eighteenth Century Style*.

On the first floor, *Making Faces* presents three new interpretation galleries in historic rooms that have been restored and opened to the public for the first time. These new galleries provide opportunities to enjoy the full range of the Gallery's collection – from Tudor times to the present – in *Portrait Explorer*, the new IT study-room; and in *Visiting Portraits*, an annually changing, in-focus display of eighteenth-century 'visitors' to Beningbrough from the Gallery's collection. In 2006, *Visiting Portraits* will celebrate the Gallery's recent acquisition of George Romney's *Mary Moser* (1770–1) in a display on *Women and the Royal Academy*. Finally, on this floor, you can get to grips with historic portraiture in *Family Matters*, which offers a hands-on introduction to eighteenth-century portraiture with a series of fun activities based around three important family portraits: *Christopher Anstey and his Daughter* (1776–8), *The Shudi Family* (c.1742) and *The Talman Family* (1718–19).

Making Faces continues on the top floor, where two more interactive galleries – *Getting the Picture* and *Turning Heads* – use the collections to examine the commissioning and production of portraits during the eighteenth century. In *Getting the Picture*, specially developed high- and low-tech interactives – *Shopping Around*, *Virtual Portrait*, *A Portrait Sitting* and *Finishing Off* – invite you to commission an eighteenth-century-style portrait of yourself from a virtual artist; make your own living portrait – using costumes and props – and discover the tricks that artists employed. *Turning Heads* focuses on the making and meaning of portrait sculpture in marble, terracotta and bronze. Three hands-on activities – *Nose Job*, *Three Men in Togas* and *Hands-on Heads* – challenge you to try your hand at modelling, see how different materials change the way a portrait

works and explore sculpture by touch to find all the hidden details. Together these *Making Faces* galleries present an intellectual framework and historical context for the portraits seen elsewhere in the house. Together they form part of a network of displays and multi-layered interpretation that is intended to increase enjoyment, knowledge and understanding of eighteenth-century life, art and culture.

In addition to the permanent galleries, the project introduces other new facilities and visiting options. A free, self-selecting audioguide and new *In-Focus Interpretation* bring the Hall and its contents to life and let you conduct your visit at your own pace. For families with young children there are now a Pre-School Portrait Playroom and baby-changing facilities. For disabled visitors there are new all-weather access paths in the gardens, fully accessible toilets and a new lift. The audioguide has neck loops for visitors who are hard of hearing and there are special recordings, as well as Braille and large-print interpretation, for blind and partially sighted visitors.

Beningbrough Hall is now open throughout the year: Saturday to Wednesday from March to October, and every weekend throughout the winter months of November to February. For visiting details please consult: beningbrough@nationaltrust.org.uk or www.npg.org.uk/regions

Lucy Peltz

18TH CENTURY CURATOR



BENJAMIN ZEPHANIAH IN CONVERSATION WITH SANDY NAIRNE

SN When were you first introduced to the National Portrait Gallery?

BZ The first time I came was when a friend said 'Let's go in there' – I just remember thinking, yeah, we'll spend maybe ten minutes in there, get out of the cold for a bit – and then spending an hour and a half inside.

The only portraits I remember treasuring before then were portraits of black heroes like Martin Luther King, Marcus Garvey and Haile Selassie. And then old family portraits which were kind of touched up because they were black and white so we painted them.

SN But I was very struck on your website (www.benjaminzephaniah.com) as to how many portraits you had accumulated. What then drew you to the four themes you have chosen for the display: *Animals Like Me*, *Face Me*, the *Punky Reggae Party* and *BritIslam*?

BZ I basically asked myself what am I really passionate about? I found myself with four themes and found it really difficult to choose between them. At the core I'm a very militant vegan. I just wanted to give a bit of space to the animals, to get portraits of animals without cages, as much as possible in their own environment.

SN Is this also a proposition about the character of particular animals?

BZ There is a school of thought which says animals don't have any personality. But I think anyone who has kept two cats will know that they can each be very different. It's also the sheer beauty of animals that I like.

SN Tell me about your involvement with *Changing Faces*.

BZ When I started to write my first novel, *Face*, I didn't want it to be a 'black Brixton' novel. So I created a white fourteen-year-old guy with a white girlfriend, who doesn't really mix with black kids although he lives in an area which is multiracial. Everything's going swell, and he's got the kind of face that people would love to paint – he's a bit of a model actually, they use him for TV commercials. And then suddenly because of a car accident everything changes. When he goes back to school he starts to know what it's like to be black because no one wants to sit next to him.

It was then that I read James Partridge's book [the founder of *Changing Faces*, a charity that supports people with facial disfigurement]. One of the things he told me about is the first time that you look in a mirror. I mean some people will go through a couple of operations before they can even look at all.

SN The next theme is the *Punky Reggae Party*. Are these musicians who have been influential for your work?



BZ This is the music that gave me further political awareness. In fact *PunkyReggaeParty* is a track where Bob Marley is doing this real, rootsy reggae sound, but playing tribute to the punks. If you remember how it was then with three and a half million unemployed, just before that was glam rock, and there was a considerable reaction against it. So you didn't have to put on an American accent, and could talk about what it was like to live on a council estate in Leyton.

SN The fourth theme is what you have called *BritIslam*.

BZ With the Muslims I suppose it's about showing people as people, just doing what they do. I do think that when people hear the word Muslim, the first thing that comes to their mind is not a religion which is fourteen or fifteen hundred years old. I wanted to counteract the negative portrayals in the media. Anybody that looks up the words Islam or Muslim in the dictionary can understand that there's more to it than people with bombs. I wanted to show people in a gentler mode.

SN What lay behind the decision to mix up the photographs in the overall layout of the display?

BZ I didn't want them to be in ghettos. I wanted visitors to get the themes, but then make it a bit like walking down a British street where you can bump into a Muslim, you can bump into a pigeon, and you can bump into somebody with a facial disfigurement, or a musician.

SN Are there reasons why you didn't pick any poets?

BZ Oh, if I could have had paintings, I would have had my favourite rock and roll team: Shelley, Byron and Keats. But I wanted to say something about the present.

SN Is it possible to describe what curating feels like compared to your other cultural activities?

BZ Whittling it down was the hard bit. But I really enjoyed just looking at a portrait and thinking, 'What does this mean to me?'

The title, 'Benjamin's Britain', brings a smile to people's faces. I'm passionate about multiculturalism. But I also think it's about the future where Britain is multicultural by definition, just as it was if you go back to the Angles, the Celts and the Saxons.

BENJAMIN'S BRITAIN

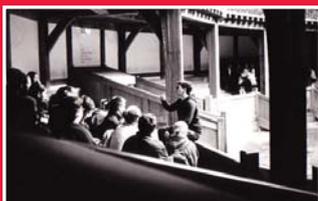
13 June–10 September 2006
Room 37a

A poet and playwright, Benjamin Zephaniah was born in Birmingham in 1958 and published his first book of poems, *Pen Rhythm*, in 1980.

Benjamin's Britain is a display curated by Benjamin Zephaniah – originally created for Manchester Art Gallery as part of the National Programme. It includes images from the photographs collection, together with poems and loaned photographs.

LEFT
Benjamin Zephaniah
by Colin Graham
© Colin Graham

Summer Offer for Gallery supporters



This offer is only open to National Portrait Gallery Members, Associates and Patrons

Face to Face Issue 17

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Development Director

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www.npg.org.uk

Recorded Information Line

020 7312 2463



SPECIAL TOUR OF THE GLOBE THEATRE

We are delighted to offer Members, Associates and Patrons the rare opportunity to tour both the Globe and Rose Theatres to complement the *Searching for Shakespeare* exhibition at the Gallery. The Globe's hand-picked guides bring both the theatres and the working world of Shakespeare to life.

Shakespeare learnt his craft at Bankside's first theatre, the Rose, home to his contemporaries, Christopher Marlowe and Ben Jonson. This Elizabethan playhouse is the only one to have been excavated on a large scale.

In 1993 work began on restoring the Globe Theatre to its former glory at the peak of Shakespeare's time. Now seating 1,500, the open-air theatre is a fascinating insight into Elizabethan life.

We are offering a choice of three dates:

Wednesday 7 June

Wednesday 21 June

Wednesday 12 July

All tours will take place at 09.30 and ticket price includes coffee, tea and biscuits served in the café afterwards.

TIME

9.15am for a prompt 9.30am start at the Globe

COST

£12 per head

You are very welcome to bring a guest, but **places are limited** so please book early to avoid disappointment.

Tickets will be allocated on a first come first served basis

TO BOOK

Send a cheque (made payable to *National Portrait Gallery*) to the **Membership Officer, National Portrait Gallery, St Martin's Place, London WC2H 0HE** or to book by credit card call **Emma Black** on **020 7312 2404**

LOCATION

21 New Globe Walk, Bankside, London SE1 9DT

The main entrance is located on Bankside near the foot of the Millennium Bridge. Nearest underground stations St Paul's, Blackfriars or London Bridge