



PORTRAIT OF THE ARTIST

THE ARTIST AS SUBJECT
IN BRITISH PAINTING

(1800-2015)



Mon Ami
Louis Guillaume
1890

PORTRAIT OF THE ARTIST

THE ARTIST AS SUBJECT IN BRITISH PAINTING (1800-2015)

Tuesday 15th June – Wednesday 30th June 2021

PRIVATE VIEW

Monday 14th June

(extended hours; 11 am – 7.30 pm)

(entry with this catalogue)

Third Floor

6 Mason's Yard, St James's

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(Opening times: Monday-Friday – 10.30 am – 5.30 pm)

HARRY MOORE-GWYN

BRITISH ART

Front cover:

Austin Osman Spare

(1888-1956)

Self Portrait

[cat.20]

Back cover:

Norman Hepple RA, RP

(1908-1994)

Self Portrait

[cat.36]

Opposite page:

French School (1889)

Portrait of a Young Man

[cat.5]

Attributed to **Elias Martin** ARA (1739-1839)



[cat.1]

*An Artist Sketching
a Harpist*

With indistinct collectors'
marks (l.r.)

Brush with sepia ink over touches
of pencil, 22 by 24 cm

Provenance: the Sabin Galleries

This elegant rococo scene is typical of Martin's work, much of which is better known through his decorative prints and many of which were both drawn and engraved by the artist.

George Richmond RA (1809-1896)



These two studies relate to a portrait by Richmond of Ruskin dating from 1857 when Ruskin was 38. The artist and sitter had originally met in Rome in 1840 and were close friends afterwards. Ruskin liked Richmond who '*confirms my first impression of him. He is a most gentlemanly man, and of fine mind*' (quoted in Dearden, op. cit., p.28). These sketches were the result of seven sittings for the 1857 portrait between 24th February and mid March of that year. The final painting was engraved by Francis Holl in the following year. The portrait hung at Brantwood, Ruskin's home at Coniston, until the dispersal sale there in 1931 where it was bought by the American bookseller Charles Goodspeed, but was later destroyed in a fire. Holl's engraving is a record of the portrait which has the same pose as the current drawings.

Richmond also drew a head study of Ruskin in chalk at around this date which remained in the artist's collection until his death when it was bought by the National Portrait Gallery. He had also drawn James John Ruskin in 1848.

[cat.2]

Two Portrait Studies of John Ruskin

Red and black chalk on grey-blue paper,
31.2 by 18 cm

Provenance: Henry Yates Thompson (1838-1928); By descent to Sir Christopher Chancellor C.M.G. (1904-1989), his sale, Christie's, 19th March 1985, lot 40, one of two; By descent to the present owner

Literature: James S. Dearden, *John Ruskin - A Life in Pictures*, 1999, pp. 49-51, no.41, ill.

Exhibited: Sheffield, Ruskin Gallery, *The Portraits of John Ruskin*, 9th September to 29th October 2000; Oxford, Ashmolean Museum, *The Portraits of John Ruskin*, 21st November 2000 to 24th January 2001

Sir John Everett Millais Bt. PRA (1829-1896)



[cat.3]

*Portrait of a Man,
thought to be a Self Portrait*

Pencil, 8 by 5 cm

Provenance: from an archive of the
artist's drawings in the collection of
the his grandson, Raoul Millais;
thence by descent

This confident and swiftly executed sketch formed part of an archive of mainly early work by John Everett Millais that came from the estate of his grandson, the painter Raoul Millais. Millais regularly drew self portraits, including swift thumbnail ones such as this, some of which he dedicated to friends. Although uninscribed, the distinctive features of the hair and face point to the present work being one such self portrait, most probably from relatively early in the artist's career, perhaps the late 1840s or 1850s.

Charles Halkerston (c.1840-1899)



[cat.4]

The Interior of the Artist's Studio at West Preston Street, Edinburgh

Signed with the artist's monogram

u.r.: CH

Oil on panel, 29 by 35.5 cm

Provenance: Edinburgh, Royal Scottish Academy, 1883, no.157

This depiction of Halkerston's own studio in early 1880s Edinburgh is a satisfyingly unselfconscious portrayal of the workplace of a busy artist, replete with a stack of unfinished works in progress on the easel. The view through the window offers a glimpse of Edinburgh's rooftops towards buildings that are now part of the city's university. Halkerston was an artist who enjoyed a notable reputation for his interior scenes, genre subjects and still lifes, many of which are influenced by the work of the Dutch Old Masters of the seventeenth century. He was a prolific exhibitor, showing some sixty three works at the Royal Scottish Academy from the mid nineteenth century until his death in 1899.

French School

(1889)



[cat.5]

Portrait of a Young Man

Inscribed with dedication

l.c.: *Mon ami Louis Guillaume en 1889*

Oil on panel, 22 by 15 cm

A typically fluid and painterly portrait sketch of the late nineteenth century, possibly painted by one (currently unidentified) artist of another. The sitter could be the Swiss painter Louis Guillaume (1865-1942).

Fortunino Matania

RI (1881-1963)



[cat.6]

Eduardo Matania at his Drawing Desk

Bears inscription (under image): *Eduardo Matania at his work drawn by his son Fortunino when 12 years old*
Watercolour, 10 by 16 cm

This intimate miniature depicts the illustrator and painter Eduardo Matania (1847-1929) who was known for his detailed portrait work in pencil. His son Fortunino, who made the drawing, eventually settled in England and became one of the most significant contributors to *Illustrated London News* in the early twentieth century, known for his technically impressive monochrome illustrations of Royal occasions and of the events of the First World War.

Walter Greaves

RI (1846-1930)



[cat.7]

*Portrait of James McNeill
Whistler (1834-1903) at
his Easel*

Signed u.r.: W. Greaves

Pen and black ink and pencil
heightened with white chalk,
22.8 by 15.5 cm

Provenance: Bought at J.S. Maas &
Co, London, 1968; By descent to the
present owner

Exhibited: London, J.S. Maas & Co.,
Christmas Exhibition, 1968, no.71

Walter Greaves appears in the foreground of one of Whistler's first great views of the Thames, *Brown and Silver: Old Battersea Bridge* of 1863. This would mark the beginning of a close association between Greaves and Whistler in which the former (a Thames boatman with a yard on its banks) would take Whistler in his boat to view the river at different times of day and night. Greaves later became Whistler's studio assistant, mixing his paints and, he would (perhaps apocryphally) claim, assisting on the painting of his canvases. Whistler would eventually ruthlessly drop Greaves, who died in penury in 1930. Greaves painted and drew Whistler on a number of occasions, sometimes at his easel, or against the Thames at night in the manner of one of his celebrated nocturnes. They are perhaps the most significant paintings and drawings of the American artist by a close associate in his direct circle.

Joseph Edward Southall RWS (1861-1944)



[cat.8]

Portrait of the Artist Playing Horse Music and Pursued by Police

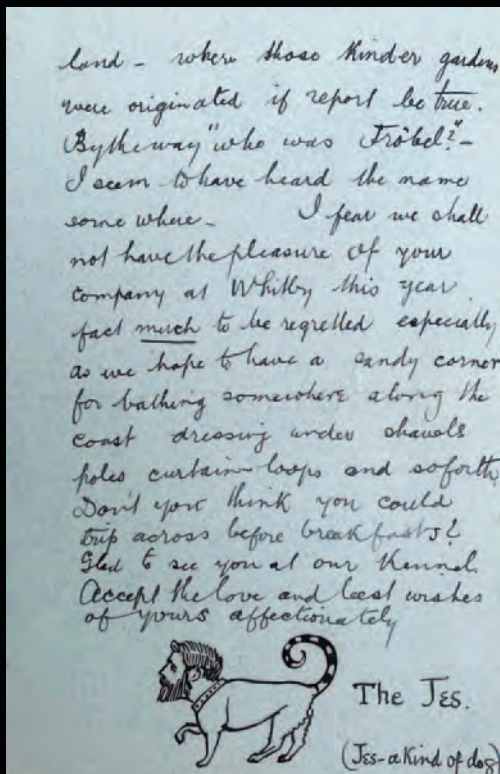
Signed with monogram and dated l.r.: JES/1925

Inscribed l.c.: Early efforts at horse/music cause some/ misunderstanding on the part of the police

Inscribed on the reverse: With many thanks for the Bolshevik horse/and love from Joe

Pen and black ink, 16 by 11.5 cm

Like William Orpen, Southall regularly executed swift sketches within the pages of letters to his friends and family. Such drawings offer a degree of humour and spontaneity that is less apparent in much of his exhibited art – a body of work that is characterised by its extraordinary level of artistic craftsmanship. These two self portrait cartoons come from a collection of letters to the artist's cousin (first cousin in fact both Southall and his wife Eliza Elizabeth Baker), Ellen Isabel Harlock (known by the name Bel).



[cat.9]

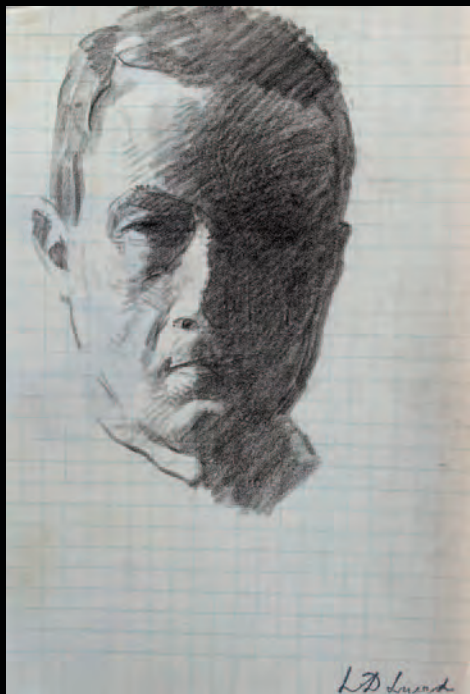
The Jes – A Kind of Dog (Self Portrait)

Sketched on a letter from the artist to his cousin "Bel" (Ellen Isabel Harlock) on 22nd July 1898

Pen and black ink, 18 by 11.5 cm (letter sheet size)

Lowes Dalbiac Luard

RBA (1872-1944)



[cat.10]

Self Portrait, c.1916

Charcoal, 20 by 13.5 cm

Provenance: the artist's family

Luard was enlisted in the British Army Service Corps in 1914 and saw active service throughout the First World War where he was awarded both the DSO and the Croix de Guerre. Despite this he was able to find time to execute a remarkable corpus of (mainly) charcoal drawings including many of working horses (the subject for which he is best known today) pulling heavy guns in the mud of the Western Front. These penetrating self portrait sketches come from the same group of work.

Francis Dodd

RA (1874-1949)



[cat.11]

Self Portrait

Signed l.r.: Dodd/1915

Black chalk and pencil, 28 by 23 cm

Dodd executed a drypoint self portrait in 1916, a year after the present drawing. In that print he similarly depicts himself in profile wearing the same distinctive trilby hat.

Dod Procter

RA (1890-1972)



[cat.12]

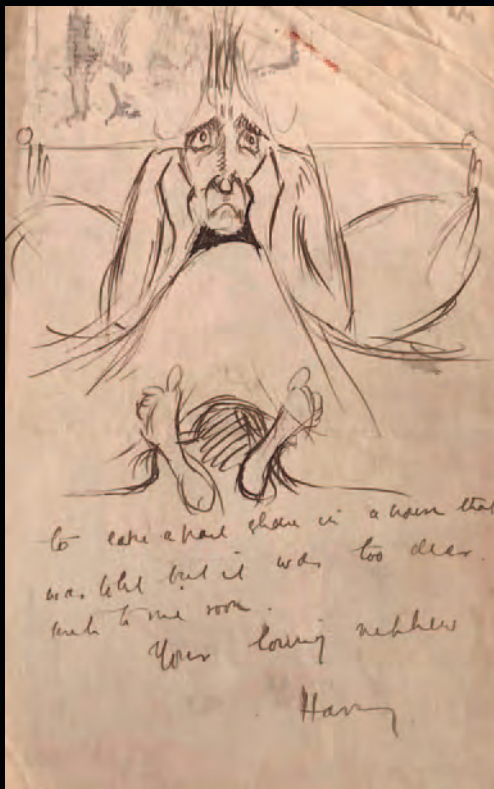
Study of the Artist's Hands

Signed with initials l.r.: DP and inscribed with title (u.l.)

Pen and sepia ink, 22 by 18 cm

Henry Tonks

NEAC (1862-1937)



[cat.13]

Self Portrait: the artist convalescing

Sketched as part of a letter to the artist's nephew Myles Tonks

Pen and black ink, 17.5 by 11 cm

Provenance: Myles Tonks (the artist's nephew)

Albert Rutherston

RWS, NEAC (1881-1953)



[cat.14]

Mr Henry Tonks – The Famous Ventriloquist

Inscribed with title, signed and dated u.r.:

Mr Henry Tonks The Famous Ventriloquist with his favourite puppet/Albert R/1906 and with later dedication l.l. AR to HT/Jan 9 (?) 1924

Sepia wash over pen and ink, 23 by 18 cm

Provenance: a gift from the artist to Henry Tonks in 1924, subsequently bequeathed to his nephew, Myles Tonks

R.B. Payton (fl.1928)



[cat.15]

An Interview with Professor Tonks

Signed and dated l.r.: R.B. Payton and inscribed with title l.c.

Watercolour over pencil, 29 by 20 cm

Provenance: the artist's nephew, Myles Tonks

Lent by a Private Collector

These two caricature portraits of the famously rigorous Slade School of Art drawing master, Henry Tonks, were in Tonks's own collection before being passed on to his nephew, the painter and doctor Myles Tonks. Rutherston had been a pupil of Tonks relatively early in the latter's career in the late 1890s and his 1906 drawing stands as an affectionate (if revealing) artistic joke by a distinguished alumnus at his teacher's expense. Perhaps tellingly, the later dedication reveals that Rutherston did not (perhaps dared not) give the drawing to Tonks until nearly twenty years later in 1924. Payton's cartoon puts the viewer in the shoes of the inexperienced and unconfident young art student at the highly intimidating moment of interview by the great drawing master himself.

Sir William Orpen RA, RHA (1878-1931)



[cat.16]

At the art exhibition

With a similar study verso

Pencil, 30 by 22 cm

Provenance: the estate of Maurice Bradshaw
(secretary of the Goupil Gallery)

This intriguing double-sided drawing can be dated to c.1902-04 with Orpen satirically reversing our attention from the painting itself to its viewer. It possibly relates to his painting *"The Valuers"* from 1902 and is perhaps a veiled dig at the uninformed public reaction he saw at the moment of a painting's unveiling to a wider public.



[cat.17]

Self Portrait: The Skeleton Man

Inscribed

Pen and ink, 25 by 20 cm (9 ¾ by 8 ins)

Provenance: A gift from the St George Family to the family of the previous owners

Literature: William Orpen, *Intimate Sketches*,
Moore-Gwyn Fine Art, June 2015, no.11

Self portraits regularly feature in Orpen's many humorous letters and can consequently show the artist at his most unguarded and unselfconscious. This drawing was sent by the artist to Gardenia St George, the daughter of his most significant muse and confidante, Evelyn St George. As a personal sketch never intended for exhibition or publication it offers an intriguing insight into the typical insecurity of an artist in the face of his wider audience and critical opinion.

Augustus John OM, RA (1878-1961)



[cat.18]

*Fête Champêtre with
Sir William Rothenstein
and Ida Nettleship*

Verso: a further portrait of
Ida Nettleship

Executed in 1900

Pencil, 24.5 by 29 cm (9 $\frac{3}{4}$ by 11 $\frac{1}{2}$
ins)

Provenance: William C. Gore;
thence by descent

Part of the training at the Slade in John's time included a close study of French drawing of the eighteenth century. This included a student competition for the finest copying of a drawing by Watteau which John won. Several of John's drawings from the period reflect this style, including a fine portrait of his sister Gwen (see Christie's, London, *Twentieth Century British Art*, 10 June 2005, lot 11). This elegant pastoral scene incorporates his future wife Ida Nettleship and his friend, the painter and future Slade professor, William Rothenstein into a scene rich in these French influences. John himself frequently tore his drawings in half, including some exceptionally fine ones which were often pieced together by other artists. Amongst them was the painter Wyndham Lewis who owned a portfolio of torn John drawings.

George Belcher RA (1875-1947)



[cat.19]

A Portrait of Augustus John

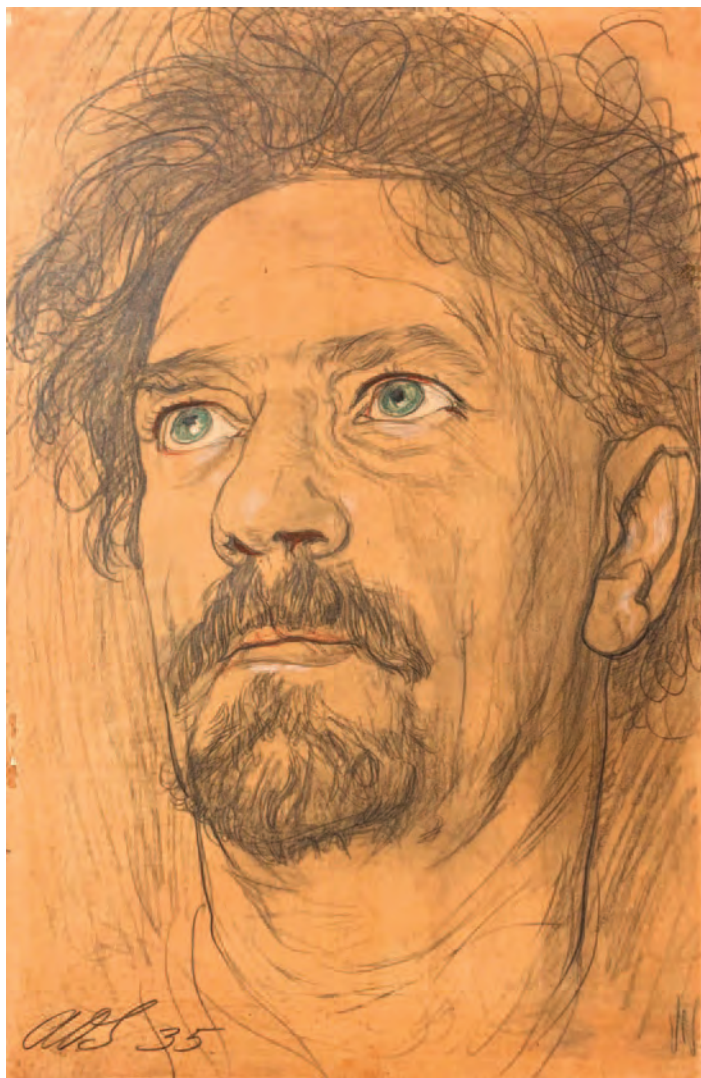
Inscribed and dated

Pencil with touches of coloured
crayon, 8 by 15 cm

Exhibited: Parkin Gallery,
The Cafe Royalists, Oct-Nov 1972,
no.8

The illustrator George Belcher was a friend of Augustus John who he beautifully captures in the sensitive portrait study. The sketch was executed for an edition of *Tatler* in March 1932.

Austin Osman Spare (1888-1956)



[cat.20]

Self Portrait

Signed with initials and dated
I.L.: AOS/35

Wash over pencil and
coloured chalk,
20 by 13 cm

Provenance: acquired by the
present owners from the Maas
Gallery in 2002

Spare's intensely powerful sometimes manic self portraits are a central part of his output as a draughtsman. A closely comparable work also dating from 1935 is in the collection of the Victoria and Albert Museum (acc.E32-1997).

David Bomberg (1890-1957)



[cat.21]

Self Portrait, 1909

Signed and dated L.r.:

D.Bomberg/14 March 1909/Self
Pencil, 16.5 by 11.5 cm

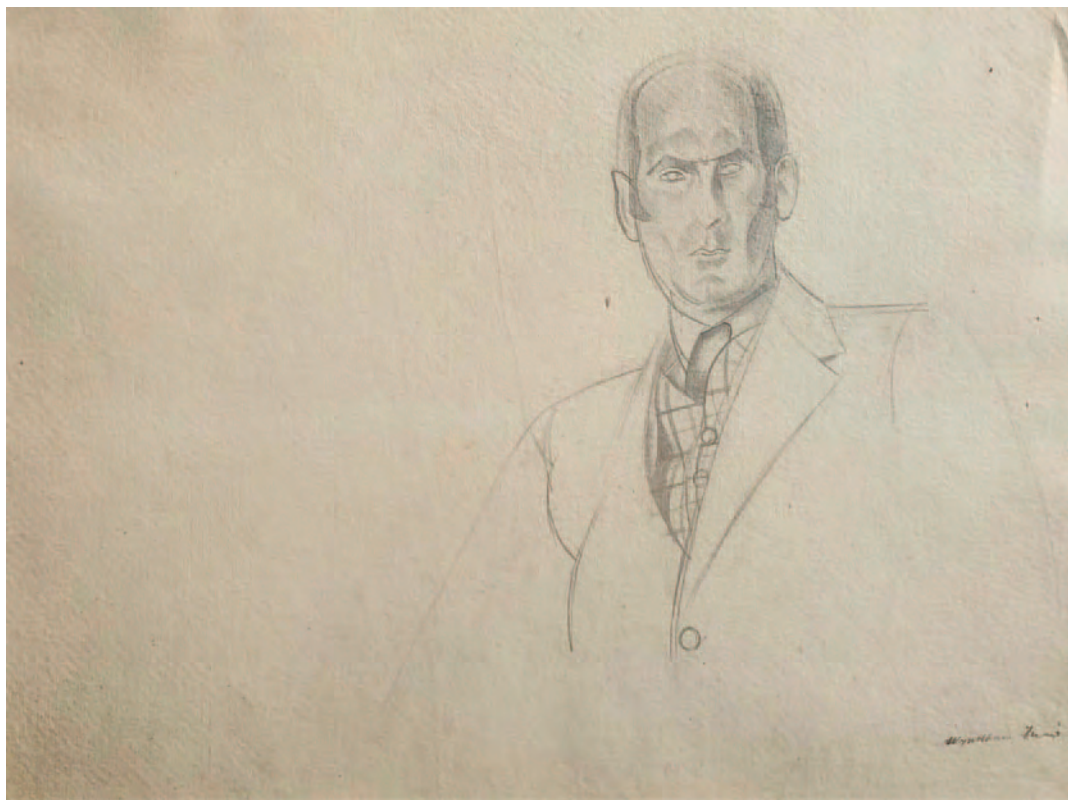
Provenance: the artist's family;
Gillian Jason Gallery, where
acquired by the present owner

Exhibited: Fischer Fine Art, London,
*David Bomberg, A Tribute to Lilian
Bomberg*, March-April 1985, no.2;
Tate, *David Bomberg*, 17 Feb-8 May
1988, no.2

This remarkable and supremely confident early Bomberg self portrait dates from the artist's time studying at Westminster School of Art, a date when his teacher there, Walter Sickert was having a notable influence on his work. His work would transform following his move to the Slade School of Art in 1911 and the impact the Italian Futurist exhibition in London would have on his work in 1912. In his short period under the spell of more traditional artistic styles he would prove the equal of his other great Slade contemporaries, including Stanley Spencer, C.R.W.Nevinson and Mark Gertler and he won the Tonks prize for his drawing there in 1911. This portrait has something of the coming-of-age quality seen in self portraits by many of those contemporaries at around the same date.

Lent by a Private Collector.

Percy Wyndham Lewis (1882-1957)



[cat.22]

A Portrait of Edward Wadsworth

Signed l.r.: Wyndham Lewis

Pencil, 27 by 37 cm

Provenance: Christie's, 6 November 1992, lot 47, where acquired by the present owner

Literature: W.Michel, *Wyndham Lewis Paintings and Drawings*, London, 1971, no.435, pl.56

The careers of Wadsworth and Wyndham Lewis were inextricably linked following their short-lived time working at Roger Fry's Omega Workshops in 1913. Following Lewis's disagreement with Fry over designs for Omega, Wadsworth would follow Lewis in the forming of the Vorticist movement in the next year. The present work closely relates to the stern, confident portrait Lewis executed of his friend in 1920 which is now in the collection of the Pembroke College, Oxford JCR Art Fund.

Lent by a Private Collector.

Hubert Wellington (1879-1967)



[cat.23]

Self Portrait

Signed and inscribed with the artist's address on the reverse

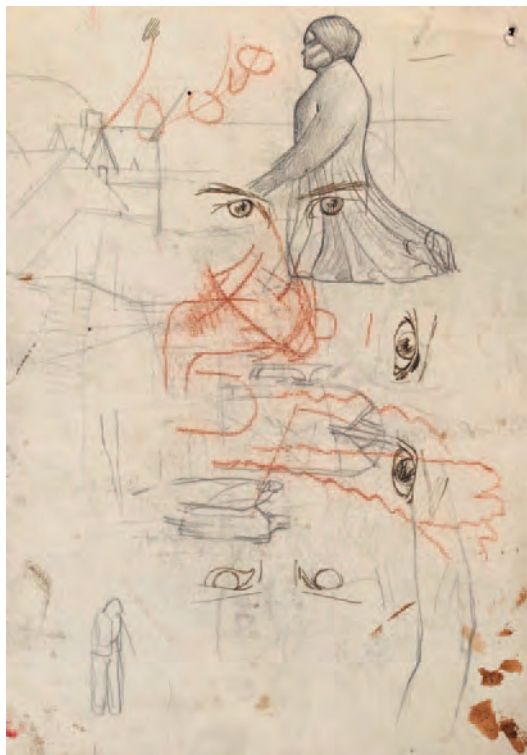
Oil on canvas, 51 by 40.5 cm

Provenance: By descent in the artist's family.

Exhibited: London, Albert Hall, Allied Artist's Association London Salon, 1910, no.587 (as A Painter)

Wellington was born in Gloucester and studied art there for three years, then in Birmingham and at the Slade. He was a close friend of Camden Town Group members Spencer Gore and Harold Gilman. Spencer Gore introduced him to Sickert, and he spent the summer of 1906 with Sickert near Dieppe. He lectured at the National Gallery (1919-1922), became Principal of the Edinburgh College of Art for ten years until 1942, and later returned to the Slade as a lecturer for two years until 1949. He showed his work at the New English Art Club, the Royal Academy and with the London Group. A one man show was held at Agnews in 1963. "To draw and to paint has been a pleasure and even a necessity" he remarked. His 1915 painting, *The Big Barn, Frampton Mansell* is in the collection of the Tate Gallery, London.

Sir Stanley Spencer RA (1891-1959)



[cat.24]

A Sheet of Studies including the artist's eyes for his Self Portrait of 1913

Recto: studies including for eyes for the Self Portrait of 1913 and possibly for the Visitation

Verso: studies for Zacarias and Elizabeth

Pen and ink, red chalk and pencil, 35.5 by 25.5 cm

This double-sided sketch leaf is typical of the spontaneous and even haphazard approach Spencer took when working many of his ideas out on paper. The sheet includes a number of identifiable working studies for important compositions from this date, most notably (verso) for Zacarias and Elizabeth and for his Self Portrait of 1913 in sepia ink (the eyes alone piercingly drawn on the right hand side of the recto). Both these works are in the Tate collection.



[cat.25]

The Artist with Hilda Carline

Squared for transfer

Pencil, 10.5 by 13.5 cm

Provenance: the estate of Daphne Charlton

This is one of the numerous sketches Spencer made focusing on life with his first wife, the painter Hilda Carline, who died in 1950. His life with Hilda was the subject for an unrealised chapel project that would celebrate their life together through domestic and everyday scenes of their time together. He was still working on themes involving Hilda at the time of his death in 1959.

Sir Thomas Monnington PRA (1902-1976)



[cat.26]

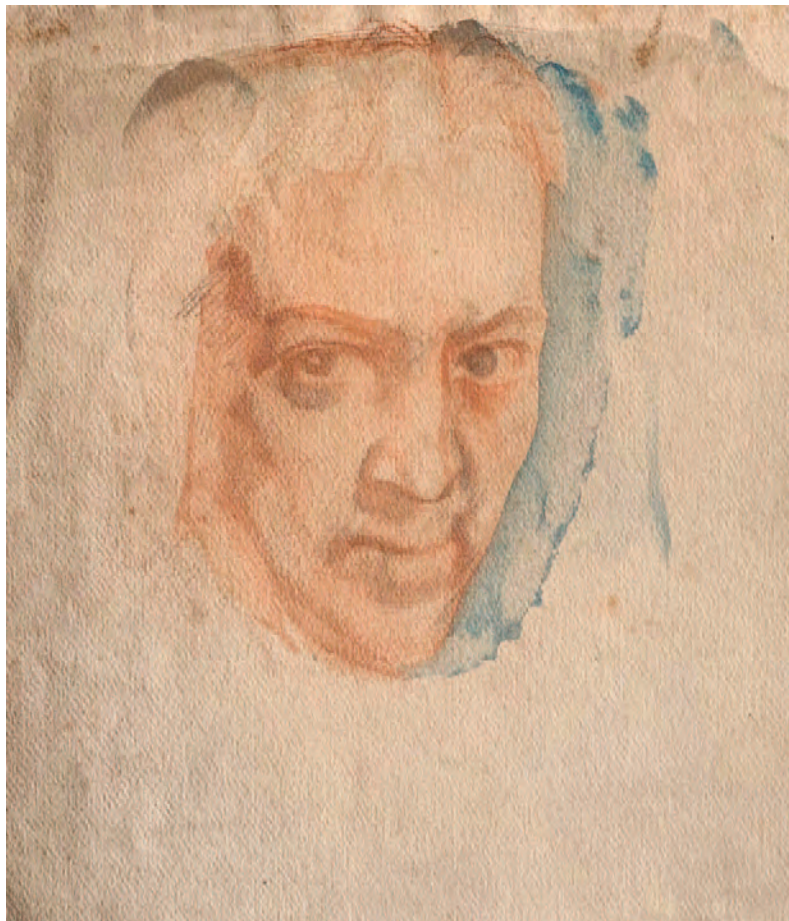
Study of Winifred Knights asleep

Pencil, 22 by 22 cm

Provenance: acquired directly by the previous owner from Monnington's second wife, Evelyn Monnington in c.1985

Monnington married his fellow painter and Rome Scholar Winifred Knights in 1924. He painted and drew her on numerous occasions and she is also seen as a sitter in some of the artist's allegorical and subject paintings. Knights's premature death in 1947 was partly responsible for her descent into obscurity. Retrospectives of Knights in the early 1990s and at the Dulwich Picture Gallery in 2016 have since helped to establish her as one of the great underrated talents of her age.

Alfred Kingsley Lawrence RA, RP (1893-1975)



Lawrence was a winner of the prestigious Prix de Rome in 1923, following his time as a student at the Royal College of Art. Strong draughtsmanship was central to his work, as was a mastery of medium, his many works on paper including portraits in pastel, chalks, pencil, ink and watercolour. He was also a member of the Royal Society of Portrait Painters and produced impressive murals for the Palace of Westminster and the Bank of England. He was elected a member of the Royal Academy in 1938 where he was a staunch and conservative defender of traditional art.

[cat.27]

Self Portrait

Watercolour over pencil,
34 by 29 cm

Provenance: the artist's estate

Robin Guthrie

RP, NEAC (1902-1971)



[cat.28]

Portrait of the Artist at his Mirror Brushing his Hair

Red and white chalk on blue paper,
43 by 29 cm

Guthrie won the composition prize during his time as a student at the Slade School of Art in the early 1920s. He later became director of the School of the Museum of Fine Art in Boston where he developed a notable reputation in the field of portrait drawing. He was a member of the Royal Society of Portrait Painters where a prize for this genre of drawing was later awarded in his name.

Elinor Bellingham Smith (1906-1988)



[cat.29]

Portrait of Rodrigo Moynihan

Signed with initials l.r.: EBS
Grey wash, 44 by 30 cm
Provenance: John Moynihan (the artist's son);
20th Century Gallery, Fulham

Bellingham Smith married the painter Rodrigo Moynihan in 1931 and the couple enjoyed a busy sometimes tempestuous marriage along with a frenetic social life, their home in Old Church Street, Chelsea, becoming a salon for Bohemian London of the era. This existence was described in their son, John Moynihan's, book *The Restless Lives: The Bohemian World of Rodrigo and Elinor Moynihan*. The couple divorced in 1960.

Frank Wood (1904-1985)



[cat.30]

Portrait of John Summers

Signed and dated l.l.: F.Wood/32

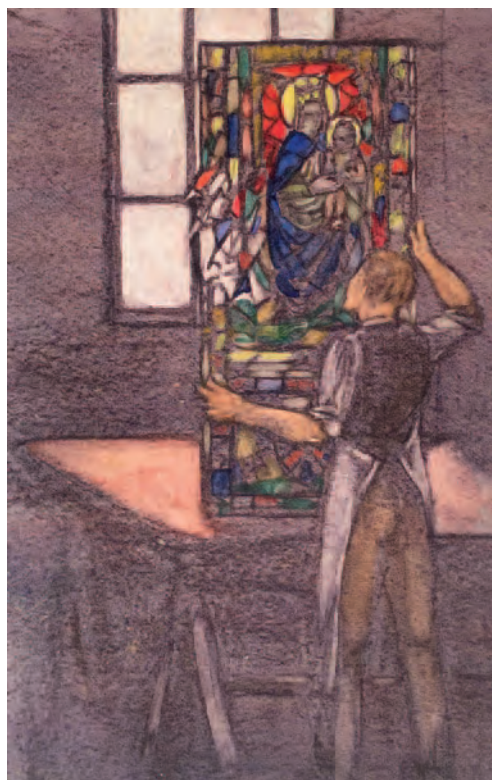
Tempera on panel, 32 by 22 cm

Exhibited: London, Royal Society of Portrait Painters, 1937, no.4; Royal Society of British Artists, 1937

Literature: Marshall Hall, *The Artists of Northumbria*, Bristol, 1982, p.374-5

Frank Wood was an accomplished painter, watercolourist and muralist who was a central part of the art scene in Sunderland in the middle part of the twentieth century. Particularly adept as a painter in tempera he was chairman of the Sunderland Art Club for many years. The present work depicts Wood's colleague and fellow club member John Summers (a former Naval engineer and himself a fine commercial artist and etcher) and is a remarkable tribute to a fellow artist and an exceptional example of tempera painting of the mid twentieth century. A retrospective of Wood's work was held at Sunderland Art Gallery in 1995.

Arnold Wathen Robinson RWA (1888-1955)



[cat.31]

The Stained Glass Artist

Watercolour, 29 by 19.5 cm

Provenance: Neil Campbell Wilson

Robinson acquired the Bristol stained glass firm Joseph Bell & Co in 1923, having been a director of the company for many years. He was also one of its most prominent and talented artists and designers. This sensitive watercolour is likely to depict a scene in one of the company's workshops.

Edward McKnight Kauffer (1898-1954)



[cat.32]

A Corner of the Artist's Studio

Watercolour, 17 by 12 cm

Provenance: the Fine Art Society, London in 1987

Alfred Wolmark (1877-1961)



[cat.33]

*The Artist at the Piano
with Two Women in a
Drawing Room*

Oil on panel, 22½ by 14½ ins
In a hand-made period

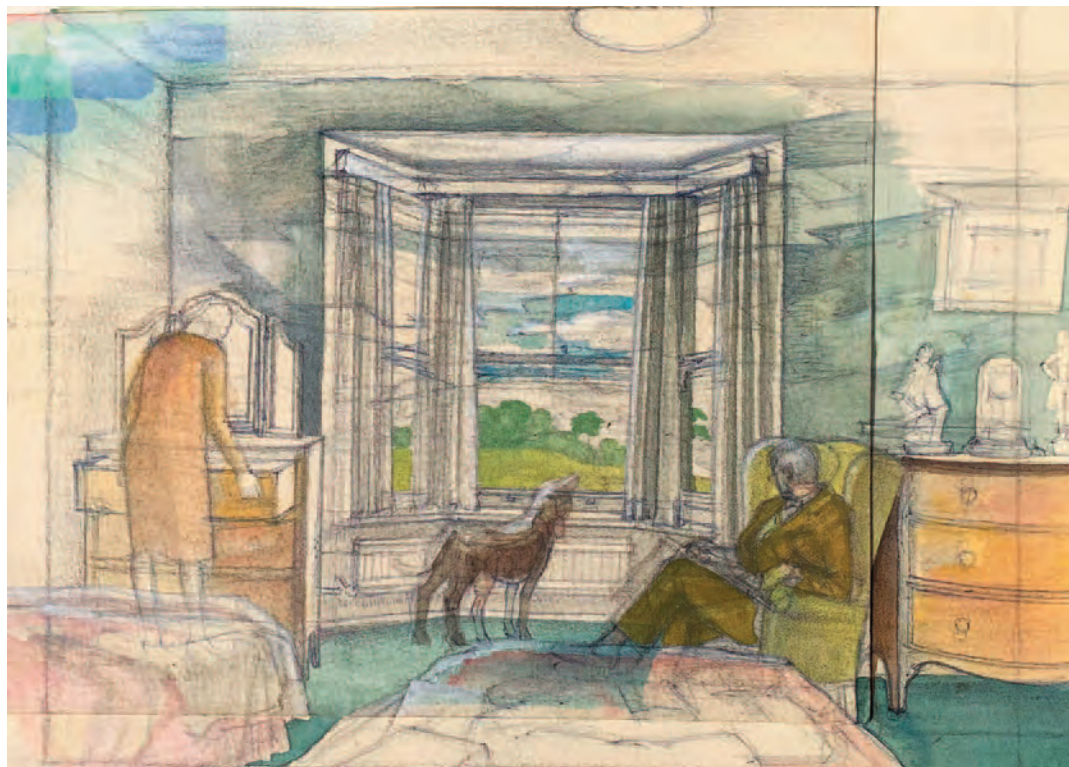
“Wolmark” frame

Provenance: the Major Gallery;
with James Kirkman

In this unusual interior scene, Wolmark himself (distinctive with his round-rimmed glasses and high forehead) appears at a piano with two women – one perhaps a singer standing to his left, another seated to his right. An example of the painter’s work from the inter-war years, the painting is characterised by strong impasto and the artist’s continuing response to Post Impressionism, a movement he had been a strong advocate of from the early years of the twentieth century. Although known under a number of titles Wolmark’s own numbering on the reverse of the panel (M126) identifies it as a work that appears in the artist’s records with the simple title “Room with piano and 3 figures”. Wolmark designed nearly all his own frames between about 1910 and 1930. As his son Eric Wolmark has commented: “*nearly all his paintings were conceived as decorations ... the frames being an essential part of the decoration*”. This painting appears to be in its original “Wolmark” frame from the period and is therefore appropriately photographed as such in this catalogue.

Norman Clark

RWS (1913-1993)



Clark's idiosyncratic, frequently satirical language as a painter is closely linked to the East Sussex village of Hurstpierpoint where he moved in 1947. As well as enjoying a successful career as a painter he became a highly respected teacher at nearby Brighton School of Art. In this touching portrait group study for a larger (unidentified painting) we are allowed a glimpse into the domestic existence of life at Mountfield, the Clark's family home in the village.

[cat.34]

Portrait of the artist and his wife in their bedroom at Mountfield, Hurstpierpoint

Inscribed with extensive painting and colour notes c.l.

Watercolour over pencil,

24 by 33 cm

Provenance: the artist's daughter

Charles Mahoney

RA (1903-1968)



[cat.35]

Self Portrait: the artist drawing a female nude

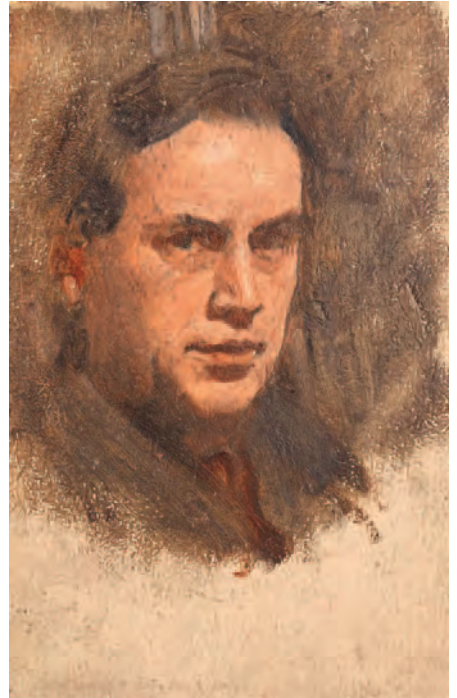
Pen and black ink, 32 by 47 cm

Provenance: the artist's daughter

In this interesting twist on life drawing, Mahoney doubles up on his subject, painting not only the female nude in front of him but also turning the mirror back on himself, deep in concentration as he completes his work. Mahoney, a contemporary of Edward Bawden and Eric Ravilious at the Royal College of Art, was a distinguished muralist and teacher, holding positions at the Royal College of Art in the early 1950s and later at the Royal Academy Schools in the 1960s.

Norman Hepple

RA, RP (1908-1994)



[cat.36]

Self Portrait

Oil on board, 31 by 20 cm

Provenance: Prosper Devas (godson of the artist); thence by descent

A printed note by Prosper Devas attached to the back of this painting sheds light on the artist's ingenious use of paint: "self-portrait by Norman Hepple, my godfather. Painted using only Burnt Sienna and Ivory Black." Prosper Devas was the son of the painter Anthony Devas who was a close friend of Hepple.

John Bratby

RA (1928-1992)

[cat.37]

Self Portrait, 1961

Dated l.l.: 1961 and signed l.r.

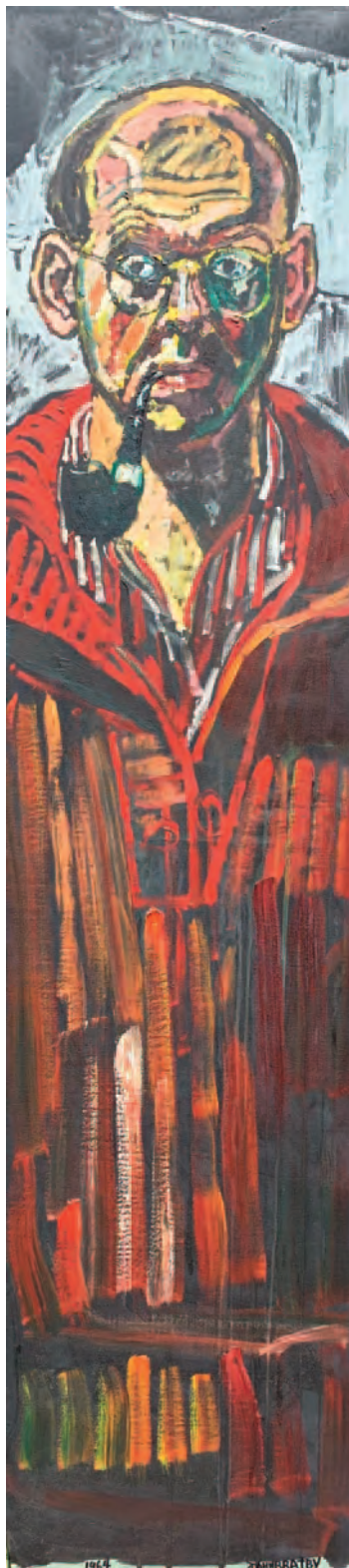
John Bratby

Oil on canvas, 122 by 30.5 cm

Provenance: acquired directly from the artist by John Constable

Exhibited: The Zwemmer Gallery, July 1962

This important early Bratby self portrait, a genre the artist would regularly return to in future years, was in the artist's own collection until acquired by the dealer and collector John Constable towards the end of Bratby's life. In a letter from the artist to Constable penned whilst staying in Venice (undated), the artist adds his own comments on the painting: "*Self Portrait with Pipe in red pullover, worn for a decade, in very thin paint. 1961. Pre Fauvist period.*"



Roy Turner Durrant (1925-1998)



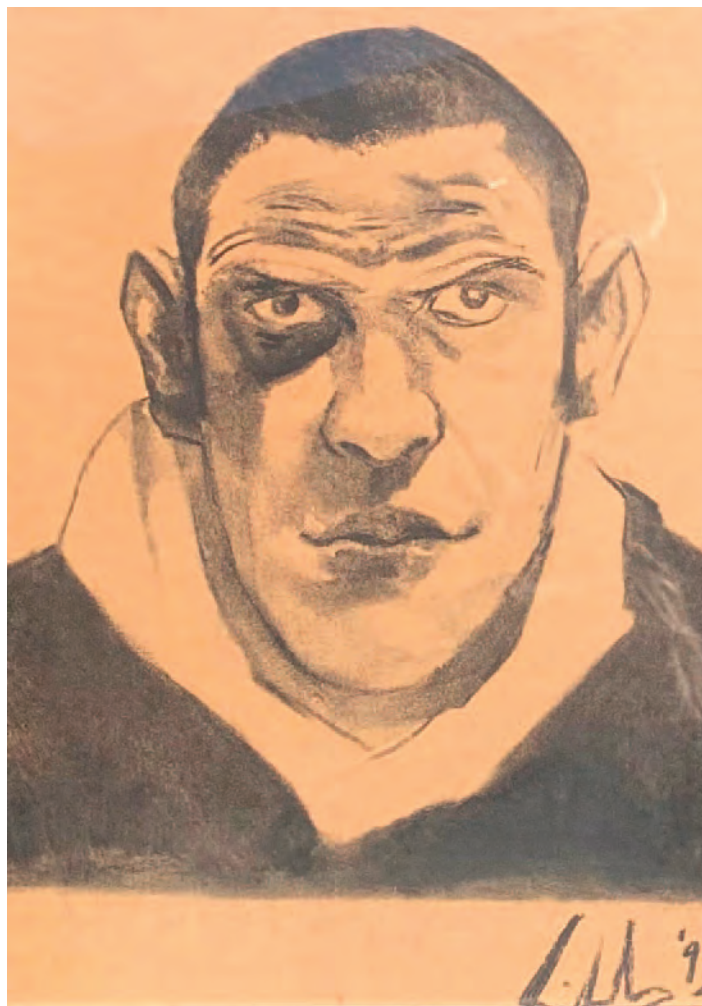
[cat.38]

Self Portrait, 1949

Signed l.r.: *Durrant* and further signed, inscribed and dated on stretcher and reverse of canvas
Oil on canvas, 33 by 43 cm

Durrant, particularly later in life, gained a reputation as something of a recluse and he rarely attended exhibitions and one-man shows. Something of this character is captured in this highly stylised early self portrait which appears almost to mask his true identity.

Ray Richardson (Born 1964)



Richardson is said to have captured this powerful self portrait following a sporting injury. Winner of the BP Portrait Award in 1990, his work featured in the 2014-15 exhibition *Reality: Modern and contemporary British painting*, at the Sainsbury Centre for Visual Arts and the Walker Art Gallery, a show that included work by Francis Bacon, Lucian Freud, David Hockney and Paula Rego. Richardson would almost certainly have been aware of Freud's famous 1978 work *Self Portrait with Black Eye*.

[cat.39]

Self Portrait ("Blackeye")

Signed with monogram and dated l.r.: RR/93 and further signed, dated and inscribed with title (on backboard): Ray

Richardson/1993/Blackeye
Charcoal, 38.5 by 28 cm

Provenance: acquired by the present owner from Abbott and Holder

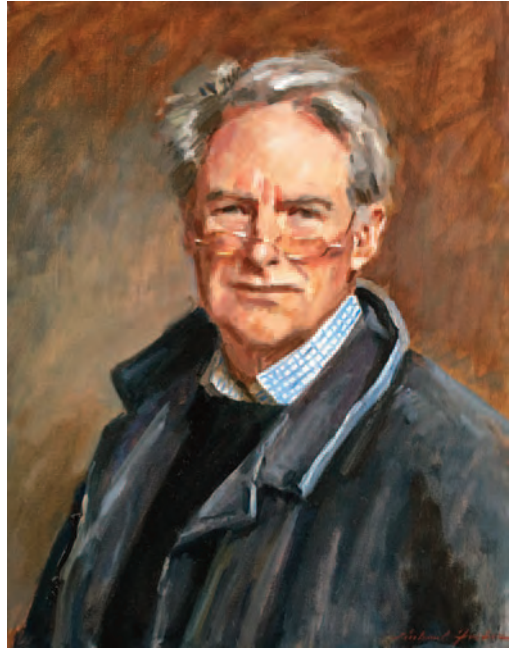
Richard Foster PRP (Born 1945)



[cat.40]

Self Portrait, 1977

Signed l.r.: *Richard Foster*
Oil on canvas, 31 by 23 cm

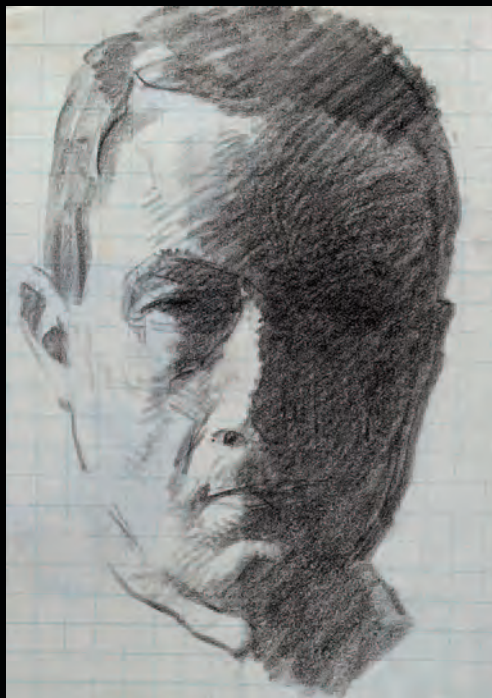


[cat.41]

Self Portrait, 2015

Signed l.r.: *Richard Foster*
Oil on canvas, 46 by 35.5 cm

Foster is the current president of the Royal Society of Portrait Painters and one of the most highly regarded portrait painters of his generation. In a career that has spanned over fifty years he has earned a particular reputation for his paintings of interiors and portrait groups, as well as topographical views from travels that have taken him across the globe. His work is to be found in numerous public and private collections, including the Royal Collection, the Royal College of Physicians and the National Trust. These two portraits offer intriguing and contrasting examples of a painter's view of himself across a span of time and age.



HARRY MOORE-GWYN BRITISH ART

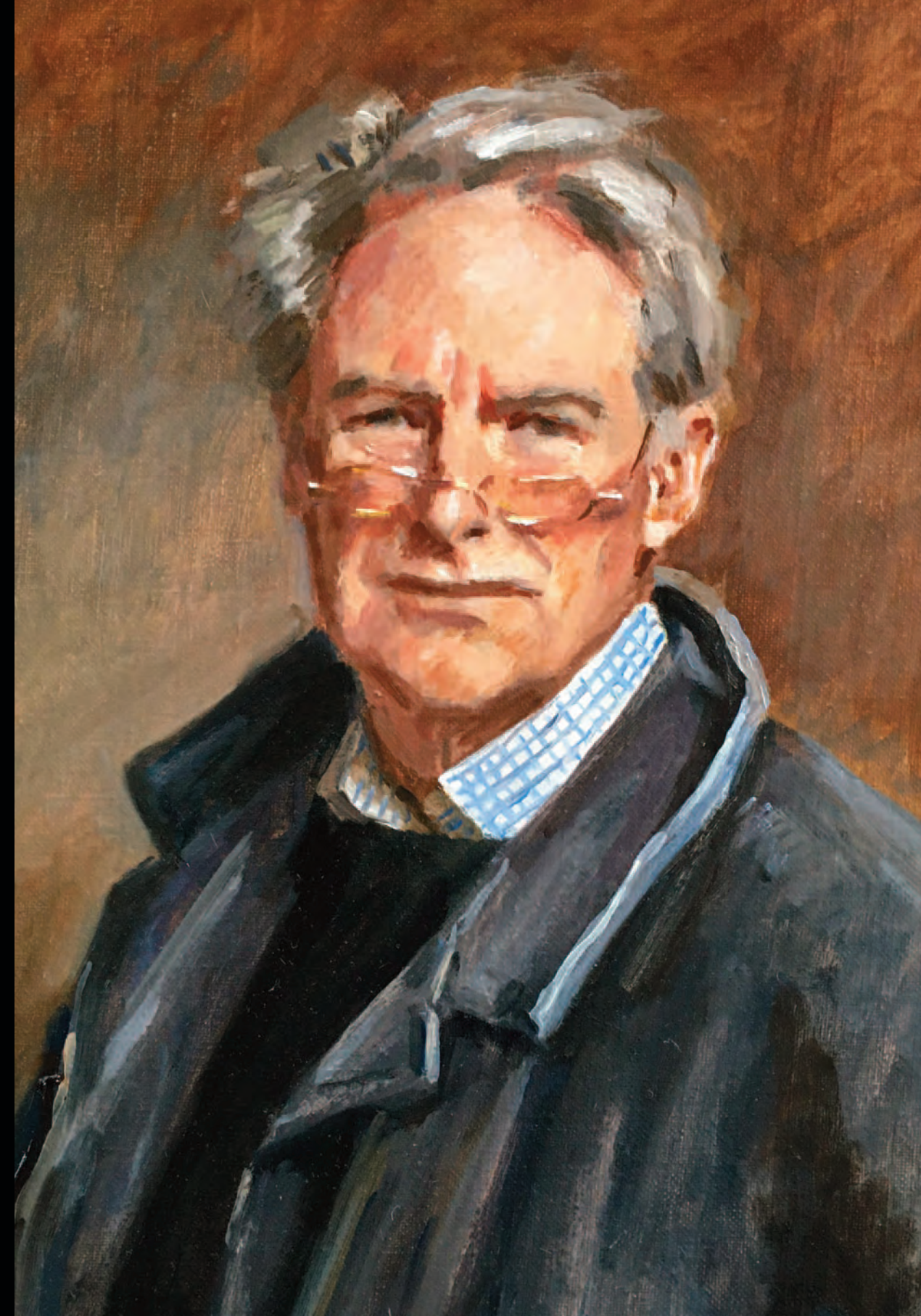
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Above:
Lowes Dalbiac Luard RBA
(1872-1944)
Self Portrait, c.1916
[cat.10]

Opposite page:
Richard Foster PRP
(Born 1945)
Self Portrait, 2015
[cat.41]





HARRY MOORE-GWYN
BRITISH ART