

**Katherine Peeke**

**Realistic Impossibilities**

**Concealment/Revelation**



**Portraits, *Dazed & Refused***

PT 2 MA Drawing

Unit 3 (2014-18-08)

5000 word Research Paper Tania Kovats

**Abstract:**

An attempt to explore the duplicity, unveil an illusion and re-affiliate interest within the portrayal of the human face.

With all the intuitive and conditioned interpretation barriers we apply when 'reading' the human face, how are we to be subjective when it comes to viewing its portrayal?

Already restrained by this selective sight, the viewing of its represented façade curbs any spontaneity of appreciation.

So how are we to seek and display anything other than a manipulated illusion?

Or should we be satisfied with this paradox of concealment and revelation?

In adopting to use the human head as my vehicle of engagement I wish to strive for a greater responsive regard. By exploring further than my present parameters I shall examine its masking and its liberation, opening a way to an authenticity of presentation and give voice to the image.

## Introduction

Art in its many guises, either with conspicuous amounts of information or an absence, is an entwining braid of illusion, which awaits interpretation. So when an art discipline displays its wares nakedly by virtue of a representative portrayal, does this necessarily entice or repel a viewer in respect of want to engage?

With its loss of role as social recorder with the introduction of photography, portrayal has been freed from the capricious demands of a sitter.

By investigating the elements affecting our engagement to this theme I shall endeavour to translate how expectations have altered.

An enquiry into earlier and present approaches adopted within this subject will generate a proposal that requires study of cultural, social and interpretive considerations and how these impact its appraisal.

From a starting point of that of the *Subject*, I shall evaluate how we chose to be observed and the changes that have occurred in its masking.

Study the consequences the *Artist's* depictions and methodologies, including self portrayal and a three-dimensional approach, impact.

Deliberate attitudes from the stance of the *Viewer* with enquiry into behavioral states and misinterpretations affecting those reactions.

Finally, merit the affects of its *Display*, and its staging by the Gallery.

In taking on such an expansive subject matter, I feel these four parts of relevance are intrinsic to a portrayal's analysis but are not readily separated, with their interactive supporting roles interjecting.

By investigating the various ways the human image has been narrated, philosophised, altered in social status, through to the voice of the image itself, I hope to redirect the gaze.

## Persona Conflict

I believe we adopt a persona of concealment or revelation to suit the needs of the moment, a social mask of learned responses, designed for observation. If unobserved we have no need of this façade. It is only when attention is focused upon us and how we appear to others, especially in regard to a lasting portrayal, that a mask descends.

From early mankind, guises of body decoration and masks sought to hide or create an identity, transforming the state of 'being'. With marks for deflection, protection, or beautification, this visual transformation enduring, I suggest, through to contemporary cosmetics.



<sup>1</sup>Fig 1 *Composite imagery* Katherine Peeke(2013)



Evidence shows our eye follows a natural route to seeing when viewing a face, traveling the surface in manner of invisible paths. Mimicked in pattern to the face tattoos of the Berber and Maori of Africa.

<sup>2</sup>Fig 2 *Cosmetic diagrams* Henryk Mierzecki (1960)

---

<sup>1</sup> Fig 1 composite, Katherine Peeke (2013) Image source [www.fashiondivadesign.com](http://www.fashiondivadesign.com) & Rubin, A. (1988) *Marks of Civilization Museum of cultural History*. California, USA; University of California p.37

<sup>2</sup> Fig 2 Cosmetic diagrams, Henryk Mierzecki (1960) *Cosmetics outline encyclopaedic medical, technological and decorative*. National Institute of Medical Publications, Poland p377

Continuing to trace the realizations of this seeing. Professor of dermatology Mierzecki (1960) was able to draw lines on facial photographs to demonstrate those invisible strokes into a visual language. I theorise that this instinctive ‘looking’ is repeated when viewing facial imagery, enabling a road map to interpretation.

Now I ask if you will, to return to the cover image of this paper and note where your eye settles? Possibly where the activity is centred at first, but ultimately we seek a face as chronicler to the plot. I propose that a facial reading will take prominence over inanimate objectivity, even when in a passive state of display.

With a human’s presence and that of codified facial expressions determining to what extent to participate, resulting in a product of the reflective ‘self’. Art historian Elkins (1996) affirms this point [...]’of burn victims whose faces have been erased and how difficult it is to talk to these patients, so coded are we to being ‘ mirrored’ in response in another face’.<sup>3</sup>

So, as with an unresponsive or vacant face, we also expect more in a portrayal. I direct that we define something as missing, incomplete in design. Whilst registering deeper connections to that of an animated face, be it displaying anger or joy. Yet if in excess of elation, we ‘read’ this as unnatural behaviour to be avoided.

---

<sup>3</sup> James Elkins, (1996) *The Object Stares Back*. San Diego, New York & London; Harvest Harcourt Inc. p.166

Reinforced here by science writer Svoboda<sup>4</sup>

The evolutionary advantages of being able to discern friend from foe with split-second accuracy are numerous; prehistoric (and even modern) men and women who accidentally identify an enemy as a friend could face deadly consequences for this mistake. This is only one among many evolutionary pressures responsible for the development of the facial recognition capability of modern humans.

Suggesting that this culmination of gathered information, learned and instinctive, directly relates back to how we engage with this theme.

In my previous research papers I have discussed what might occur when, from the viewpoint of a viewer, misinterpretations of observation occur.

### **Misinterpretations**

When physical malfunctions within recognition arise, those unable to analysis expressions, as with Prosopagnosia and Autism. This profoundly relates to how we view facial imagery.<sup>5</sup>

Yet within a normal response range, without this dulling of receptors, we still, subconsciously, sift our sensibilities when reading a portrait. Within my practice I have experimented with a series of portrayal concepts which excluded eyes or where they remain closed and non confrontational. This can still function as a narrative, on some levels, actually reinforcing its allure, as if baited to observe more closely, liberated from the pressure of being observed back by the image.

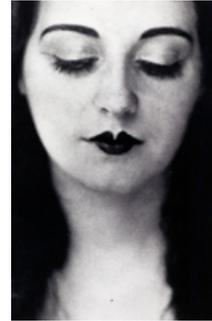
---

<sup>4</sup> Svoboda, Elizabeth (2007-02-13). "Facial Recognition Brain Faces, Faces Everywhere". The New York Times (The New York Times). Retrieved July 3, 2010.

<sup>5</sup> Appendix B - Prosopagnosia and Autism.

Fig 3 Jacques Lartigue, *Solange*, (1929)<sup>6</sup>

In Hunt's *The Unseen Eye* he observes with this image from his collection 'It is astonishing how dramatic these benign, mute countenances are. The withholding is almost threatening, masking the sitter's private thoughts and imagination'.



Or as demonstrated with this image where it is the subject that is sightless, yet 'looks' directly at us.

Fig 4 Sally Mann, *Blind Eye*<sup>7</sup>

Or the intrigue of being witness to images of people not displaying any facial features, once again free to observe at length whilst remaining unseen.



<sup>8</sup>Fig 5 Michael de Bono, *Golden Headress* (2014)left



<sup>9</sup>Fig 6 Daniel Coves, *Net no.10* (2013)right

<sup>6</sup> W M Hunt, (2011) *The Unseen Eye*. London; Thames & Hudson. p.183, fig 3 Jacques Henri Lartigue, *Solange*, (1929) Neuilly,

<sup>7</sup> Ibid p 41 fig 4 Sally Mann, *Blind Eye* (1993) (Eyeless in Col Alto), (1993)

<sup>8</sup> Fig 5 Michael de Bono *Golden Headress* The Mall Galleries - Royal Society of British Artists Viewed 8th March 2014

<sup>9</sup> Fig 6 Daniel Coves, *Net no.10* (2013) BP Portrait Award 2013 National Portrait Gallery viewed June 2013

It is not without note that the recent exhibition *Art under Attack*<sup>10</sup> presenting the results of iconoclastic assaults upon artworks throughout history, illustrated the importance of eyes and hands. Where the ordaining of their removal from artworks acknowledged them as the two prominent features of human identification.

Philosopher Hegel enforces the challenge in positioning a place for art,

[...] halfway between intellectual understanding and sensual experience[...]As the ‘sensual presentation of the idea.’<sup>11</sup>  
Art as a balance ‘between conceptual intrigue; the degree to which a work can afford viewers fresh mental insights on the theme or concept to which it alludes, and perceptual intrigue; the degree to which the manipulation of the material qualities of the work might stimulate perceptual experiences which cause the viewer’s gaze to linger and be challenged.’<sup>12</sup>

Taking us on to consider the influence of that of the interpreter.

### **The Mark of the Maker**

A truth as seen from the point of view of the artist can be mindful of past experiences and future expectations. With the creative process in default to fail when challenged by the blank sheet, unfinished work or work in progress, lays the promise of something else yet to come. Here, reappraisal and reinvention are a consequence of experiences. A key is required to access that creative output.

---

<sup>10</sup> *Art Under Attack*’ Histories of British Iconoclasm. Tate Britain Exhibition 2013

<sup>11</sup> Hegel cited by Howard Riley. *Writing on Drawing* (2012) UK/USA Intellect Books. p.153

<sup>12</sup> *ibid* p.154

That captivating act of depiction successfully mastered by the surrealist, Magritte. By use of motif addition, contradiction and playing with the laws of perception, he sets us a challenge of visual thought.



Fig 7 Magritte *The Son of Man*<sup>13</sup>

Furthered by Paquet, philosopher who notes. ‘It is important to underline the considerable emphasis of the intellectual, reason orientated, reflective starting point behind this artist’s work, painting for philosophers or at least for lovers of philosophical thought’.<sup>14</sup>

Encouraging the viewer to work at his interpretations, Magritte rejected direct explanations within his titles. Not wishing them to explain, or the picture to likewise illustrate their titles, he required the relationship to be a poetic one.

Qualified by Magritte as

‘[...]this relationship serves merely to record certain characteristics of the objects such as are commonly ignored by one’s consciousness but of which one sometimes has presentiment when confronted by extraordinary events which one’s reason has by no means been able to shed light upon yet’<sup>15</sup>

I reason also, a shift in perception is further influenced in part by that of the style by the artist. Here the material being the object used to convey the subject, that of a person. I would argue this affects our participation, more so when the theme is a face.

---

<sup>13</sup> Fig 7 Magritte *The son of Man* (1964) Private collection.

<sup>14</sup> Marcel Paquet M. (2013) *Magritte*. Koln GmbH; Taschen. p.21

<sup>15</sup> *ibid* p.62

So firstly, we have a guarded subject, now influenced by how an artist wishes to interpret that guise, followed by an added subterfuge of medium.



<sup>16</sup>Fig 8 Lucian Freud *Self-portrait with Black Eye* (2010)

Be it the visceral layering of paint as skin with Lucian Freud or in a style of flat planes as Julian Opie and Andy Warhol, their methods of expression impact upon its narrative and its reception.

Whether it comes under that of a practice of a muscular experience, where tactile contact is with a surface, arriving from drawing, painting or etching. A three dimensional immersion, when the medium becomes the surface, or a physical distancing from the surface, as with photography and the airbrush technique. In all methods of delivery there remains an influential interface between subject and artist.

Magritte demonstrated this by ‘expressing where his painting occupies a space between visible reality and imaginary with a faithfulness of image. Brought about by his body, the visible can not be separated from sensory perception’<sup>17</sup>

I am not proposing that a narrative is either stronger or lessened by more intervention, but it should be argued that this lessening of artist

---

<sup>16</sup> Fig 8 Lucian Freud *Self-portrait with Black Eye* (2010) <http://news.bbc.co.uk>

<sup>17</sup> Marcel Paquet M. (2013) *Magritte*. Koln GmbH; Taschen. p.62

marks, as with a photorealism affect, can, as with lack of informative title, remove still further from the viewer, the artist's influence.

Where as more intervention can leave open a route for accidental developments.

The artist Kassianidou notes,

Between mark, material, image and surface. And the affect of pre-existing marks on a surface, or that of the unintentional transferring and translating marks on marks. I will similarly add to the surface image with these accidental tracings.<sup>18</sup>

Should a portrayal be concerned with this sentiment, can it project 'otherness' or should we direct our concerns to the realisation of a depiction. After the death of his wife, Rembrandt began to concentrate more on conveying the inner thoughts of feelings of his sitters and less on their outward appearance, often to their displeasure and to his financial loss.

And, should it be concerned only with that of youth and beauty?

### Selective Sight

So what if when the subject matter we perceive is less than perfect, as with ageing and deformities?

In Oscar Wilde's book, *The Picture of Dorian Gray* he explores the process of ageing using a portrait as a metaphor to corruption and yet in

---

<sup>18</sup> Kassianidou, Marina (Artist -in -Residence). UAL Wimbledon March 2014 *Between Marks and Surfaces: Indiscernibility, Subjectivity and Otherness.* (2014)

its revising Wilde included a preface, 'The purpose of art, is to have no purpose.'<sup>19</sup>

Being a major proponent of the aestheticism movement Wilde sought to free art from the responsibility of social educating and moral enlightenment of the Victorian era. Yet in his book we must then consider whether by using the *portrait* in demonstrating the affects of hedonism, he was assigning it a far greater role.

Here we might consider the influences of that time, poetry.rapgenius forum discusses,

Life imitates art far more than art imitates life, was probably influenced by German "proto-Modernists" as well as a lot of early Irish Romanticism. Collectively, during this period, there was a lot of objection to classical rationalism and Victorian ideals of order and sobriety.

The truest artists use life only as a frame for a totally novel idea, emotion, perception and suspicion.<sup>20</sup>

Cultural historian Fiona MacCarthy responds 'Did aestheticism lead anywhere?'<sup>21</sup>

A contemporary adaption by Will Self in '*Dorian*', takes this idea still further, presenting the concept in a zeitgeist form of a video installation *Cathode Narcissus*. Where it's ageing process is a more believable corruption within the film itself and Dorian's demise a result of insanity. The same sentiments of youth and beauty as depicted in Wilde's book equally transfers in relevance to Self's *Dorian*.

Wilde expressing his sentiments in *Dorian Gray*

Every portrait that is painted with feeling is a portrait of the artist, not of the sitter. The sitter is merely the accident, the occasion. It is not he who is revealed by the painter; it is rather the painter who, on the coloured canvas, reveals himself.<sup>22</sup> Wilde

---

<sup>19</sup> Oscar Wilde (2000) *Picture of Dorian Gray*, London; Penguin - Preface

<sup>20</sup> Modernist painting (post-contemporary) [www.poetry.rapgenius.com](http://www.poetry.rapgenius.com)

<sup>21</sup> Appendix A [Fiona MacCarthy - The Guardian](#), Saturday 26 March 2011 [www.theguardian.com/artanddesign/2011](http://www.theguardian.com/artanddesign/2011) (viewed 02/03/2014)

<sup>22</sup> Oscar Wilde (2000) '*Picture of Dorian Gray*', London; Penguin Books p.5.

Or as Self expresses via the character of Wotton,

‘The artists of this era have been in headlong flight from beauty or any meaningful representation of the human form. ...were the video of Dorian Gray to have a life of its own, it would be a fitting coda to this vile age with its spasms of isms.’<sup>23</sup>

Reaching further back in time to compare the attitudes to this subjectivity of ageing.



Fig 9 Titian's *Allegory of Prudence*<sup>24</sup>

Which contain semiotic as well as literal signposts within the imagery which cause to confuse more than clarify<sup>25</sup>

In my practice I wished to replicate this transient passing of time within a framework of overlaying imagery, painted to correspond within a film construct. Reflecting the zeitgeist form of a video installation of *Cathode Narcissus* in *Dorian*.



Fig 10 *Cathode Portrait*, Katherine Peeke (2014)<sup>26</sup>

---

<sup>23</sup> Will Self. (2003) *Dorian*. London: Penguin Books p.220

<sup>24</sup> Fig 9 *Allegory of Prudence* [www.artinsociety.com/titian-prudence-and-the-three-headed-beast.html](http://www.artinsociety.com/titian-prudence-and-the-three-headed-beast.html) 04/02/2014

<sup>25</sup> Appendix C

<sup>26</sup> Fig 10 *Cathode Portrait*, Katherine Peeke (2014) In response to the National Gallery Archives National Gallery Presentation MA Drawing *Just for One Day* 28th March 2014

Also to be weighed within this argument is that of deformity. Or should art be restricted to depicting beauty as Wilde and the Aesthetics suggested.



<sup>27</sup>Fig 11 *The Organ Boy* George Bellows

Once a beautiful icon processed power within a religious sphere, George Bellows's realistic images of the urban poor and deformed, although far from iconic beauty, found a place of acceptability in a time when Aesthetic imagery was more the norm.

Where Hans Holbein's engineered beauty within his portrayals in an age where Kings would make marriage decisions based on such.



Fig 12 *Anne of Cleves* Hans Holbein<sup>28</sup>

Compared, to this time in China, where portraits were valued as a status symbol. It deemed more important for the artist to capture the sitter's tastes and cultural values than a likeness.

These metaphorical portraits displayed their subjects in gardens and estates to reveal their wealth and position.

So with all these far ranging approaches, reaction to social and political issues, aesthetic enhancement or as a statement of cultural position, we should add communication of purpose to this already heady mix.

---

<sup>27</sup> Fig 11 *The Organ Boy* George Bellows - 1882-1925 - London, RA March 2013 Exhibition in Focus Modern American Life

<sup>28</sup> Fig 12 Hans Holbein *Anne of Cleves* [www.theguardian.com/artanddesign](http://www.theguardian.com/artanddesign)

## The Unmasking

Having being released from the archivist's function. *'Protrahere'*, from the Latin root, meaning *to bring to light, reveal drag forward, produce*, is just that, an uncovering to reveal.

In my practice I have now taken this concept literally in backlighting my images to emphasize a pushing through any surface as well as that of expressing the intellect behind the façade.

Magritte was also concerned to demonstrate that what we witness is concealing something from us. Instead of seeking new techniques he preferred to use painting as an instrument of thinking, 'thought rendered visible' a means of recognition inseparably bound with the inexplicable. By substituting the explosion of light produced by a camera flash, for that of the face of his model, he mocked and demonstrated the principle of unreality lying behind an image.

Fig 13 *The Pleasure Principle* Magritte<sup>29</sup>

Parallel to the extreme possibilities found  
Hyperrealism of today.



in

Where a paradox of admiration for technical skill is often dismissed for lack of substance.

---

<sup>29</sup> Fig 13 *The Pleasure Principle* Magritte (portrait of Edward James) 1937 Marcel Paquet M. (2013) *Magritte*. Köln GmbH; Taschen. p.78

Chuck Close was not interested in the traditional aims of portraiture in reproducing a likeness or illuminating an inner truth.



His aim, he says,

Was to take what I thought was very Western, that is American convention of all-over-ness[...]and overlay that notion on top of the portrait to do away with the hierarchy which says eyes, nose mouth are important.<sup>30</sup>

Fig 14 *Mark* 1979 108x84 inches<sup>31</sup>

Although Chuck Close claimed not to be interested in representation, his resulting images are at odds with this statement as the portraits are very photorealistic in style.

Being a direct reaction against abstract expressionism, Photorealism in the mid sixties give rise to the precise application of a medium, lessening even further the marks of influence from the hand of the artist. Especially where exercised in the adopting of airbrush techniques.

Hyperrealism rather than reproducing a subject in a photographic imitation renders a reality that only exists in an invented world.

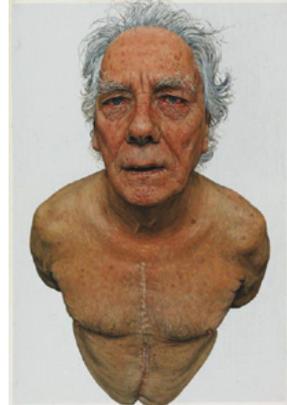
---

<sup>30</sup> De Salvo, D. (1995) *Face Value: American Portraits*. New York; The Parrish Art Museum, Southampton. P.25

<sup>31</sup> Fig 14 Chuck Close *Mark* 1979 108x84inchs. [www.thinkaor.com/11/03/2014](http://www.thinkaor.com/11/03/2014)

As exemplified with Emma Hopkin's work.

Fig 15 Billy *Murphy*, *The Poet*  
Emma Hopkins<sup>32</sup>



Asking the question which is core to my research of engagement with portrayal. Is there room in the art arena for this perfectionism or do expectations lay weighted in favour of an image predisposed to displaying the marks of the maker?

Rounding the argument back onto the earlier discussion of aestheticism, by the addition of unexpected manifestations of the unreal combined with a beautiful image, there may now be an acceptable seat for this conjoining of realistic impossibilities.

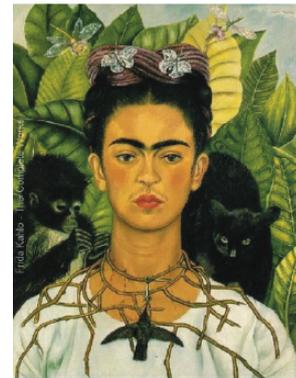
---

<sup>32</sup> Fig 15 Emma Hopkins 'Billy Murphy, The Poet' Winner of the Bulldog Portrait Bursary 2014

## The Intimacy of ‘Self’

With the growing awareness and obsession towards ‘self’ and its documentation with ‘selfies’<sup>33</sup> It is important, to include for investigation within the argument, the act of intimacy of subject and interpreter being as one.

Fig 16 *Self Portrait with Monkeys* Frida Kahlo  
1940<sup>34</sup>



Earlier exemplified with Cindy Sherman and her photographic, conceptual, self -portraits, or Frida Kahlo’s self depiction approach. Both which could be advanced as earlier examples of to-day’s obsession to ‘selfies’ with their serial self -portraying. Parallel to the narrating of a blog.

Kahlo’s concerns were driven by mortality yet showed no ageing process. Painting in a time of surrealism her work throughout is laden with visual symbolism addressing social status, issues of national and ethnic identity and her place as a woman. Her face remaining unchanged throughout her work, unlike the faithful recording of self-ageing from artists Rembrandt and Cezanne. With their egos dissolved, they have cast themselves as the central theme of their own timeline.

---

<sup>33</sup> [www.oxforddictionaries.com/definition/english/selfie](http://www.oxforddictionaries.com/definition/english/selfie) 1/12/2013

Definition of selfie in English (also **selfy**) *noun* (*plural selfies*)

A photograph that one has taken of oneself, typically one taken with a smartphone or webcam and uploaded to a social media

**Origin:** early 21st century: from self + -ie

<sup>34</sup> Fig 16 *Self Portrait with Monkeys* 1940 Courtesy of [www.frida-kahlo-foundation.org](http://www.frida-kahlo-foundation.org)

What art historian Stoichita calls in *The Self-Aware Image*.<sup>35</sup> ‘The contextual self-projection particularly the self-portrait insinuated into the painting through a narrative pretext [such as the studio scene] or by an illusionistic device [such as a hidden reflection]’

Spanish artist Eloy Morales demonstrates both the idea of ‘masks’ and ‘selfies’ simultaneously with his giant hyper-realistic self- images. Combining the use of the medium he loves on himself as a mask, in its application on a surface and combining all the elements as a self image.



Pushing the barriers of hyperrealism still further into art imitating life or life imitating art.

<sup>36</sup>Fig 17 *The Twist* Eloy Morales

‘Breton used Freud’s theories to inspire those willing to fight against a culture that he saw as threatened by the censoriousness of the super-ego’ Leroy.<sup>37</sup>

I reason, we also, are in danger of that cultural super-ego dominance with to-days expectations from social networking.

---

<sup>35</sup> Victor Stoichita, (1999) *The Self-Aware Image. An Insight into Early Modern Meta-Painting*; Cambridge, England; Cambridge Press. p.14

<sup>36</sup> Fig 17 *The Twist* Eloy Morales [jonathanlevinegallery.com](http://jonathanlevinegallery.com) retrieved 22/07/2014

<sup>37</sup> Cathrin Klingsohr-Leroy, Grosenick, U ed (2004) *Surrealism*. Bonn; Taschen. p.8

## The Three- Dimensional Role

During this investigation into the relationship between viewer and human depiction, my own practice has naturally morphed into exploring the affect of a three dimensional vehicle in presentation. Whether its physical form enables a more authentic appreciation as to its viewing in real time and space, further lessening those observational barriers.

I have chosen Franz Xavier Messerschmidt, Evan Penny and Mark Manders to support my enquiries into how we engage with this discipline.

Evoking an emotional and psychological impact upon an audience with their extreme poses, Franz Xavier Messerschmidt's pre-modern 'modernist' character heads is my opening example. By depicting anguish, pain and madness in an era when art existed to beautify Church, State or the wealthy classes [as with the earlier exemplar of Bellows] it is work that entices whilst unsettles.

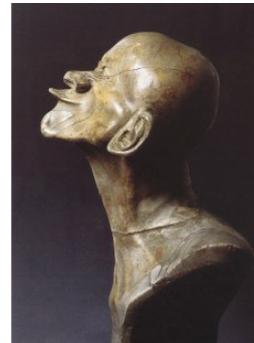


Fig 18 *The Beaked*<sup>38</sup>Franz Xaver Messerschmidt, (1770)

---

<sup>38</sup> Fig 18 'Franz Xaver Messerschmidt, *Character Head: 'The Beaked* '1770 Alabaster, height: 43 cm Österreichische Galerie, Vienna

As with charged subjects of death and mutilation our eyes cannot help to seek to understand out of curiosity.

Not dissimilar in intention to Mark Manders and Evan Penny's sculptures. Where by their manipulation of the subject they achieve this same enquiry, perhaps less provoking in nature but broadcasting a personal sentiment that requires audience participation.

With Manders "Self-Portrait as a Building" coming to define his practice.



Fig 19 *Composition with short verticals* 2010<sup>39</sup>



Evan Penny's sculptures are not only realistic but also highly artificial. By the use of distortive techniques, often presenting an otherwise life-like portrait bust in skewed proportions he addresses how the human image is produced and controlled by modern-day technologies such as photography, offset printing, and 3-D scanning.

Fig 20 *Stretch # 1* Evan Penny (2008)<sup>40</sup>

Penny's interest, 'Is to situate the sculptures perceptually between the way we might see each other in real time and space and the way we imagine our equivalent in a photographic representation', believing that 'the real can't be represented or symbolized'.

---

<sup>39</sup> Fig 19 *Composition with short verticals* 2010 [www.markmanders.org/works](http://www.markmanders.org/works)

<sup>40</sup> Fig 20 *Stretch # 1* Evan Penny (2008) owned by AGO

I propose that these manipulations of a subject, by an artist, are in fact a manipulation of the viewer.

To explore further this influence of the unexpected display of the familiar and test the hypotheses of reaction, I set a practical, collaborative experiment within my peer group.<sup>41</sup>

The results indicated that the group connected more profoundly to that of an altered portrayal.

As with where, and how, such imagery is displayed, also resonates an affect upon that perception.

### Off the Wall and Out of the Frame

Art historian Stoichita talks of the painting as object and image. ‘The painting is representation, but the object of this representation is its own negative’.<sup>42</sup>



Fig 21 ‘Number 36’ Cornelius Gijsbrechts<sup>43</sup>

Aptly demonstrated with Gijsbrecht’s painting of the ‘back’ of a painting as a

---

<sup>41</sup> Appendix D Introduction K. Peeke 3000 word essay ‘*Deconstructing the components of the human head*’

<sup>42</sup> Victor Stoichita, (1999) *The Self-Aware Image. An Insight into Early Modern Meta-Painting*; Cambridge, England; Cambridge Press. p.276

<sup>43</sup> Fig 21 *Number 36* Cornelius Gijsbrechts 1670 Statens Museum for Kunst, Copenhagen

trompe l'oeil, exhibited to the public as a game offered to the spectator. Placed on the ground without a frame, it was meant to deceive.

Enticing the viewer to turn it over to that, which is truly the back. This image represents everything and nothing.

Stoichita also avoids questions of style; he focuses instead on the painting, as a framed, transportable, and marketable object arguing that panel painting, from its origins in the Early Renaissance, was a 'self-aware' image.

I question who demands this presentation package? If not the galleries then accountability must lay with that of their clients. Well illustrated by one of artist Grayson Perry's favourite quotes, 'you'll never have a good art career unless your work fits into the elevator of a New York apartment block'.<sup>44</sup>

## Faces in Spaces

From the Salon to the White Cube the easel painting will always be separated from the wall, unless it becomes a mural, its presentation position dictating its interpretation and value. Competing for territory with other works, with subliminal cues of presence subjectively influencing that of the viewer as does how we read a gallery space.

---

<sup>44</sup> Grayson Perry *Playing to the Gallery*, Tate Modern 31/10/2013 Reith Lectures

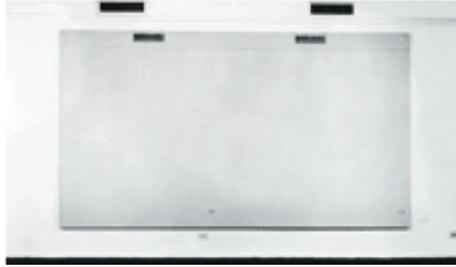


Fig 22 *Six Sites* Anastasi<sup>45</sup>

In a New York exhibition in 1965, artist William Anastasi photographed a gallery wall, silkscreened the data onto a canvas slightly smaller than the original wall and hung it on that wall. Art critic and author O'Doherty describes this as...

Covering the wall with an image of that wall, delivers a work of art right into the zone where surface, mural and wall have engaged in dialogues central to modernism<sup>46</sup>

Having released my own work from the frame, I have transferred the imagery onto wallpaper, further reinforcing the removing of edges and separation of picture plane from the underlying wall. In taking the idea back to that of a mural, with its removal of references to stylistic hanging, its expectations are that of relaying a sense of eternity and clear a quiet path to reflective viewing.

O'Doherty further writes in his paper *Inside the White Cube*

The history of modernism is intimately framed by space. [...]and in the way we see it. We have now reached a point where we see not the art but the space first [...] the ideal gallery subtracts from the artwork all cues that interfere with the fact that it is 'art.'<sup>47</sup>

---

<sup>45</sup> Fig 22 William Anastasi *Six Sites* (images of the wall on the wall), 1966 Dwan Gallery in New York.

<sup>46</sup> Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, notes on the gallery space, University of California Press, 1999 Part 1

<sup>47</sup> ibid Part 1

Yet all art ultimately is wrested from those spaces, to become a paradox of presentation, with its distillation into that of the installation shot or photograph in a catalogue.

Shifting our gaze back to the concerns of response, where in extreme circumstances, a viewer can be so affected by an image to the point of hysteria, *Stendhal syndrome* <sup>48</sup>

I offer the opinion that our individual histories are inseparably from that which dictates our emotional responses when it comes appreciating art. This reaction has more to do with that personal experience rather than that which emanates from the work.

So, by endorsing the autonomy of a portrayal, presenting it subjectively with respect of boundaries, we can attempt to orchestrate an increase in resonance with our viewer. For it is after all, the main purpose of an artist, to be sharing with his experience.

Or should there be slight of hand undertakings to aid that engagement, as with Chuck Close's *Mark*. The scale being deliberate ...' the bigger they are the longer they take to walk by and therefore harder to ignore...they sucker you right up to the painting'<sup>49</sup>

---

<sup>48</sup> James Elkins, *Pictures and Tears* Stendhal syndrome invented by Graziella Magherini where a viewer is so affected by an image to the point of hysteria. But cites 'this to do with the history and personal experience of the patient than with the object' and that it strips the artwork of its power.

<sup>49</sup> De Salvo, D. (1995) *Face Value: American Portraits*. New York; The Parrish Art Museum, Southampton. p.25

## Conclusion

### Voice of the Image

Looking down upon you from my expertly hung 153cm mid-point,  
slightly *skied* and tilted to lend a sense of superiority. Within a crafted  
exterior, yet still you pass by with only a cursory glance.

I am object and subject, laden with significance, simultaneously sees and  
is seen.

You can turn me to the wall but I still perceive, draw only the back of  
my head but you will wonder...close my eyes, blind me, distort, cut,  
blur, defy reality, but I shall demand to be noted and held to account.

I claim reciprocity and will lure, ensnare, using illusive contexts to  
extract respect. Caste threads of query, anchored to intellectual hooks,  
bait your observation by being larger than life.

From my established territory on the white wall, fighting for attention  
amongst the authority of the frame, lit to enhance my beauty,  
I am the product of an intimate relationship of three,  
And you.

For I depict that which the subject chose to reveal, delivered by the hand of the artist, to this, my site of display. Where you my respondent, peer and tick off the exhibits with a few wry comments.

I am more than a mere representation, I am the product of a visual illusion intended to represent a reality, the emphasis of intellectual reason.

I observe your unease, seeing is self definition. Am I a face or an artwork? A revealing canvas of that we are, or wish to be.

Consider, what it feels to become an object. Project your preferences but I also look back at you, an object of looking.

Take time to look underneath the surface consider this a mutual exchange,

It may not result in what the artist intended but be awake to possibilities of what I might contain.

Whether representational, or abstracted nuances of thought, with the loss of my identity I gain mystery and otherness.

Having achieved this liberation, I require from you the intelligence of seeing.

I am after all, just a collection of marks left by the maker's hand.

## Appendices

### Appendix A

‘Did aestheticism lead anywhere? The cult of beauty was destabilized by the Wilde trials of 1895 and his subsequent imprisonment, events which bore out the public's worst suspicions of the sexual transgressiveness inherent in the movement. But this was really just a temporary blip in the socially progressive British art and design movement that gathered strength in the Arts and Crafts workshops and the garden cities of the early 20th century.

In its essence aestheticism was a movement for reform and the project to infiltrate beauty into everyday life.’

Fiona MacCarthy - The Guardian, Saturday 26 March 2011  
/www.theguardian.com/artanddesign/2011 (viewed 02/03/2014)

### Appendix B

**Prosopagnosia**, also known as face blindness, is an impairment of recognition of faces, making the identification of family members, close friends, and even themselves an impossibility. Prosopagnosics use alternative routes to identify others, with great reliance on non-facial information such as hair, gait, clothing, voice, and other data.

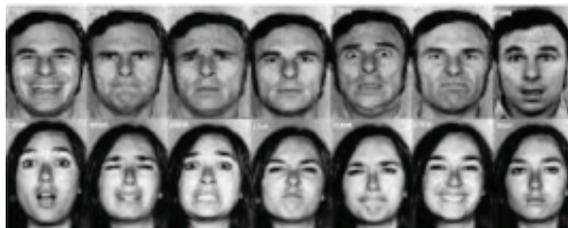
[www.faceblind.org/research](http://www.faceblind.org/research)

6/11/2013 Bodamer's report (1947) He referred to their condition as prosopagnosia, which he coined by combining the Greek word for face (prosopon) with the medical term for recognition impairment (agnosia). Most of the cases of prosopagnosia that have been documented have been due to brain damage suffered after maturity from head trauma, stroke, and degenerative diseases.

In contrast, in cases of developmental prosopagnosia, the onset of prosopagnosia occurred prior to developing normal face recognition abilities (adult levels of face recognition are reached during teenage years).

With **Autism**, face processing (emotional expression recognition; sex, age, and attractiveness via the face), are abilities that are often difficult to self-assess.

The mimicking of other people's facial expression is something that we all do naturally within social interaction but when this is absent what difference does this impact on interpretation?



Ekman's 'Pictures of Facial Affect'.

Facial expression dataset.

Image. <http://www.jcss.gr.jp/iccs99OLP/o1-10/o1-10.htm>

<http://www.spring.org.uk/2007/01/emotional-processing-in-autism-spectrum.php>

McIntosh et al. (2006) compared the automatic responses of a control group with individuals with ASDs by using facial EMG to measure movement of the major cheek and brow muscles. There were two phases to the experiment, in the first participants simply watched a screen on which were displayed different pictures of happy and sad faces. In the second, participants were asked to copy the expression they saw in the picture.

## Appendix C

'Learning from yesterday, today acts prudently lest by his action he spoil tomorrow. Deep within and hardly legible the latin inscription, ex praete/rito above the old man, praesens prvden/ter agit above the middle man and ni fvtvrv/actione de/tvrpet above the youngest. Translated as 'from the past/the present acts prudently/lest it spoil future action.

[www.artinsociety.com/titian-prudence-and-the-three-headed-beast.html](http://www.artinsociety.com/titian-prudence-and-the-three-headed-beast.html)  
04/02/2014

## Appendix D

### Field Work. Collaborative Influences.

To test my hypotheses and to explore the influence recognisable indicators assume when assembled in unexpected and unfamiliar formats, I set a collaborative experiment where I asked a focus group to draw a front and profile view of a partner, cut and separate the components and reassemble from a selection of random samples. Paying attention to an individual's unique 'markers', which separate us in recognition and to evoke a communication narrative.

As demonstrated by this montage of segments from six portraits found within the British National Portrait Gallery<sup>50</sup>

Placed together to produce a portrayal which would be readily recognisable to broad audience.



The outcome to this exercise demonstrated that in some of the composites there were recognisable elements to identification and not necessarily the eyes. Although glasses and their extra layer would not appear to be noted as such, reinforcing the idea of a visual editing. A varying strength of line was also accepted within the composition.

Arising from the discussion, was how the altered images differed from the original sense of person and yet there was still a possibility of recognition.



As a group, there was a stronger connection and excitement to the reassembled pieces than the originals before deconstruction.

Overall, an acknowledgement to the rationale behind my thesis, an altered portrayal connects more profoundly.

---

<sup>50</sup> The six segments are from portraits of: Ceri Richards, Sir Laurence Olivier, Frank Leavis, Graham Sutherland, Julian Traveyan, Sir John Pope- Hennessy. Alan Fletcher, (2001) *The Art of Looking Sideways*. London; Phaidon.

## **Bibliography:**

### **Books**

Alarcoc, P and Warner M. (2007) *The Mirror and the Mask*. Portraiture in the age of Picasso, Madrid; Yale University Press.

Alexander, M & Darsie, M .(1991) *Body Language*. New York; The Museum of Modern Art.

Bird, M. (2012) *100 ideas that changed Art*. London; Laurence King Publishing.

Burnett, R. (2005) *How Images Think*, Cambridge, Massachusetts and London, England; The Mit Press.

Chuhan, J. (2001) *Responses: Intercultural drawing practice*. Liverpool England; School of Art and Design.

Cogeval, G et al. (2009) *Masques De Carpeaux A Picasso*. Paris; Hazan, Musee d'Orsay.

Crow, D. (2007) *Visible Signs: An introduction to Semiotics in Visual Arts*. Switzerland; AVA Academia.

Crowther, P. (1993) *Art and Embodiment from aesthetics to self-consciousness*. Oxford; Clarendon Press.

Davidson, M. (2011) *Contemporary Drawing, key concepts & techniques*. London; Watson Guptill.

De Salvo, D. (1995) *Face Value: American Portraits*. New York; The Parrish Art Museum, Southampton.

Eco, U. (2007 ) *The Role of the reader* 1981 cited by David. Crow, D Visible Signs: An introduction to Semiotics in Visual Arts. Switz; AVA Academia.

Elkins, J. (1996) *The Object Stares Back*. San Diego, New York & London; Harvest Harcourt Inc.

Elkins, J. (2005) *Pictures and Tears*, a history of people who have cried in front of paintings. New York & London; Routledge.

Escher M C . (2000) *The Graphic Work*. (s.l.) Locher, Benedikt Taschen,.

- Fisher, P. (1998) *Wonder, The Rainbow, and the Aesthetics of Rare Experiences*. Cambridge, Massachusetts and London, England; Harvard University Press.
- Fletcher, A. (2001) *The Art of Looking Sideways*. London; Phaidon.
- Focillon, H. (1989) *The Life of Forms in Art*. New York; Zone Books.
- Freeland, C. (2010) *Portraits and Persons. A Philosophical Inquiry*. Oxford; Oxford Press.
- Fuller, P. (1983) *Aesthetics After Modernism*. London & New York; Writers & Readers.
- Gerrig, R et al. (1999) *Psychology and Life*. (s.l.) Longman.
- Gibson, R. (1994) *The Portrait Now*. London; National Portrait Gallery Publication.
- Gröning, K. (s.d.) *Body Decoration: A World Survey of Body Art*. New York; Vendome Press.
- Hockney, D. (1993.) *That's the way I see it*. London; Thames & Hudson.
- Hunt, W M. (2011) *The Unseen Eye*. London; Thames & Hudson.
- Klingsohr-Leroy, C. Grosenick, U (Ed) (2004) *Surrealism*. Bonn; Taschen.
- Metzger, G. (2012) *Null Object. Gustav Metzger thinks about nothing*. London; Black Dog Publishing.
- Midgley, B. ed (1982) *The Complete Guide to Sculpture Modelling and Ceramics Techniques and Materials*. Oxford; Phaidon.
- Mierzecki, H. (1960) *Cosmetics outline encyclopaedic medical, technological and decorative*. National Institute of Medical Publications, Poland
- Mitchell, W J T. (1994) *Picture Theory*. Chicago and London; University of Chicago Press.
- Nochlin, L. (1994) *The Body in Pieces A fragment as a Metaphor of Modernity*. London; Thames & Hudson.
- Paquet, M. (2013) *Magritte*. Koln GmbH; Taschen.
- Parola, R. (1969) *Optical Art. Theory and Practice*. New York; Dover Publications Inc.

- Plath, S. (1966) *The Bell Jar*. London; Faber and Faber Ltd.
- Riley, H. *Writing on Drawing* (2012) UK/USA; Intellect Books.
- Robinson, M. (2005) *Surrealism The World's Greatest Art*. London; Flame Tree Pub.
- Rubin, A. (1988) *Marks of Civilization Museum of cultural History*. California, USA; University of California.
- Self, W. (2003) *Dorian*. London: Penguin Books
- Stoichita, V (1999) *The Self-Aware Image. An Insight into Early Modern Meta-Painting*; Cambridge, England; Cambridge Press.
- Sturken, M and Cartwright L. (2001) *Practices of Looking an introduction to visual culture*. Oxford, England; Oxford Press.
- Taylor, J. (2009) *Exactitude Hyperrealist Art Today*. Edited by Maggie Bollaert. London; Thames & Hudson.
- Wigan, M. (2006) *Thinking Visually*. SA; AVA Pub.
- Wilde, O (2000) *Picture of Dorian Gray*, London; Penguin Books
- Wilde, R. (1994) *Visual Literacy*. York; Watson Guptill.
- Wilmerding, J. (1987) Andrew Wyeth. *The Helga Pictures*. London; Viking.
- Writing on Drawing. Garner, S. ed. *Essays on Drawing Practice and Research*. (2012) Bristol, UK / Chicago, USA. Intellect Books.

**Images:**

**Cover image:** Publicity photograph from the *Dazed & Refused* exhibition London (2012). Ironically displayed, rejected portraits from the BP Portrait Awards

**Fig 1** composite, Katherine Peeke (2013) Image source [www.fashiondivadesign.com](http://www.fashiondivadesign.com) & Rubin, A. (1988) *Marks of Civilization Museum of cultural History*. California, USA; University of California p37

**Fig 2** Cosmetic diagrams, Henryk Mierzecki (1960) *Cosmetics outline encyclopaedic medical, technological and decorative*. National Institute of Medical Publications, Poland p377

**Fig 3** W M Hunt, (2011 ) *The Unseen Eye*. London; Thames & Hudson. P 183, fig 3 Jacques Henri Lartigue, *Solange*, (1929) Neuilly,

**Fig 4** Ibid p 41 fig 4 Sally Mann, *Blind Eye* (1993) (Eyeless in Col Alto), (1993)

**Fig 5** Michael de Bono *Golden Headress* The Mall Galleries - Royal Society of British Artists Viewed 8th March 2014

**Fig 6** Daniel Coves, *Net no.10* (2013) BP Portrait Award 2013 National Portrait Gallery viewed June 2013

**Fig 7** Magritte *The son of Man* (1964) Private collection.

**Fig 8** Lucian Freud *Self-portrait with Black Eye* (2010) <http://news.bbc.co.uk>

**Fig 9** *Allegory of Prudence* [www.artinsociety.com/titian-prudence-and-the-three-headed-beast.html](http://www.artinsociety.com/titian-prudence-and-the-three-headed-beast.html) 04/02/2014 In response to the National Gallery Archives National Gallery Presentation MA Drawing *Just for One Day* 28th March 2014

**Fig 10** *Cathode Portrait*, Katherine Peeke (2014) In response to the National Gallery Archives National Gallery Presentation MA Drawing *Just for One Day* 28th March 2014

**Fig 11** *The Organ Boy* George Bellows - 1882-1925 - London, RA March 2013 Exhibition in Focus Modern American Life

**Fig 12** Hans Holbein *Anne of Cleves* [www.theguardian.com/artanddesign](http://www.theguardian.com/artanddesign)

**Fig 13** *The Pleasure Principle* Magritte (portrait of Edward James) 1937 Marcel Paquet M. (2013) *Magritte*. Koln GmbH; Taschen. p78

**Fig 14** Chuck Close *Mark* 1979 108x84inches. [www.thinkaor.com/11/03/2014](http://www.thinkaor.com/11/03/2014)

**Fig 15** Emma Hopkins *Billy Murphy, The Poet* Winner of the Bulldog Portrait Bursary 2014

**Fig 16** *Self Portrait with Monkeys* 1940 Courtesy of [www.frida-kahlo-foundation.org](http://www.frida-kahlo-foundation.org)

**Fig 17** *The Twist* Eloy Morales [jonathanlevinegallery.com](http://jonathanlevinegallery.com) retrieved 22/07/2014

**Fig 18** ‘Franz Xaver Messerschmidt, *Character Head: ‘The Beaked* ‘1770  
Alabaster, ht: 43 cm Österreichische Galerie, Vienna

**Fig 19** *Composition with short verticals* 2010 [www.markmanders.org/works](http://www.markmanders.org/works)

**Fig 20** *Stretch # 1* Evan Penny (2008) owned by AGO

**Fig 21** *Number 36* Cornelius Gijsbrechts 1670 Statens Museum for Kunst,  
Copenhagen

**Fig 22** William Anastasi *Six Sites* (images of the wall on the wall), 1966 Dwan  
Gallery in New York.

### Essays & Articles

Benjamin, Walter. (1931) *A Small History of Photography in One Way  
Street and Other Writings*, London: Verso.

Caoimhin Mac Giolla L. (Oct 2006) *The Secret Theory of Drawing*.  
London: The Drawing Room exhibition talk.

Eco, U. (2007) *The Role of the reader* 1981 cited David Crow, *Visible  
Signs: An introduction to Semiotics in Visual Art* pp.169. AVA  
Academia, Switzerland,

Elkins J & John B. (1979) *Distance & Drawings* Correspondence. 2003

Gerrig R. et al. (1999) *Psychology and Life*. Longman

Krauss, Rosalind - *Grids -Source: October*, Vol. 9 Summer The MIT  
Press  
p. 50-64:

McCouat, P - *Titian* research: [www.artinsociety.com/titian-prudence-  
and-the-three-headed-beast.html](http://www.artinsociety.com/titian-prudence-and-the-three-headed-beast.html) 04/02/2014

O’Doherty, B. (1999) *Inside the White Cube: The Ideology of the Gallery  
Space*, notes on the gallery space, University of California Press, Part  
1,2.

Trollope, J. (2013) *BP Portrait Award* 2013. National Portrait Gallery,  
London,.

Wyeth, A. - *The Helga Pictures* - Writing on Drawing - essays on practice & research Garner  
edited by John Wilmerding -: Viking

### Talks:

Auerbach, Frank lecture by Colin Wiggins curator at the National Gallery.

Bird, Tim *Sunday in the Park with George*  
[www.cssd.ac.uk/events/productions/sunday-park-george](http://www.cssd.ac.uk/events/productions/sunday-park-george) 07\02/2014

Camera Lucida III: (2013) *from drawing to drawing* The National Gallery  
April

Creamer, Anne-Marie - Seminar, *Drawing, Narrative, Spatiality* - Jan 31st 2014.

Herbert, Jocelyn Archive: (2013) Talk by Cathy Courtney a freelance writer, oral historian and curator of the collection. Ref 'masks'

Kassianidou, Marina (Artist -in -Residence). UAL Wimbledon March 2014 *Between Marks and Surfaces: Indiscernibility, Subjectivity and Otherness.*

MccGwire, Kate *Trial/Error/Chance*. Sculpture Society - Surrey University 12th Feb 2014

Taylor, Mike. (2012) Paupers Press- Ochre Studio *The Mechanical Hand* - Artists Projects at the Paupers Press. Published by Black Dog

### Media:

Bishop, M.

US Business Editor at The Economist; guest interviewer for  
Newswire.fm;  
speaker through Leading Authorities  
[www.linkedin.com/today/post/article](http://www.linkedin.com/today/post/article)  
Forget the self. Lets make 2013 he year of the unselfie

[www.faceblind.org/research](http://www.faceblind.org/research) 6/11/201

Dorian Gray (1945) British Film Institute, Southbank, London  
17/01/2014

Dorian Gray notes /[www.sparknotes.com/lit/doriangray](http://www.sparknotes.com/lit/doriangray) 02/03/2014

Eyes without a Face (1960) Director Georges Franju, Jean Redon novel.  
viewed 1/02/2014

Landy, M. <http://www.nationalgallery.org.uk/rich-media/video/contemporary-artists/michael-landy-in-the-studio>, viewed  
28/10/2013

<http://www.linkedin.com/groups/Talking-honestly-about-Drawing>,  
viewed 27/10/2013

MacCarthy, Fiona [www.theguardian.com/artanddesign/2011](http://www.theguardian.com/artanddesign/2011) 02/03/2014

McIntosh et al. (2006) <http://www.spring.org.uk/2007/01/emotional-processing-in-autism-spectrum.php> 6/11/2013

Modernist painting (post-contemporary) [www.poetry.rapgenius.com](http://www.poetry.rapgenius.com)

[www.nationalgallery.org.uk/rich-media/video/contemporary-artists/the-language-of-drawing](http://www.nationalgallery.org.uk/rich-media/video/contemporary-artists/the-language-of-drawing), viewed 28/10/2013

[www.oxforddictionaries.com/definition/english/selfie](http://www.oxforddictionaries.com/definition/english/selfie) 1/12/2013

Svoboda, Elizabeth (2007-02-13). "Facial Recognition Brain Faces, Faces Everywhere". The New York Times (The New York Times). Retrieved July 3, 2010.

Titian research: [www.artinsociety.com/titian-prudence-and-the-three-headed-beast.html](http://www.artinsociety.com/titian-prudence-and-the-three-headed-beast.html) 04/02/2014

Perry, Grayson. The Reif Lectures 1-4,  
<http://www.bbc.co.uk/programmes/b03dsk4d> 31/10/2013

Exhibitions

Aldworth, Susan *The Portrait Anatomised*. National Portrait Gallery. Room 38a  
2013

*Art Under Attack* Histories of British Iconoclasm. Tate Britain Exhibition 2013

Bellows, George 1882-1925 *'Modern American Life'* - London, RA March 2013  
Exhibition in Focus.

BP portrait Award Aug: 2011

Brooks, Jason *On Paper: Portraits of Writers*: -2008 National Portrait Gallery  
Exhibition *Head Room* - Wimbledon Space

Frink, Elizabeth *A Retrospective* - The Lightbox Woking (March 2013

Herbert, Jocelyn s & Yolanda Sonnabend *'Heads'* Wimbledon Space

Mendieta, Ana -*Traces* - Hayward Gallery Sept 2013

Quinn, Marc The National Portrait Gallery in London Self 2006

Ray, Man exhibition *London National Portrait Gallery* March 2013 Schendel,  
Mira Tate Modern Sept 2013

The Art of Drawing: (1670-1780) National Portrait Gallery: February 2013s

