



Press Release

Friday 12th June 2026



Andy Warhol, Ed Ruscha, Helen Frankenthaler, Grayson Perry, Sir Peter Blake, Gary Hume, Ian Davenport, The Connor Brothers, Jason Martin, Lisa Milroy, Sarah Lucas, Andrew J Miller, Jason Butler, Edy Ferguson, Mustafa Hulusi, Mr. Brainwash, Florence Hutchings, Russell Layton, Olly Fowler, Shane Turner, Yuvi, Rerun, Isabelle Delvallee, Dan Pearce, Emily Allchurch

Exhibition Opens on Friday 26th June from 5-8pm for a preview evening and drinks reception

The daily except Sundays from 12-6pm weekdays and 11am-2pm Saturdays

Art Historians generally agree that the first human portraits were made in ancient Egypt, such as the famous Fayum Mummy portraits from the 1st to 3rd century AD, and were painted on wooden panels and placed over the faces of the deceased. Their purpose was spiritual, designed to guide the soul into the afterlife. Later in Rome & Greece classical portrait sculptures and busts emphasized a mix of idealised beauty and fierce realism known as *Verism*. These essentially served as political power propaganda and as a defining record of family lineage.

By the medieval period portraiture's purpose was to serve religion and monarchy. Instead of a realistic likeness, subjects like kings, queens, and saints were painted using strict conventions and faces lacked individual expression, and flat, gold-leaf backgrounds were used to signify divine and spiritual power.

The rise of the individual came in the early renaissance as strict profile portraits gave way to lifelike, three-dimensional depictions and masters like Leonardo da Vinci added psychological depth to sitters such as *Mona Lisa*, while the elevated status of painters introduced the now widespread tradition of the self-portrait.

In the 17th and 18th centuries the Baroque and Rococo periods transformed portraits into grand, theatrical displays of wealth, power, and status. Painters like Rembrandt mastered self-portraits to capture profound emotion, while Flemish and British artists developed the full-length portrait to capture societal standing.

Then by the mid-1800's the invention of the camera revolutionised portraiture as photography perfectly replicated a likeness. Painters were then freed from exact realism and artistic movements, such as the Impressionists, and began painting loved ones and everyday subjects prioritising personal expression and atmosphere over formal commissions.

In modern & contemporary art the psychological and conceptual approaches of the 20th and 21st centuries broke all traditional rules. Cubism and Fauvism led by artists like Pablo Picasso shattered the face into geometric, colourful components while Pop artists such as Andy Warhol explored celebrity and consumer culture whilst contemporary painters have once again redefined the genre, focusing on cultural critique, gender identity and modern personhood.

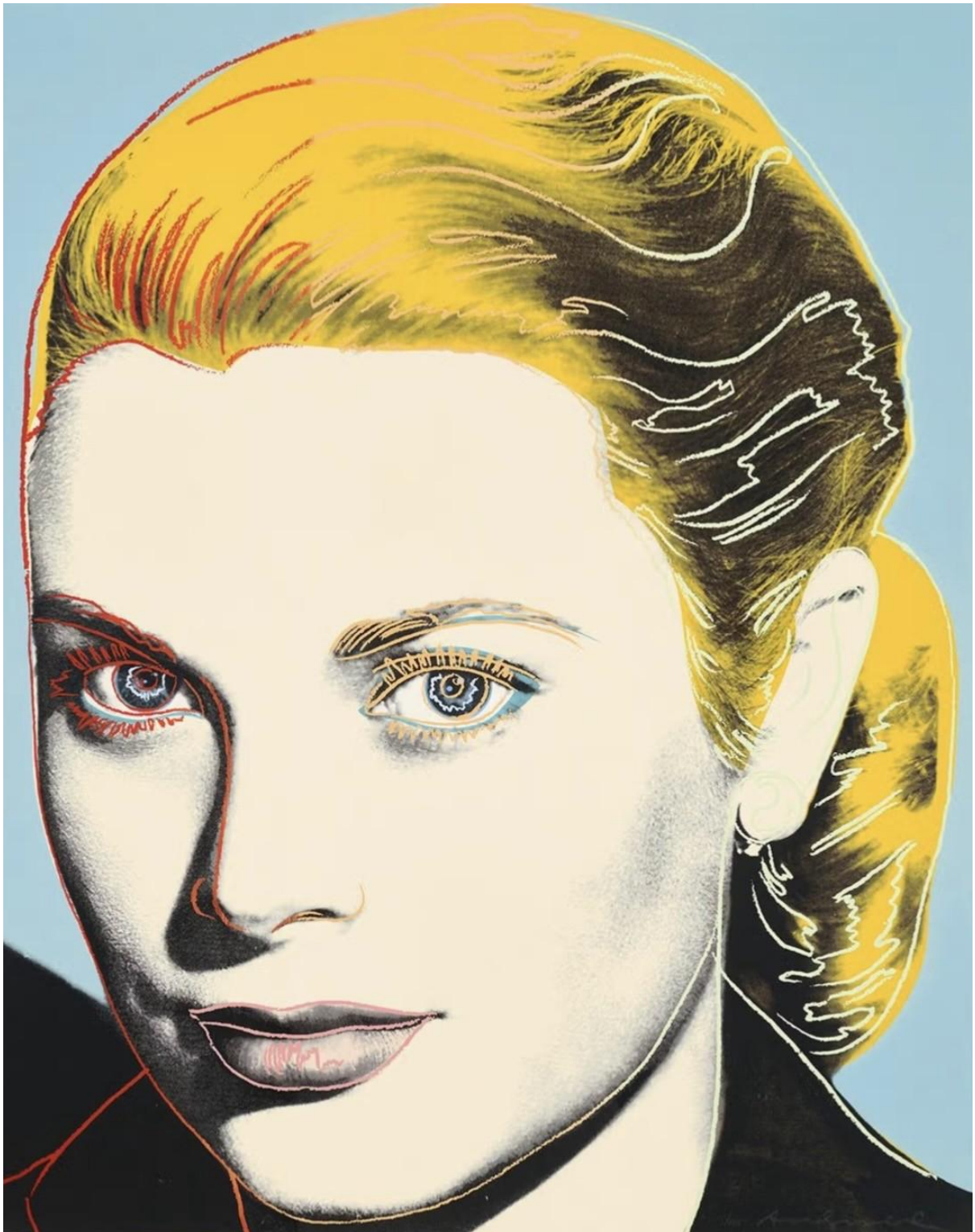
The popularity of the artistic portrait has seen the establishment of world class museum collections, such as the National Portrait Gallery in London, the primary purpose of which is to chronicle a nation's history and culture through the lens of portraiture. Rather than focusing purely on artistic merit, these museums prioritise the historical significance of the individuals depicted, serving as visual archives of the people who shaped a nation's shared past and identity.

As the title of the exhibition suggests, *The Face*, is a reference back not just to the history of portraiture but to the hugely influential culture magazine of the late 20th century which gave rise to a new wave of graphic design and groundbreaking photography that re-defined pop culture for over two decades.

The Face was the first magazine to combine radical design and world-class photography with sharp, in-depth reportage from the frontlines of 80's & 90's subcultures such as fashion icon Kate Moss and performance artist Leigh Bowery to the New York *Vogueing* scene.

Many artists employed by the magazine, such as German photographer Jurgen Teller, would synthesise the energy and excitement of the times into agenda-setting fashion stories that collided streetwear and high fashion.

Today portraiture operates across multiples levels and artists are free to present themselves in any way they wish whether that be as a concept, a symbol or a brand without any specific reference back to the way they physically appear. This exhibition takes a broad snapshot of important portraits by some of the world's leading artists and highlights how often a portrait is so much more than simply a face.



Andy Warhol, Grace Kelly, 1984, Silkscreen print edition of 225, 102cm x 81cm



Andy Warhol, Black Lenin and Red Lenin, 1987, silkscreen prints both from an edition of 125,
each image 102cm x 75cm



Grayson Perry, *Magical Thinking*, 2024, Screenprint Edition of 100, 68cm x 54cm



Works by the British artists Gary Hume (left), The Connor Brothers (centre) and the American painter Ed Ruscha

Notes to Editors

Preview Evening & Drinks Reception on Friday 26th June 5-8pm

The exhibition is free to visit and runs until 17th July and is open weekdays from 12-6pm and on Saturdays from 11am-2pm at our Phillips Street Gallery Spaces in St. Helier

Contact Chris Clifford, Gallery Director on 07797 714186 or chris@privateandpublic.com for further information and media interviews

Exhibition webpage and catalogue available at
www.privateandpublic.com

Ends