

THE FACE



**PREVIEW EVENING
FRIDAY 16 JUNE
5PM - 8PM**

Open weekdays 12pm - 6pm
Saturdays 11am - 2pm
Until 17 July

ANDY WARHOL | EMILY ALLCHURCH
HELEN FRANKENTHALER | SIR PETER BLAKE
GRAYSON PERRY | GARY HUME | ED RUSHA
IAN DAVENPORT | JASON MARTIN
THE CONNOR BROTHERS | LISA MILROY
SARAH LUCAS | MR. BRAINWASH
FLORENCE HUTCHINGS | ANDREW J MILLER
JASON BUTLER | RUSSELL LAYTON
EDY FERGUSON | MUSTAFA HULUSI
OLLY FOWLER | RERUN | SHANE TURNER
YUVI | ISABELLE DELVALLE | DAN PEARCE



Visit privateandpublic.com

Contact Chris: chris@privateandpublic.com | +44(0)7797 714 186

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 portraits 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 elevating 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, 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.

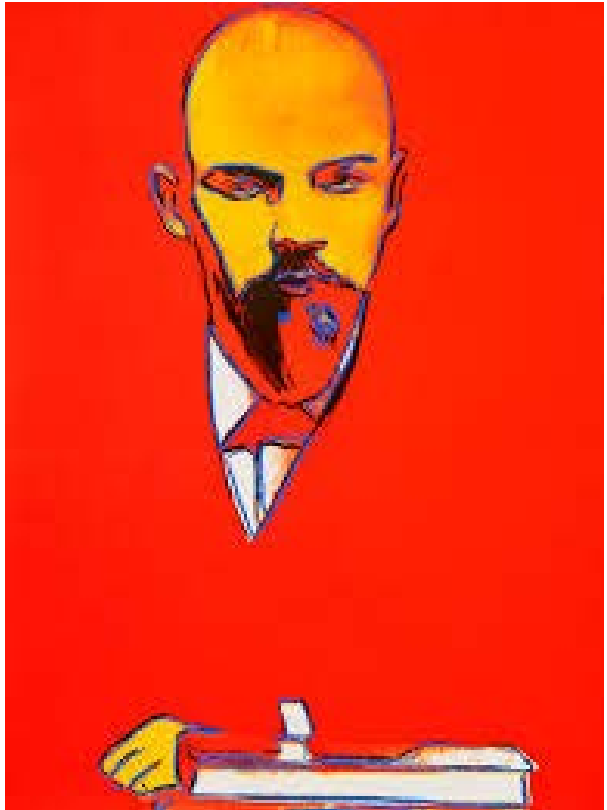
As the title of the exhibition suggests, The Face, is a reference back not just to the history of portraiture but to the hugely influential culture magazine of the late 20th century which gave rise to a new wave of graphic design and groundbreaking photography that re-defined pop culture for over two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

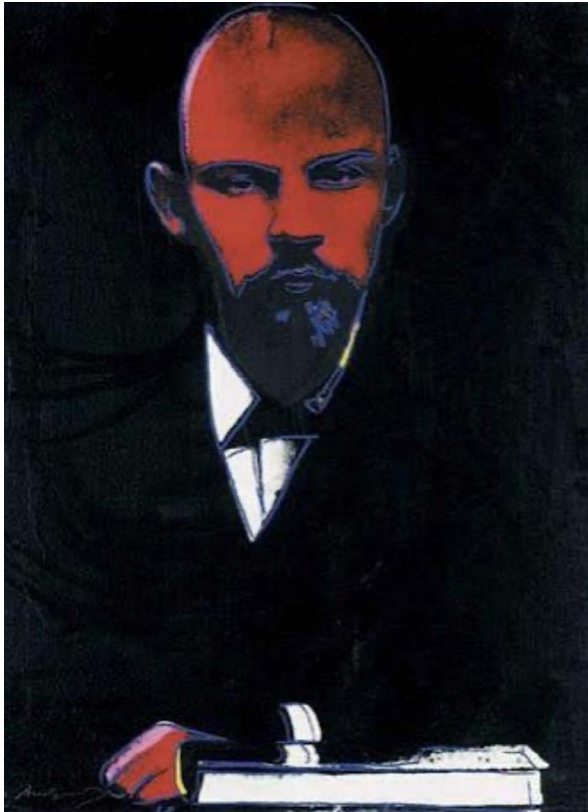
The Face was the first magazine to combine radical design and world-class photography with sharp, in-depth reportage from the frontlines of 80's & 90's subcultures such as fashion icon Kate Moss and performance artist Leigh Bowery to the New York Vogueing scene. Many artists employed by the magazine,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

"...the challenge to portraiture has never been greater. "

It was these groundbreaking images that provided a platform for contemporary urban artists such as Banksy to provide popular critiques of contemporary 'celebrity culture'. Today portraiture operates across multiples levels and artists are free to present themselves 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. With the advance of AI and its threat to image rights, intellectual property and the creative integrity of the next generations of artists, the challenge to portraiture has never been greater. So I hope you enjoy this snapshot of modern and contemporary portraiture and will take time to reflect upon the power of the face both now and in the future.

Andy Warhol
Red Lenin, 1987
Screenprint Edition of 120
102cm x 75cm
£75,000 + GST





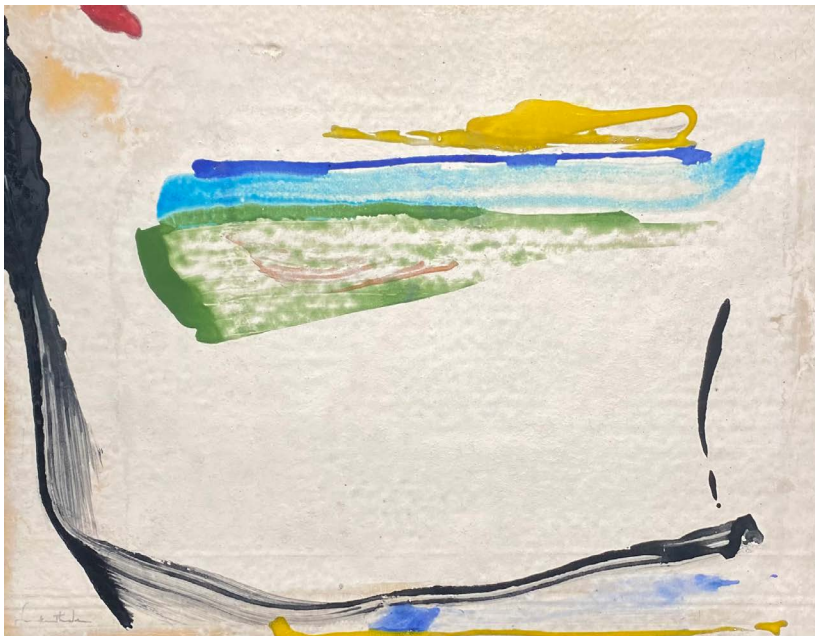
Andy Warhol
Black Lenin, 1987
Screenprint Edition of 120
102cm x 75cm
£75,000 + GST



Andy Warhol
Grace Kelly, 1984
Screenprint Edition of 225
102cm x 81cm
£200,000 + GST



Ed Ruscha
Actual Size, 2024
Silkscreen Print Edition of 1863
66cm x 62cm
£1,500 + GST



Helen Frankenthaler
Thanksgiving Day, 1973
Painted Ceramic
30cm x 45cm
£30,000 + GST



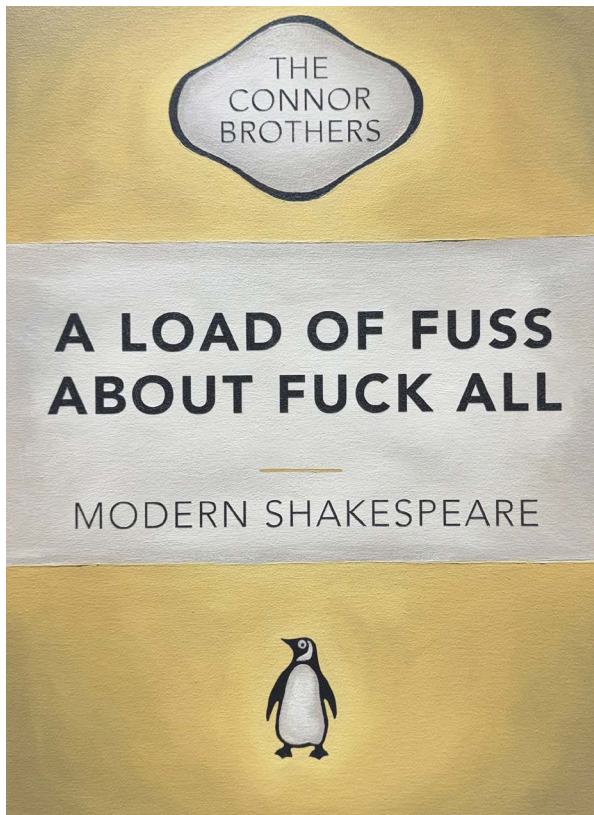
Grayson Perry
 Magical Thinking, 2024
 Silkscreen Print Edition of 1163
 68cm x 54cm
 £3,000 + GST



Gary Hume
Angel, 1997
Screenprint Edition of 100
108.5cm x 86cm
£3,500 + GST

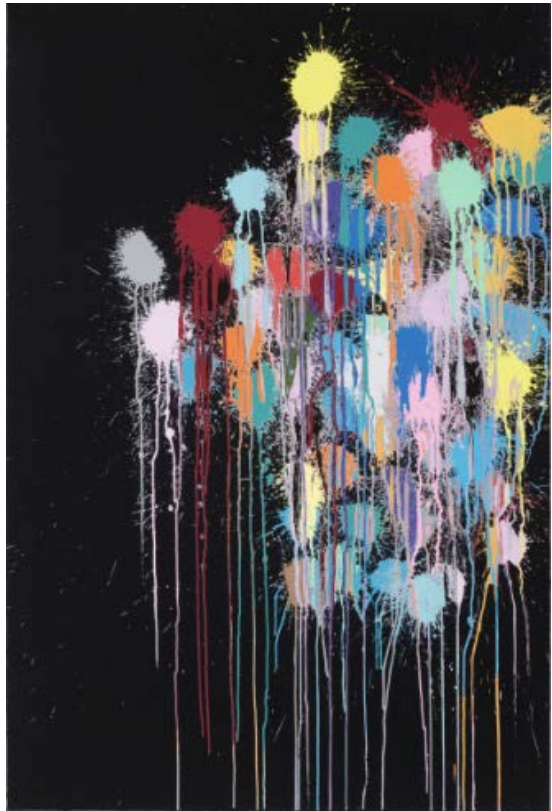


Sir Peter Blake
Winston, 2011
Inkjet Print Edition of 25
101cm x 122cm
£2,400 + GST



The Connor Brothers
A Load of Fuss, 2019
Oil on Canvas
55cm x 40cm
£9,000 + GST

Ian Davenport
Chromatic, 2020
Giclee Print
55cm x 80cm
£1,250 + GST





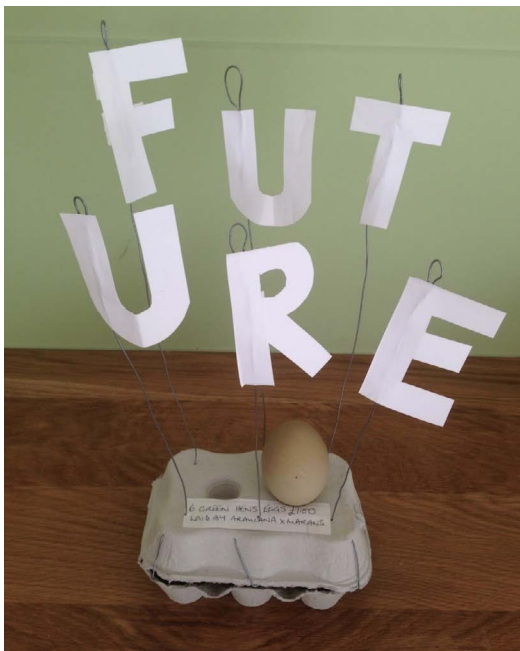
Jason Martin
Seychelles IV, 2015
Dye & Pure Pigment on Paper
56cm x 75cm
£10,000 + GST



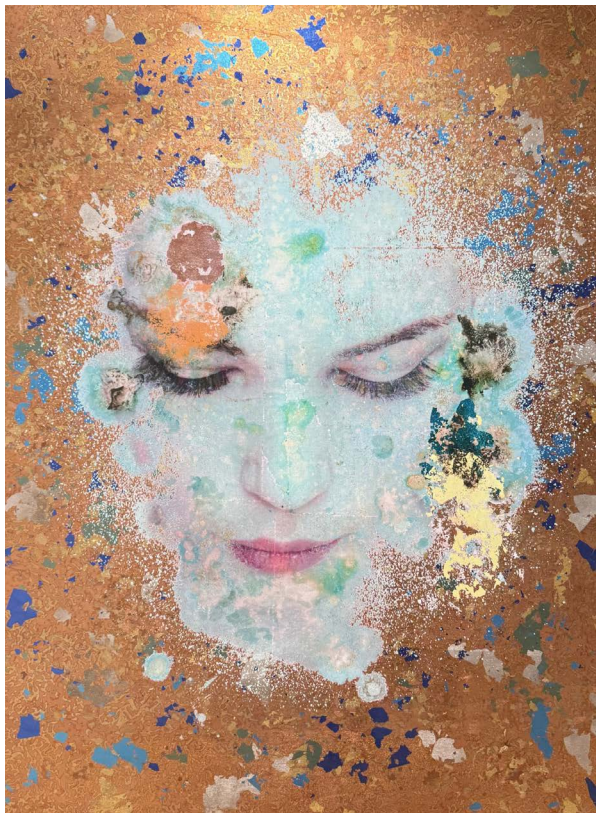
Jason Martin
Seychelles I, 2015
Dye & Pure Pigment on Paper
56cm x 75cm
£10,000 + GST



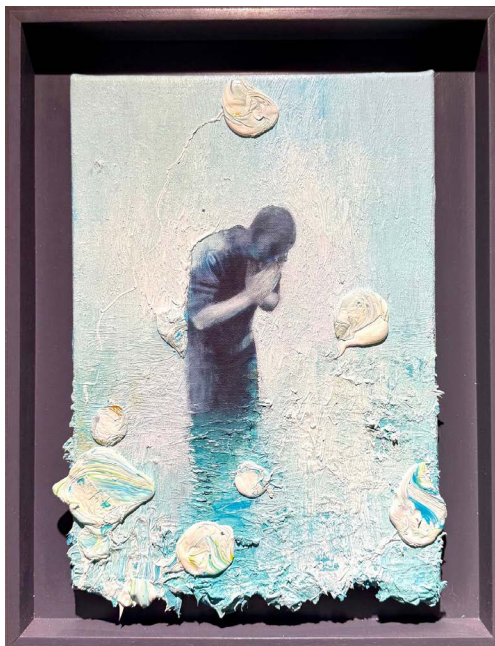
Lisa Milroy
Studio Portrait, 2023
Acrylic on Paper
20cm x 30cm
£1,500 + GST



Sarah Lucas
Future, 2018
Giclee Print Edition of 10
60cm x 100cm
£3,000 + GST



Andrew J Miller
Falling Leaves, 2023
Mixed Media
81cm x 123cm
£2,500 + GST



Jason Butler
Seekers, 2023
Oil on Canvas
34cm x 25cm
£2,500 + GST



Edy Ferguson
Sleeping Beauty, 2015
Silkscreen on Paper Edition of 75
120cm x 111.5cm
£850 + GST

Mustafa Hulusi
Expander, 2024
Acrylic and Gold Leaf on
Canvas
35cm x 50cm
£2,000 + GST





Florence Hutchings
Seated Figure, 2025
Acrylic and Collage on Panel
15cm x 20cm
£450 + GST



Russell Layton
La Rocco Bottle Top, 2025
Arcival Print Edition of 10
70cm x 70cm
£750 + GST



Mr Brainwash
Spray Love, 2021
Silkscreen Edition of 100
48cm x 61cm
£2,495 + GST



Olly Fowler
Fuck Yeah, 2024
Screenprint Edition of 25
87cm x 123cm
£500 + GST



Rerun
Cherry Love, 2023
Mixed Media
107cm x 107cm
£2,500 + GST



Shane Turner
Psychameleon, 2021
Acrylic on Canvas
90cm x 100cm
£4,000 + GST



Yuvi
Incredible, 2023
Mixed Media
40cm x 40cm
£1,500 + GST

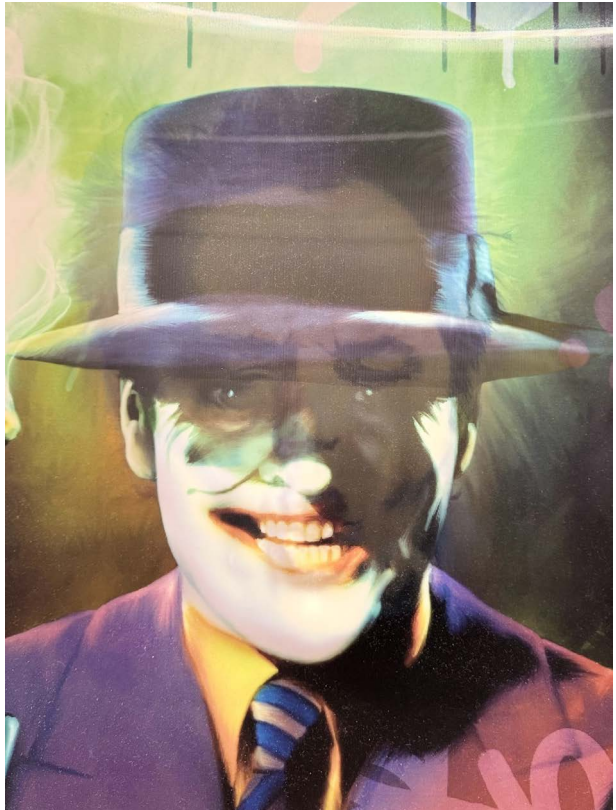
Yuvi
Dream the Impossible, 2023
Mixed Media
69cm x 84cm
£2,000 + GST





Isabelle Delvallee
Azura, 2026
Gum Bichromate on Paper
106cm x 78cm
£1,750 + GST

Dan Pearce
Why so Serious, 2022
Lenticular Edition of 195
66cm x 92cm
£895 + GST





Emily Allchurch
The Six Seasons – Winter, 2024
Archival Print Edition of 15
105cm x 142cm
£8,250 + GST



Visit privateandpublic.com or contact Chris: chris@privateandpublic.com | +44(0)7797 714 186