

# Portraits

Jonathan Parker



George Marshall  
oil on muslin on wood 150cm x 75cm  
2016  
Durham University collection





oil on muslin on wood 80cm x 60cm  
2023  
private collection





oil on muslin on wood 92cm x 47cm  
2023  
private collection



oil on muslin on wood 92cm x 47cm  
2023  
private collection

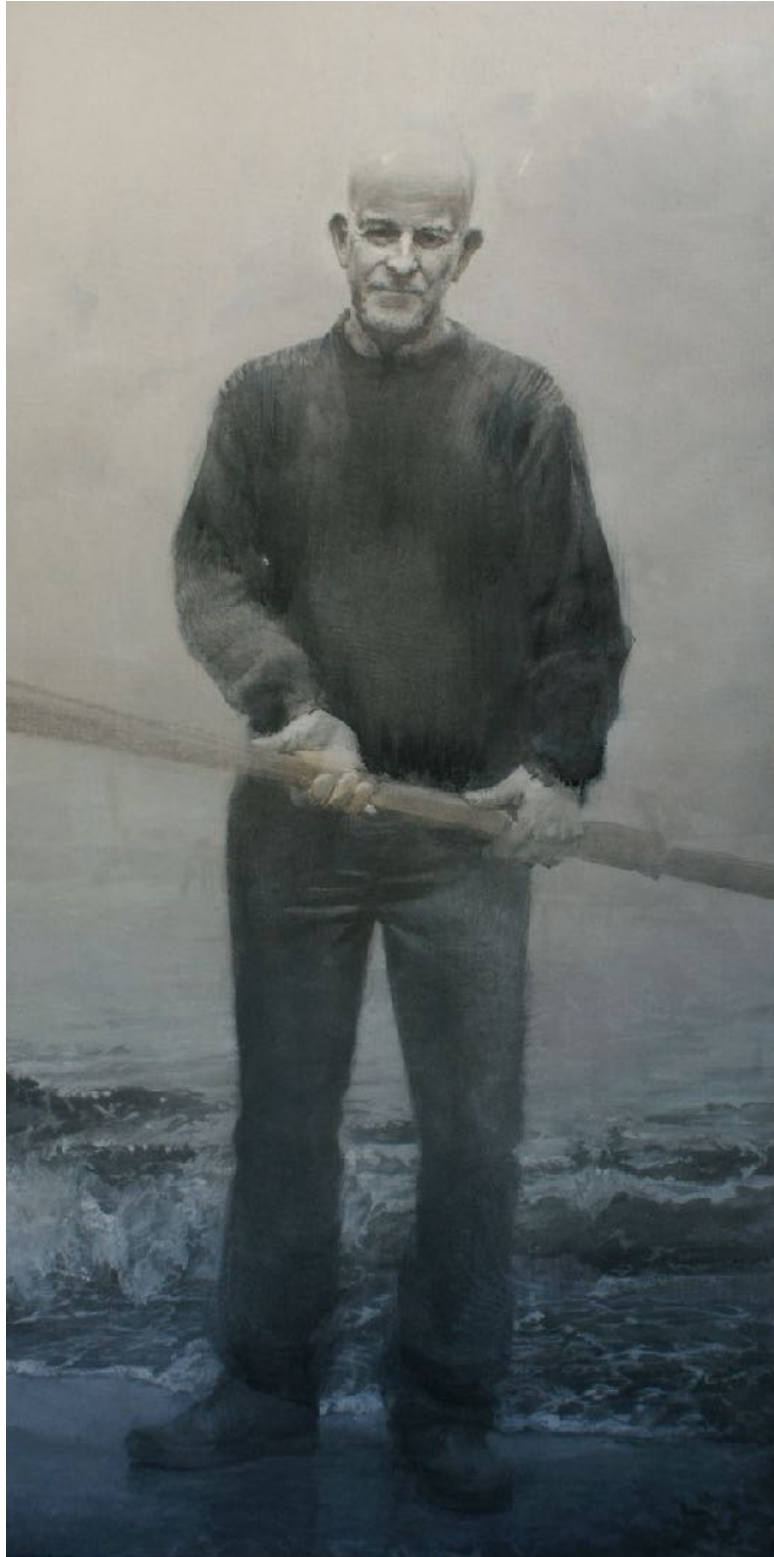


oil on muslin on wood 150cm x 120cm  
2012  
King's College Junior School collection





Patricia Jennings  
oil on canvas on board 100cm x 70cm  
1994  
National Trust collection



Martyn Evans  
oil on muslin on wood 150cm x 75cm  
2015  
Durham University collection





oil on muslin on wood 80cm x 60cm  
2019  
private collection





Charles Trevelyan  
oil on wood 125cm x 100cm  
2001 posthumously  
National Trust collection

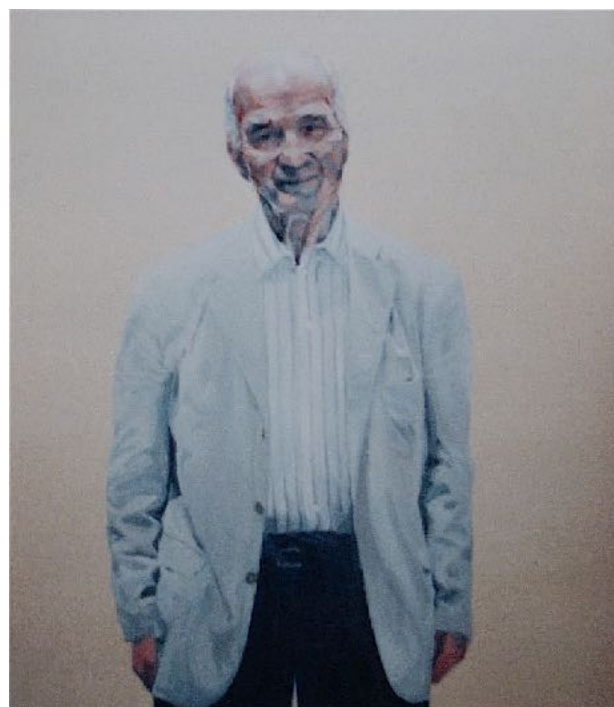




Deborah Lavin  
oil on muslin on wood 150cm x 75cm  
2012  
Durham University collection



oil on muslin on canvas  
120cm x 100cm  
2007  
private collection



oil on muslin on canvas  
80cm x 70cm  
2007  
private collection





George Trevelyan  
oil on wood 104cm x 99cm  
1997  
National Trust collection



oil on muslin on wood 150cm x 55cm  
2014  
private collection





Geoffrey Trevelyan  
oil on muslin on wood 120cm x 100cm  
2010  
National Trust collection



Nigel Martin  
oil on muslin on wood 150cm x 75cm  
2016  
Durham University collection





oil on muslin on wood | 118cm x 36cm  
2008  
artist's collection



oil on canvas | 150cm x 75cm  
2008  
private collection



oil on muslin on wood 36.5cm x 31cm  
2021  
artist's collection

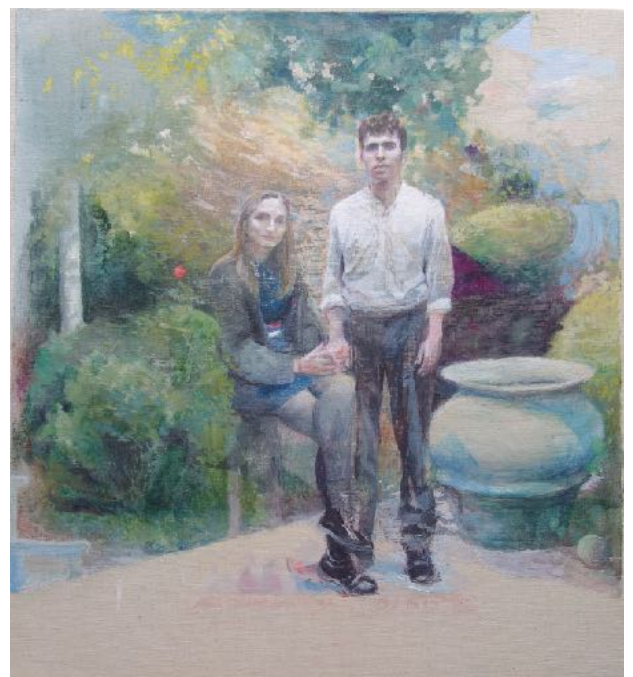




oil on muslin on board 150cm x 58cm  
1998  
artist's collection



oil on muslin on wood  
70cm x 65cm  
2019  
private collection

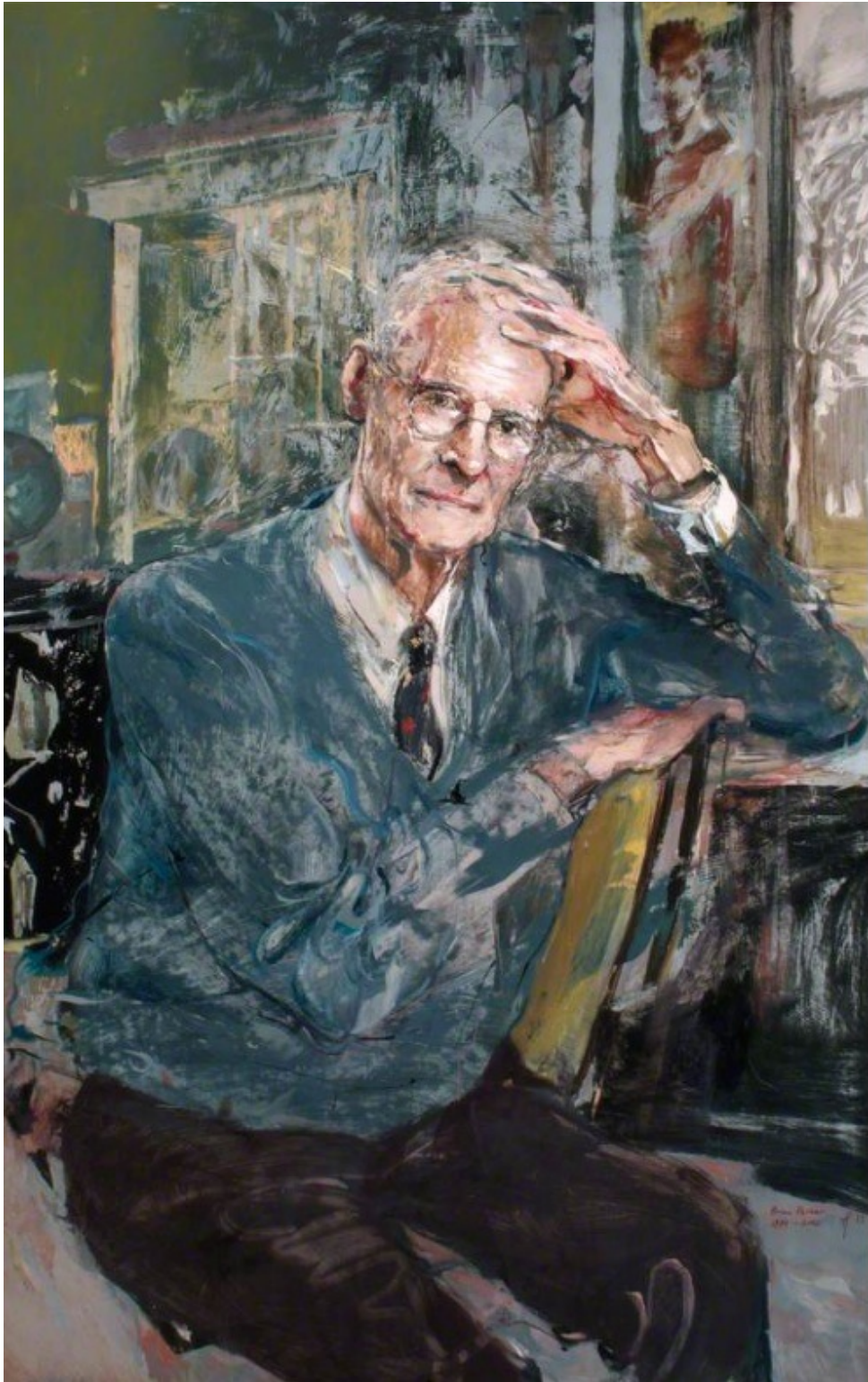


oil on muslin on wood  
60cm x 55cm  
2020  
private collection





oil on muslin on wood  
35cm x 25cm  
55cm x 50cm  
2016  
private collections



Brian Parker  
oil on wood 120cm x 73cm  
2002  
Richmond Borough collection





oil on muslin on wood 140cm x 40cm, 160cm x 45cm, 180cm x 50cm  
2009  
private collection



oil on linen 120cm x 90cm  
1998  
private collection





oil on canvas on boards 210cm x 60cm  
1987  
private collection



acrylic on wood 230cm x 30cm  
1987  
artist's collection

## **Portraits**

Jonathan Parker

presents a selection of paintings  
commissioned by institutions and private individuals.  
A small number were painted posthumously.

**Jonathan Parker**  
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**London**

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2023

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# Price guide

## Commissioned oil paintings

40 x 30 cm

£1500 - £2000

50 x 55 cm (20 x 22in)

£2000 - £2500

80 x 60cm (32.5 x 24in)

£2750 - £3200

70 x 35 cm (28 x 14in)

£2200 - £2700

140 x 50cm (59 x 20in)

£3500 - £4800

150 x 75cm (59 x 29.5in)

£4800 - £6000

Other sizes are available  
Drawings start from £300  
Please enquire for details

100 x 85cm (39 x 34in)

£3800 - £5000

120 x 100cm (47 x 39in)

£4500 - £5800

120 x 130 cm (48 x 52in) and larger sizes

£7500 - £15000



## General terms and conditions

Following agreement about size, the price is put between £300 (for a drawing) and £15,000 (large oil painting). Receipt of a £500 deposit leads to the *preview drawing point*. The deposit is part of the total price. Deposits are refundable if the commission is not started by the artist.

Ideally at least six months is required, preferably a year.

There are a minimum of two sittings required for a portrait. Both sittings last at least three hours. One is to begin and the other to end - unless the sitter is unable to travel to the studio, in which case work is made either side of one night, passing on additional travel costs.

A *preview drawing point* is arranged six weeks after initial sitting in order to confirm happiness with size, composition and suggested approach. Thoughts and feelings discussed fully.

Final painting made after *preview drawing point* agreement reached. Each layer of oil paint needs to dry for several weeks and there are always at least three layers. The second/final three-hour studio sitting is followed by a further, brief period of painting.

The finished artwork is presented unframed. Delivery costs are additional/The invoice for the balance is payable within 21 days.

Copyright remains property of the artist.

## Biographical Summary

Jonathan Parker was born in Belfast in 1968 and grew up in Twickenham, Middlesex. Educated at King's College School, Wimbledon and Camberwell School of Arts and Crafts, London, as a fine draughtsman he then moved to Zaragoza, Spain for two years, learning the art of plein air painting in the landscape. Upon graduation from Northumbria University, with a BA (Hons) in Fine Art (1992), he was chosen to be the winner of The Royal Academy Richard Ford Award. The artist had already undertaken a screen print apprenticeship in Havana, Cuba, where he held his first exhibition outside Europe (1991).

His first solo show in London, inspired by witnessing rowers' preparations for the Boat Race on the Tideway, was held at Mercury Gallery in Cork Street (2000), marking the start of Parker's profound engagement with the River Thames as subject. In 2011 Parker exhibited his River Collection at the River and Rowing Museum in Henley-upon-Thames which led to an agreement with Lloyds Private Bank in Hill Street - *The Hill Street Hang* - curating an evolving exhibition of 150 artworks in the heart of Mayfair for a nine year period (2011-2020).

The country house Wallington in Northumberland has also been an important place for Parker's artwork, with his various portraits of Trevelyans, commissioned by the National Trust, now having been viewed by 1.25 million visitors over the years. The use of a studio at Wallington from 2011 onwards culminated in a Jonathan Parker symposium and exhibition - *Familiarity and Mystery* - held at Trevelyan College, Durham University (2017).

Exploring personal family history is a thread that runs through many of Parker's other artworks. He has had the same studio in Wimbledon for over 25 years, where he acts like a test pilot for painting figuratively; using very long brushes, oil on muslin on wood, lead white thixotropic primer, the golden blue figure...

In tandem with his family commitments - three children in early adulthood - Parker's dealings with the art world have been guided throughout by his wife Helena Christy.



## Parker and Portraiture

**“Parker’s prowess as a portraitist is exploring the relationship between representation and interpretation, between the obvious, external attributes of the sitter and the latent qualities evoked by the artist’s brushwork.**

Probing the relationship between familiarity and mystery, the portrait is not simply an exercise in visual representation, but a mechanism for delving beneath the surface to explore the experiences and personality of the sitter. As witness and commentator, the portrait captures, identifies and revivifies, functioning both as a stand-in for the subject and as a personalised strategic fiction, counterpointing the relationship between appearance and identity. It’s appeal, often enigmatic, fuses a particular historical significance with a non-linear narrative.

The finished paintings are governed by common denominators. The most obvious, the representation of the subjects in an upright, dynamic position, enables a more profound exploration of the relationship to their broader environment, emphasizing how and what they represent in the eyes of the artist.

Working initially from photographs and/or personal interviews, the portraits are developed from sketches that are subsequently transferred to muslin on a stencil. Painted thereafter in a spontaneous manner, the accretion of paint probes beyond the surface to express hidden, latent characteristics.

Beginning with the feet and working progressively upwards, Parker’s portraits, for a time, depict headless torsos comparable to cephalophores of medieval folklore. The face, the primary focus of observer interest, is added later, bringing unity to the composition. This is accompanied by symbolic background elements, a particular favourite being water. Although in part a product of the artist’s penchant for painting the muddy reaches of the Thames, the iterative tidal action of water counterpoints the relationship between synchronic and diachronic perceptions of identity, the actual and historical value of the portrait transcending the limitations of time and space.”

**Professor Andy Beresford,  
Associate Director,  
Durham University Centre for  
Visual Arts and Culture  
*Familiarity and Mystery 2017***

# Fundamental Recognition

## **Portrait painting is about relationships**

Relationships are life-affirming  
Vital to understanding identity  
They sustain our existence  
And the best are meaningful  
They speak  
Making sense of the world

Within relationships treasured thoughts are expressed  
Using nouns and verbs to craft a sentence  
Portrait is a noun  
Painting a verb  
Together metamorphosis occurs

The metamorphosis of portrait painting begins  
As you climb through the studio door  
The curtain is drawn open for you  
And painted images float all around your crown  
Then settle

Your presence in a portrait,  
It may flow from an unknown well  
But willingness awaits  
Be assured while you steel yourself  
To be painted with inquiring eyes

Your consciousness becomes a point of focus  
Your relationship with the portrait exists  
Bringing heightened awareness of being  
So rare  
To be awakened each time you meet  
The portrait painting

Jonathan Parker