



SELF PORTRAIT PRIZE 2025

23 July-7 September

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THE SELF PORTRAIT PRIZE

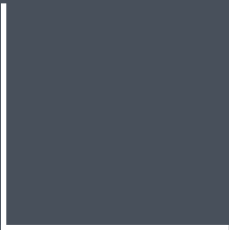
The Ruth Borchard Collection Self Portrait Prize celebrates the power of self-representation and artistic identity, inviting participants to explore and redefine the genre of self-portraiture in contemporary art. Established in 2011, it is the only art competition of its kind to focus exclusively on self-portraiture.

This year's exhibition features 34 powerful self-portraits by a diverse group of emerging and established artists from around the world. Each piece offers a distinct exploration of identity, creativity, and the ever-evolving art of self-expression.

A distinguished panel of judges evaluate submissions based on creativity, originality, and technical excellence. Their collective expertise ensures that the selected works represent the most compelling and innovative approaches to self-portraiture today.

The recipient of the 2025 Self-Portrait Prize will be awarded £10,000 in recognition of an outstanding contribution to the genre—look out for the winning work among the exhibition highlights.

For further information on the prize and to enquire about available artworks please contact info@ruthborchard.org.uk





EXHIBITING ARTISTS

Cecilia Arundel	Claire Luxton
Joanna Cohn	Rajesh Naidu
Anthony Connolly	Scott Purdin
Rafaela de Ascanio	Bianca Raffaella
Jane Dienemann	Gail Reid
Susanne du Toit	Iness Rychlik
Hannah Fine-Vernier	Harriet Selka
Richard Foster	Lisa Stokes
Dr Gindi	Desiree Sydow
Will Hargreaves	Henri T
Lewis Hazelwood-Horner	Liorah Tchiprout
Sean Henry	Alexandra Telgmann
Emma Hopkins	Maayan Sophia Weisstub
Gracie House	James Wild
Aki Kano	John Wonnacott
Sakurako Kuroda	Rosie Woodruff
Sofia Laskari	Hanieh Yavari
Olana Light	



CECILIA ARUNDEL

School holiday self-portrait, 2024, 2024

Oil

36 x 31 cm

£1,500 + VAT

Cecilia Arundel studied Economics at Bristol University. She spent time working in finance, followed by a major auction house. With the arrival of her three children, she started studying at London Fine Art Studios in London.

This self-portrait was painted from life over the course of a week, whilst Arundel's children were on Christmas holidays from school. It is painted in oils whilst she looked at herself in a mirror next to an easel. She recalls the day as being freezing cold in her studio but also that she was warmed by the sounds of her children chattering and playing next-door.



JOANNA COHN

All that I am, 2024-2025

Wheat seeds, roots and shoots

37 x 100 x 25 cm

£2,500 + VAT for the set of four

To make this self portrait of four heads, Joanna Cohn grew wheat seeds in life size hollow moulds of her likeness. The process and materials embody her belief that as human beings we are a part of the earth, and not separate from it. The roots and shoots followed the shape of the moulds, like drawn lines, moving through the innate and unconscious gesture of tropism; a metaphor for the creative act.

With these living self-portraits Cohn contemplates time and connection to the natural world. Wheat, which has sustained and always been deeply intertwined with human existence, becomes both medium and metaphor.



ANTHONY CONNOLLY

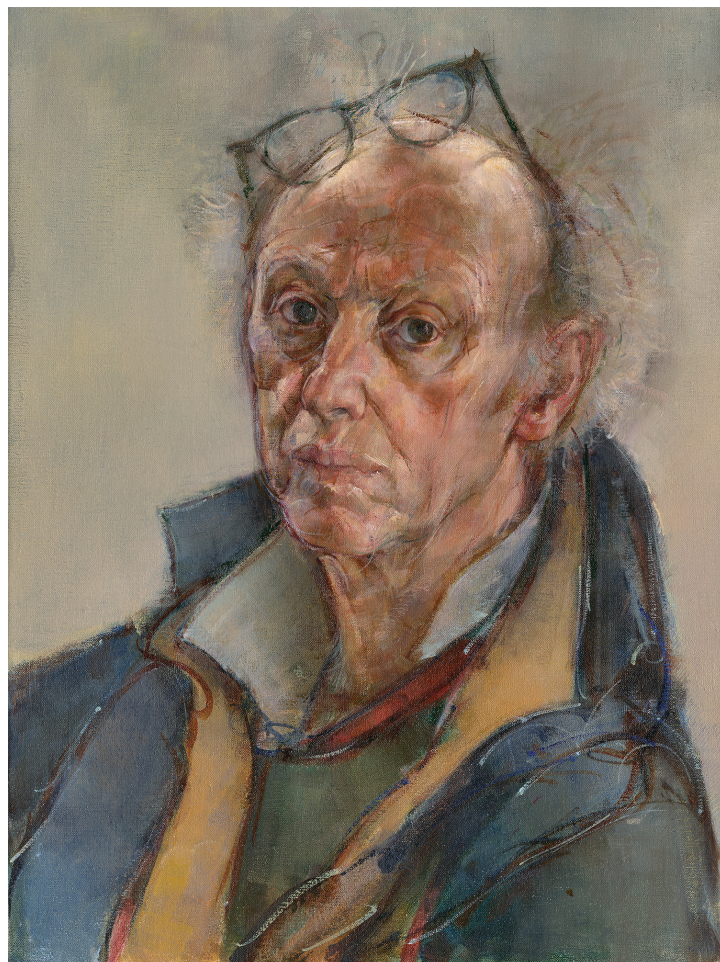
Introit, 2025

Oil on linen

65 x 50 cm

£12,500 + VAT

Anthony Connolly describes his approach to portraiture as an effort to try to 'find a likeness as simply as I can, without the crutch of photography.' His practice is an intuitive one, founded on a deep understanding of the materiality of paint and a search for personal and objective meaning through the creative act.



RAFAELA DE ASCANIO

Autorretrato, 2025

Oil on canvas

190 x 145 cm

£6,000 + VAT

This painting was one that came to Rafaela de Ascanio 'with ease'. As a figurative painter, she has studied her body for decades; the way it holds tension, where muscles bulge and bones protrude. One can be brutally frank with one's own pose and expression, distorting beauty and perspective to reflect the intensity of an inner world.

De Ascanio has also painted many other women in the course of her decades long practice. While the women posed and she drew, they discussed the topic of women's autonomy over their bodies, in particular the threats against reproductive rights. De Ascanio reflected on these long discussions when working on *Autorretrato*. So familiar were the politics and the animalistic postures that she coaxed out of her models that this painting was completed in a single day.



JANE DIENEMANN

Microbial Symbiosis of Self, 2024

Digital mosaic

145 x 105 cm (unique)

£1,500 + VAT

Jane Dienemann was a student of chemistry, microbiology and infection epidemiology. Her great passion within these fields is the 'seemingly invisible'. At the same time as her scientific studies, Dienemann pursued a varied artistic practice. In the laboratory, these two worlds collided. The shapes and colours that microorganisms produce on agar plates fascinated her not only scientifically, but also aesthetically.

Dienemann now uses aspects of microbiology in her creative work, employing the mediums of photography, digital design as well as painting directly with bacteria on culture media. She creates images that are not intended to explain science, but to make it tangible. In this self-portrait what looks like an ordinary snapshot while shopping is in fact a detailed mosaic of thousands of images of bacteria, fungi and laboratory photos expressing her passion for microbiology in every pixel.



SUSANNE DU TOIT

Confined, 2020

Oil on canvas

130 x 90 cm

£8,000 + VAT

Susanne du Toit's self-portrait was inspired by the composition of the painting *Death of Marat* by Edvard Munch. Du Toit won the 2013 BP Portrait award, awarded by the National Portrait Gallery in London, with a painting of her son Pieter.



HANNAH FINE-VERNIER

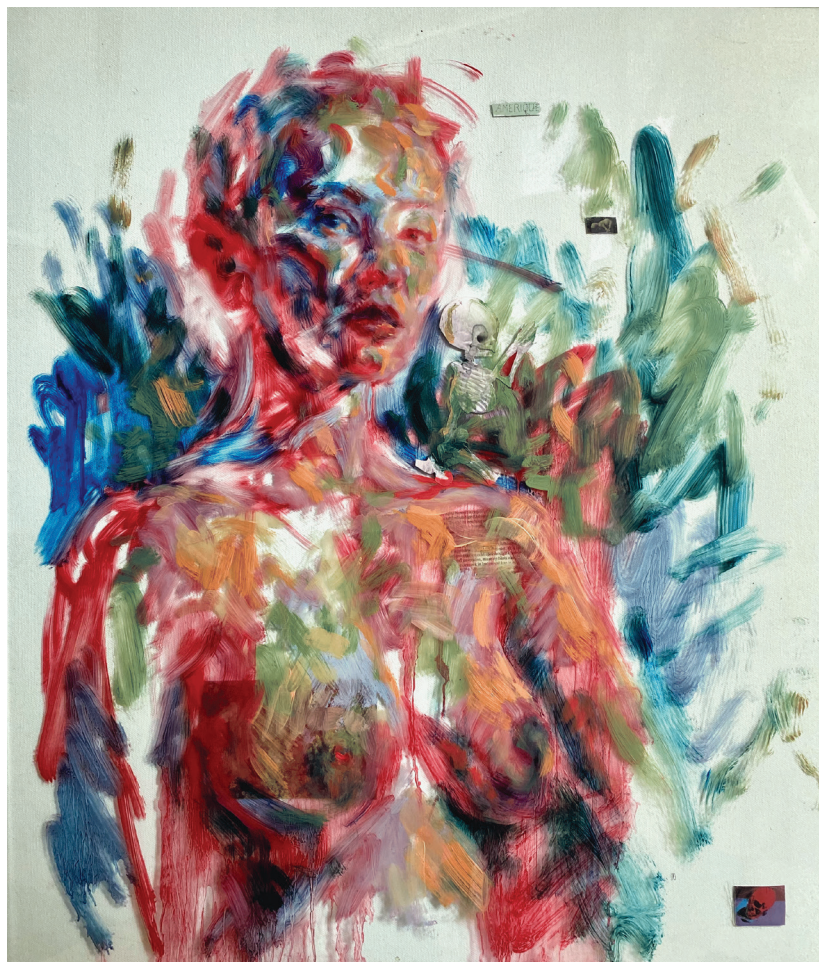
Self-portrait as a Degenerate Artist, 2025

Oil and collage on plexiglass

60 x 70 cm

£7,500 + VAT

This self-portrait was inspired by Oskar Kokoschka's *Self-portrait of a Degenerate Artist*, painted in 1937. Hannah Fine-Vernier's version, painted earlier this year, was a response to the rising tides of fascism in her home country, the US, and her adopted home of the Netherlands. Fine-Vernier's practice is concerned with the meanings society projects onto the human face and figure. Her work considers how these attitudes change across time and in different cultures, and what it means to live in bodies stained with prescribed or proscribed values.



RICHARD FOSTER

Self Portrait, 2023

Oil on canvas

35.5 x 35.5 cm

£12,000 + VAT

Richard Foster was born in London in 1945 and studied painting in Italy and at the City and Guilds in London. He is a member of the Royal Society of Portrait Painters and of the Art Workers' Guild.

He has had numerous exhibitions in London starting with five at Spink and Son and has had one man shows roughly every four years ever since. He exhibits every year with the Royal Society of Portrait Painters and frequently at other group exhibitions such as the Royal Academy. Richard Foster spends the majority of his time painting portraits, some in London, but many on location in the UK and abroad, such as Denmark this July.



DR GINDI

Me in the Self, 2025

Bronze

23 × 19 × 23 cm

not for sale

In this work, Dr Gindi explores the self beyond the physical body by looking at emotional, mental, and spiritual parts of who we are. Instead of creating a realistic image, Gindi uses abstract shapes to show inner feelings and personal growth. This sculpture shows how the artist feels inside: not as a fixed picture, but as changing layers of memories, emotions, and thoughts.



WILL HARGREAVES

Self After Self, 2025

Digital collage printed on photographic lightfast inks on museum quality paper

33.5 x 26.6 cm (open edition print)

£35 + VAT

This self-portrait is created through combining photographic recreations of other artist's self-portraits. These were staged using household objects predominantly in isolation during the Covid lockdowns. This collage of 184 images is an exploration of the ubiquitous selfie framed through the lens of historical self-portraiture. It is printed to the same size as Jan van Eyck's *Portrait of a Man* (1433) generally considered to be the first self-portrait in post-antique Western art. The print comes with a separate sheet containing a key for all the original sources.



LEWIS HAZELWOOD-HORNER

Residue, 2010-2025

Oils

31.5 x 23.5 cm

£1,600 + VAT

In an effort not to waste pigment Lewis Hazelwood-Horner collected his oil paint at the end of each day. This painting is comprised of that build up of oil paint. He explains that he refers to this small painting as 'the painters snail trail... we are what we leave behind.'



SEAN HENRY

Untitled (Man Waiting), 2023

Ceramic, steel, wood, oil paint (also available in a painted bronze)

78 x 42 x 42 cm (edition of 6)

£24,000 + VAT

Sean Henry was the first sculptor to win the Villiers David Prize, and he has had more than 35 solo shows during his career. Henry's work is regularly exhibited by galleries in London, New York, Stockholm, Bad Homburg, and Brussels, and his sculptures can now be found in public collections in the UK, Sweden, Norway, Germany, Greece, Turkey, the USA and elsewhere.

Henry's public artworks include *Walking Man* in London's Holland Park, *Man With Potential Selves* in Newcastle-Upon-Tyne and *Walking Woman*, editions of which can be found in London, Oslo, Bad Homburg, Woking and Colchester. He completed the UK's first permanent offshore sculpture *Couple* in 2007, which is located 300 meters off the coast of Northumberland at Newbiggin Bay.



Courtesy of Osborne Samuel.

EMMA HOPKINS

In an Abnormal Place, 2025

Oil on two layers of canvas

33 x 23 x 4 cm

£3,500 + VAT

In an Abnormal Place is a reflection on Emma Hopkins' memory of her first pregnancy. An ectopic pregnancy, trapped in the left fallopian tube with no hope of survival. This painting represents how the memory of this pregnancy haunted every part of her being. It is emotionally and physically layered and composed in two parts.

First, the artist sculpted and painted a foetus at the developmental stage her ectopic pregnancy had reached when she was given chemotherapy injections to dissolve it. Then, she painted herself expressionless, mask-like, trapped in silence. A vessel holding the memory of her ectopic pregnancy, unable to articulate the weight of the grief and her fear of it happening again. The two layers of canvas were stitched together, with the foetus initially concealed beneath the surface. Then in a deeply cathartic act, Hopkins cut through her own painted exterior to expose what was hidden beneath. What should have been her baby.



GRACIE HOUSE

Self Portrait, Laid Bare, 2025

Oil on calico & mixed media soft sculpture

155 × 100 × 22.5 cm

£3,000 + VAT

Gracie House's first self-portrait *Laid Bare* explores her relationship to her body and its uncertainties. She made the soft sculpture 'doll' thinking to create another copy of herself, exploring the symmetry between them. Instead she intuitively moved towards creating a more expressive but authentic and sincere version of herself, one she had never truly seen before. The 'doll' is removed from reality, with a humorous tone, but when juxtaposed against a more 'realistic' depiction of herself in the painting, the two highlight House's complex emotions about herself and lays her interiority out bare.



AKI KANO

Tête-à-Tête, 2022

Watercolor on paper

33 x 48 cm

£3,700 + VAT

Tête-à-Tête is a painting of Aki Kano gazing with wonder and curiosity at Henri Matisse's abstract sculpture of a woman's head, 'Jeannette,' at the MoMA. This painting is about art, artists, the creative process, inspiration, and introspection.

Kano is a Japanese-American watercolor artist based in New York. Her background in fashion design has influenced her strong sense of composition and soft color palette, which contribute to the understated elegance of her paintings. Her work balances detailed observation with sensitive and delicate brushwork. Many of her paintings draw inspiration from her own life and memories, creating works that explore identity, intimacy, and self-reflection.



SAKURAKO KURODA

I have to be there. ~Utamakura~, 2024

Digital photograph

48 × 33 cm (edition 1/10)

£800 + VAT

Since 2018, Sakurako Kuroda has been working on the ongoing project *I have to be there*, in which she recreates global masterpieces by hand, cuts out the subject's face, inserts her own, and photographs herself. This piece is part of a series based on Japanese ukiyo-e shunga, where she places her face into both male and female figures. Shunga refers to erotic woodblock prints from Japan's Edo period (1603–1868), often used as secret sexual education tools.

By inserting her face into both roles, she explores the idea that the masculine and feminine aspects within herself are in search of one another. For her, it's not merely about finding a partner, but about encountering a deeper reflection of the self—like her right hand reaching back to find her left. Inserting herself into historical masterpieces becomes an act of self-love, a way of embracing admired works to nurture personal growth and a sense of worth. It's also a momentary claim to the prestige of great art.



SOFIA LASKARI

Outside of This World, 2024

Oil on unstretched canvas

100 × 95 cm

£20,000 + VAT

This self-portrait captures a rare moment where Sofie Laskari felt fully herself—not performing, not pushing—just present. For a long time, Laskari had been moving through cycles of pressure, silence, and emotional block. This painting marked a quiet rupture in that loop. There's no dramatic gesture here, no overt emotion—just an artist, returning to her own skin. The softness is deliberate. It's a portrait of stillness with weight behind it. In many ways, it's about detaching, not from life, but from the noise that disconnects us from our essence. Painting this wasn't about reactivating ambition, it was about reconnecting with a true self, beneath it all.



OLANA LIGHT

Searching for a Place to Belong, 2024

Dandelion and mixed media

180 × 80 × 60 cm

£400 + VAT (for photograph)

Searching for a Place to Belong is an ongoing photography project exploring women's relationship with nature and the environment, and what it means to be part of it. The series features Olana Light's self-portraits in wearable sculptures made from natural materials, inspired by the landscape and its elements. These works reflect how identity and belonging are shaped by our surroundings, offering a visual journey into the deep bond between women and the natural world.

At the heart of the project is Light's search for belonging—a realization that women are not separate from nature, but intrinsically part of it. This unity is central to her work. By inhabiting sculptural forms, Light blurs the line between self and environment, embodying alternate personas that challenge where the human ends and nature begins. Nature is not just a setting but an emotional and spiritual space, a place of vitality and vulnerability.



CLAIRE LUXTON

The Poets Wife, 2024

Archival print on aluminium dibond

70 x 92 cm, (Edition of 7 (1 large, 3 medium, 3 small) + 1 AP)

£3,750 + VAT (exhibited artwork, AP)

This artwork was captured and inspired at the botanically signified Borde Hill Garden in West Sussex. Over the last 130 years, five generations of the Stephenson Clarke Family have been committed to protecting and enhancing Borde Hill's significant collection of plants, trees and shrubs. With both historical and cultural heritage as far back as 1598 when the house was built by Stephen Borde, the grandson of Henry VIII's private herbalist and physician Andrew Borde. The artwork tells the story of the garden's rich heritage, the hundreds of letters that were written over the years to source seeds and protect the gardens and the inspirations it has served in art and conservation. The yellow David Austin Roses also featured in the artwork, are named in the poem 'The Poet's Wife' and lent their name to the title of the piece. The blooms were harvested straight from the Jay Robin's Rose Garden, designed by RHS gold medal winner Robin Williams in 1996 and named after Andrew John and Eleni Stephenson Clarke's daughter.



RAJESH NAIDU

Painter Working, 2023

Oil on Canvas

122 x 92 cm

£1,200 + VAT

Rajesh Naidu's passion for art began in his early years, influenced by the worlds of motion pictures and comics, which instilled in him a strong narrative approach to painting. While his early work was shaped by the influence of iconic artists such as Vincent van Gogh, Bikash Bhattacharjee, and Pablo Picasso, his artistic voice gradually evolved into something deeply personal. His style, while often not strictly representational, draws inspiration from the storytelling techniques found in the works of artists like Andrew Wyeth, Eric Fischl, and Edward Hopper. The practice of drawing from life, influenced by the works of Alice Neel and Lucian Freud, remains a central tenet of Naidu's creative process and his connection to the world around him.



SCOTT PURDIN

My Yellow Self, 2025

Mixed media

63.5 x 63.5 x 5 cm

not for sale

Scott Purdin is a self-taught artist. Of his approach to painting he explains: 'Once I lived in a house made of bousillage, a type of mud construction, whose old walls showed the effects of time and environment. My paintings are like those old walls.' Purdin builds up layers of paint, and then tears them down, and repeats this working and reworking, over and over. The mark-making process remains apparent. The addition of collage elements add texture and meaning to the work—this self-portrait includes the sections from the artist's favourite shirt.

Purdin is particularly intrigued by the idea of the clown, which appears in many forms throughout art history. A complex motif, the clown represents life's duality—laughter and pain, the absurd and the mundane, the inner and outer self.



BIANCA RAFFAELLA

Where Youth Grows Pale, 2025

Acrylic on panel

50 x 50 cm

£4,000 + VAT

Bianca Raffaella invites viewers into a deeply introspective sensory experience, conveying her journey through a self-portrait painted from a memory of when she was 15. During that time, she struggled with deep feelings of worthlessness due to her blindness, and through this artwork, she attempts to reclaim that lost moment of youth.

The title *Where Youth Grows Pale* is from John Keats' *Ode to a Nightingale* and reflects the bittersweet transition from the vibrancy of youth to the more subdued tones of maturity, echoing the artist's exploration of self and perception. Through this piece, Raffaella not only delves into themes of accessibility and the multifaceted nature of beauty but also encourages a deeper connection with the artwork, advocating for an understanding of art that resonates with the complexities of human experience and emotion.



GAIL REID

The Raft Of The Medusa, 2025

Oil on canvas

165 x 235 cm

£15,000 + VAT (for original version) / £2,500 + VAT (for exhibited painting)

This painting is based on Théodore Géricault's 19th Century epic *The Raft Of The Medusa*. Gail Reid has kept the fundamental structure, many details, and the gesture of many figures, but has replaced the original figures with ones describing common experiences of women, as they re-occur across time, cultures, and locations. She used friends and family to model, plus excerpts from several well known paintings by historic women artists. The humanoid robot reference was generated using AI. The rugby is a moment from the 2022 World Cup final (licensed from the photographer). The figure delivering the baby is a self-portrait of the artist in her painting apron. The piece as a whole is a self-portrait of womankind.

(Physical artwork included in the exhibition is a smaller version of the original, both works are for sale)



INESS RYCHLIK

Art in the Age of Digital Puritanism, 2022

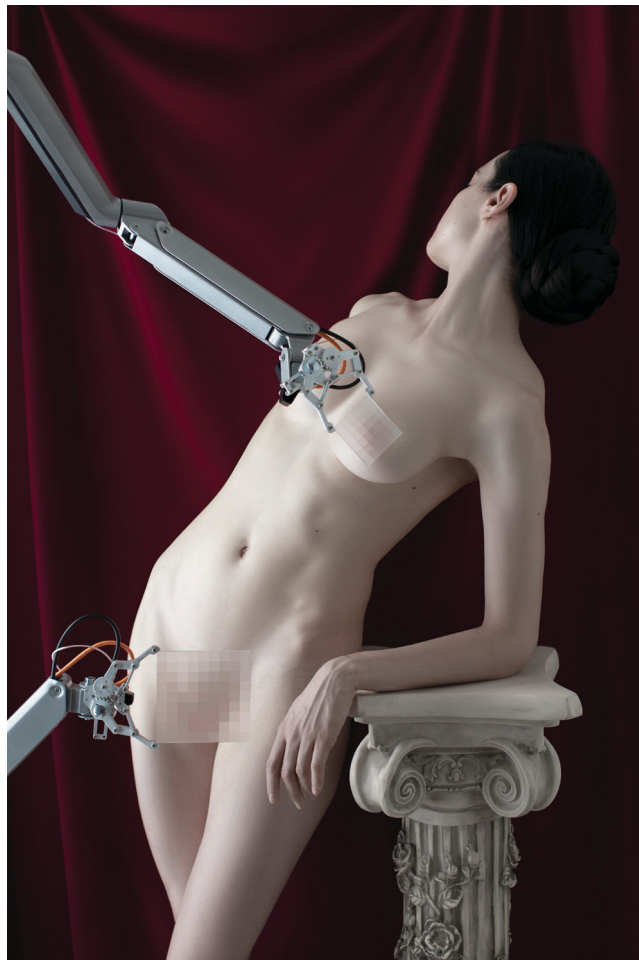
Photograph

84 x 59.4 cm (edition of 5)

£3,000 + VAT

Iness Rychlik is recognised for her dark surreal self-portraits; exploring themes of pain, solitude and vulnerability. Since she suffers from a chronic skin condition, Rychlik uses her own body as a canvas for artistic expression. She draws on her deeply personal experiences, often reflecting on growing up in a conservative and patriarchal society. The subtle elegance of Rychlik's compositions contrasts with an underlying aura of brutality. Her conceptual photographs provoke the viewer's imagination, rather than satisfy it.

As a female self-portrait artist, Rychlik has faced censorship in a digital world full of sexist portrayals. Her work celebrates her body as a powerful storytelling tool and explores photography as a method to help her heal from trauma and embrace her skin condition.



HARRIET SELKA

Self portrait with new brushes, 2025

Oil on board

50 x 50 cm

£3,500 + VAT

Harriet Selka made this painting quickly, not allowing herself time to overthink and overwork it, allowing her instincts to lead. After using soft bristled paintbrushes for years, Selka have recently started to use firmer bristled hog hair brushes and is fascinated by the richness of the brush marks that can be created.



LISA STOKES

Black Overcoat, 2021

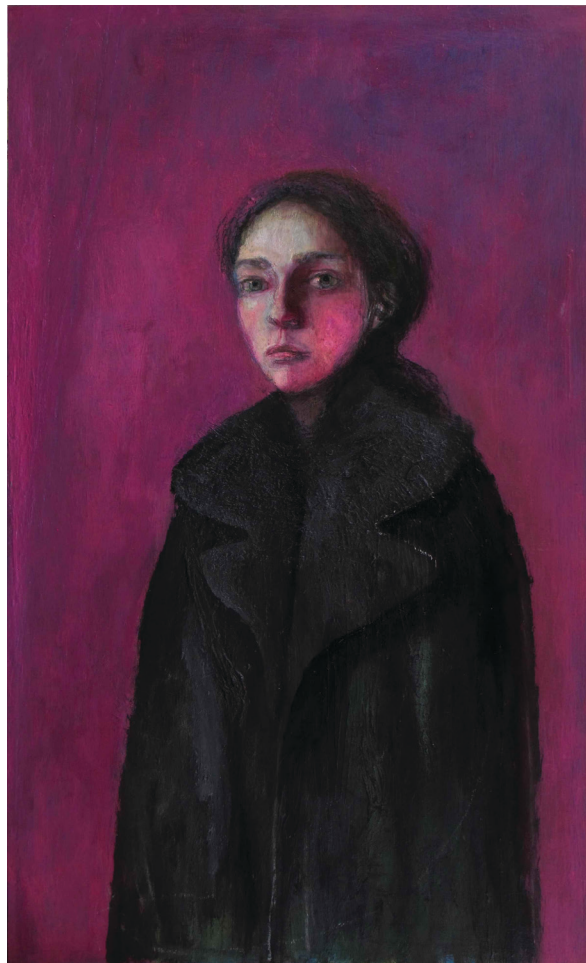
Oil, oil pastel, acrylic, charcoal on plywood

92 x 55.5 cm

£7,500 + VAT

Black Overcoat echoes the tradition of self-portraits by artists such as Edvard Munch, who used clothing as a metaphor. In this context the coat acts as a kind of emotional armour—both concealing and protecting the self. Painted after a period of intense upheaval and personal loss, the work becomes a cathartic dialogue between inward and outward identity.

Lisa Stokes' practice draws upon lived experience by exploring themes of mental illness, loss, memory, the journey of motherhood, and the physical and emotional experiences when something is destroyed, forgotten or hidden. Employing the aesthetic vehemence of expressionism she combines the use of contrasting mediums such as oil paint, oil pastel, ink and charcoal, which are weaved together to create rich visceral textured surfaces, offering a poignant and resonant narrative that speaks to the heart of the human condition.



DESIREE SYDOW

Becoming Art, 2025

Photograph

50 x 40 cm (open edition print)

£900 + VAT

Becoming Art is part of a series of self-portraits inspired by artworks on the wall in an AirBnB.

Désirée Sydown is a self-portrait photographer and artist based in London. After a chronic injury forced her to give up drawing and painting, she decided to focus solely on the medium of photography.

A background in fine art has heavily shaped Désirée's current photography style, with her other main influence being fashion photography. She intends to create evocative photographs that express universal emotions such as sadness, loneliness or joy.



HENRI T

Henri as Joe, 2022

Photograph

57 x 42 cm, (edition of 25)

£820 + VAT framed exhibition art work, £700 + VAT unframed print

Henri as Joe has—like the artist, as a gender transcending trans person—transitioned over time to come to its current meaning and title. It was originally taken as a lighting test for Henri T's *trans people are sacred* series, which they started in response to the ban of the conversion therapy in 2022 which excluded trans people. They use light to create distortion and glitch to make the point that identity is not something that is fixed, and to evoke a feeling of fragility to express the undermining of the rights of trans people and how their lived experience is constantly questioned and under threat. In juxtaposition Henri T's defiant gaze is an act of resilience.

When Henri T was commissioned to create the key artwork for *Joe Carstairs*—a play about a queer speed boat racer, raised as Marion who self-identified as Joe—this was the artwork that was selected. The photo and artist became a 21st century version of a queer gender-nonconforming person who was experiencing their own identity vs. social construct struggle almost a century earlier.



Liorah Tchiprout

Fango and I on the heath (after 'Diana of the uplands'), 2025

Oil on cradled panel

70 x 60 cm

£9,000 + VAT

Liorah Tchiprout's figurative works are both fantastical and intimate, informed by Yiddish literature and the artist's Jewish culture. Tchiprout's dolls are central to her practice, the basis of a self-referential realm from which the artist draws her subject matter. Building upon a wooden mannequin base, or covering her own metal wire armatures, Tchiprout's figurines are based on herself, her closest friends, and fictional characters of literature and her own imagining, animated through modelling clay, handmade clothing, and human or animal hair. These dolls form the basis of her painterly compositions, groups of figures that bow their weighty heads, emotive in their slack physicality. As Tchiprout paints the dolls, they mediate her experience of painting from life. They establish a visual shorthand for the artist, a set of motifs and expressions that are distillations or signifiers of real human figures, yet also unreal in their upholstered lifelessness, abject in their departure from their subjects. In this way, the works span opposite concepts of real and imaginary, living and inanimate, forming a closed circuit of self-referential observation and world-building.



Courtesy of Pippy Houldsworth

ALEXANDRA TELGMANN

Golden Ocean Reflection Dance, 2024

Oil and 24-carat gold leaf on aluminium panel

70 x 70 cm

£6,745 + VAT

Golden Ocean Reflection Dance is an underwater self-portrait that expresses Alexandra Telgmann's identity through movement, water, and light. It captures the graceful rhythm of her body as it merges with the ocean's fluidity. Underwater, it is the water that guides the movement—each moment becomes intentional, and every breath matters.

Breath, often unnoticed in everyday life, becomes a visible, magical force below the surface. Its rhythm creates delicate bubbles and motion that inspires Telgmann deeply. She has danced ballet since childhood, and the elegance, discipline, and emotion of dance continue to shape the way she moves—both in life and in painting. This piece brings together two of her deepest passions: the ocean and dance.



MAAYAN SOPHIA WEISSTUB

Ouroboros, 2025

Resin

35 × 35 × 4.5 cm

£5,000 + VAT

This sculpture is a self-portrait of perpetual becoming—a cycle of self-birth repeated five times, forming an infinite loop. Maayan Sophia Weisstub gives birth to herself, who gives birth to herself again and again, mirroring the ouroboros, the ancient symbol of eternal renewal. This recursive act challenges linear notions of identity, suggesting that we are constantly in the process of creating and recreating ourselves.

By embodying both creator and creation, mother and child, the work explores autonomy, self-determination, and the paradox of origin. It speaks to the tension between continuity and transformation, questioning whether we are ever truly new or simply versions of what came before.



JAMES WILD

Reclaiming Self, 2025

Scrap metal

50 × 23 × 25 cm

not for sale

James Wild's fragmented self-portrait explores the tensions between the natural world, evolving modern age, and an individual caught in between. Sculpted from scrap metal through a brutal process involving welding, hammering, and grinding with a rusted finish.

Wild forges narratives of change in scrap metal. The textures and movement created from the brutal process explore the tensions between the natural world and our modern age. He primarily works with scrap metal, making resourcefulness central to his creations. The diversity and adaptability of this medium inspire his expressive sculptures, which strive to balance the raw intensity of the material with the elegant purity of the natural form.



JOHN WONNACOTT

Self Portrait in a Straw Hat, 2024-2025,

Oil on canvas

60 x 60 cm

£25,000 + VAT

John Wonnacott regards his life size self-portrait as a human landscape with seas of blemish and 'turkey neck' decay. The 17ft *The Family* painting that stands in the garage studio behind and interlocking with the figure records in multiple images the aging of the artist's mother's family group as they revisited her home and garden annually over eleven years from 1963-74. The distorted figure on the extreme right is a youthful self-portrait.



ROSIE WOODRUFF

The maiden and Unicorn, 2025

Acrylic, Oil and copper leaf on wood board

25.4 x 20.2 cm

£1,000 + VAT

Rosie Woodruff's self-portrait overlays rough acrylic with a copper surface reflecting the viewer. It juxtaposes the empowered female gaze above with the passive maiden in the tapestry. This interplay challenges perceptions of women's representation, inviting self-reflection on gaze dynamics.



HANIEH YAVARI

Squeezed by Shades from the *Brutal Resilience* series, 2023

Photograph

84.1 x 118.9 cm

£900 + VAT

The challenges women face regarding their bodies and identity are shaped by cultural and social pressures. Women's bodies, in particular, have become politically contested spaces within feminist thought. Hanieh Yavari is from Iran, where the hijab is mandatory and women lack the freedom to choose their attire in public. Since moving to the UK, where social norms are different, her awareness of these restrictions has been magnified.

This self-portrait, from the *Brutal Resilience* series, explores concepts of identity, femininity, and resistance. In this image Yavari faces the camera, but her hair obscures her face. Women's hair is a potent symbol of repression in the artist's homeland, and by binding it across her face, she evokes a sense of suffocation. The concrete environment, with its harsh textures, symbolizes entrapment, challenging the forces of control and subjugation. In this way, Yavari whispers her resistance.

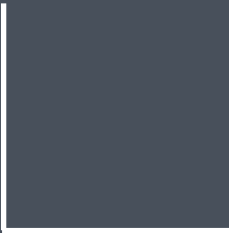




RUTH BORCHARD COLLECTION

The Ruth Borchard Collection was the life-long project of writer Ruth Borchard (1910-2000). It is one of the only UK public collections dedicated exclusively to self-portraiture. It holds historically important twentieth-century British art with examples of movements and styles including the Camden Town Group, the Euston Road School, Kitchen Sink Realism and Art Brut. Distinguished artists whose works are included in the collection are F.N. Souza, Keith Vaughan, Euan Uglow and Ithell Colquhoun. The full collection can be viewed on the ArtUK website.

The Ruth Borchard Collection and The Self-Portrait Prize are managed by Piano Nobile, a commercial art gallery in London specialising in twentieth-century British art. Recent exhibitions have focused on Barbara Hepworth, Ben Nicholson, Walter Sickert and Frank Auerbach. The gallery has established a reputation for authoritative exhibitions and publications under the gallery's imprint, Piano Nobile Publications.



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