

DON BACHARDY
A LIFE IN PORTRAITS

LARGE PRINT

THE HUNTINGTON

DON BACHARDY: A LIFE IN PORTRAITS

Don Bachardy (b. 1934) is one of the most prolific and celebrated portraitists in Los Angeles. While many artists of his generation focused on abstraction or conceptual art, Bachardy committed himself to creating portraits from life, over a career of almost seven decades. Through his art, he has captured extraordinary likenesses of individuals. Some were close friends, neighbors, or lovers. Others were celebrities, writers, intellectuals, or fellow artists. He developed techniques that allowed him to work quickly and to convey immediacy and intimacy.

At the center of Bachardy's world was his romantic relationship with the British-born writer Christopher Isherwood (1904–1986). Their shared Santa Monica home was a legendary gathering place for a glamorous community of artists, writers, directors, and performers. The Huntington holds the extensive archives of both Isherwood and Bachardy. Most of the works in this exhibition, unless otherwise noted, are from Bachardy's archive at The Huntington. Few of them have ever been exhibited. Generous support for this exhibition is provided by the Douglas and Eunice Erb Goodan Endowment and the

Robert F. Erburu Exhibition Endowment. Additional funding is provided by the Pasadena Art Alliance, The Ahmanson Foundation Exhibition and Education Endowment, The Melvin R. Seiden-Janine Luke Exhibition Fund in memory of Robert F. Erburu, and the Boone Foundation.



PASADENA
ART
ALLIANCE

NON-FLASH PHOTOGRAPHY WELCOME

This exhibit contains nudity.

Note: Objects may have shifted during installation. We've provided thumbnails to help identify specific subjects.

SECTION 1

Early Life

Don Bachardy was born in Los Angeles in 1934 to Jess and Glade Bachardy, who had moved there from the Midwest. Glade took Don and his elder brother, Ted, to see movies throughout their childhoods, despite their father's disapproval of the cost. The ritual made the boys just as enchanted by Hollywood glamour as she was. A fascination with celebrities and, in particular, a careful study of their faces, would inform Bachardy's career.

▶ 1002



OBJECT ON WALL



Glade Bachardy

1962

Pen and ink on paper

Loan of the Christopher Isherwood Foundation

OBJECTS IN CASE

Scrapbook

ca. 1930

Glade Bachardy

Mixed media

Glade Bachardy collected movie fan magazines and created scrapbooks with her clippings, a practice her son Don would also adopt. Her precise cutting and visually appealing arrangements of the clippings showcase hand skills and an artistic eye.

Don Bachardy and Glade Bachardy

September 18, 1951

Photographic print

Glade Bachardy

September 23, 1951

Photographic print

OBJECTS IN CASE (Continued)

Sketch of Montgomery Clift

1953

Don Bachardy

Graphite on paper

Sketch of Bette Davis

1953

Don Bachardy

Graphite and ink on paper

Snapshots from Film Premieres

Photographic prints, ca. 1950–1952

As teens, Don and his older brother, Ted, crashed Hollywood movie premieres and even the 1952 Academy Awards ceremony. They dressed in their nicest suits and took photos of each other with the stars, seldom encountering objections.

Top row, left to right:

Ted Bachardy with Janet Leigh

Don Bachardy with Humphrey Bogart and Lauren Bacall

Don Bachardy at premiere of *Singin' in the Rain*

Bottom row, left to right:

Don Bachardy with Lucille Ball

Don Bachardy with Marilyn Monroe

Don Bachardy with Gregory Peck

OBJECTS IN CASE (Continued)

Don and Ted Bachardy and friends

August 24, 1952

Don and Ted Bachardy and friends at Crystal Beach

September 6, 1952

Photographic prints

Both Don and Ted recognized themselves as gay by the time they were teenagers, and spent time at Will Rogers State Beach in Santa Monica, a known gathering place for gay boys and men. Until Ted was able to buy a car, the trip took close to two hours each way on public transportation.

MURAL

Don Bachardy paints Mark Sufrin in his home studio, photographed by Tony Gunder, November 28, 1982. Christopher Isherwood Papers, The Huntington

SECTION 2

Chris & Don

Bachardy was a first-year student at UCLA when his brother Ted introduced him to Christopher Isherwood in 1952. Despite an age gap of thirty years, Bachardy and Isherwood bonded quickly. They remained a committed couple until Isherwood's death in 1986. Both artistic muse and unfailing supporter of Bachardy's work, Isherwood appears in many of his portraits.

Isherwood encouraged Bachardy's artistic interests and offered advice based on his own career of sustained creativity and critical success. In 1956, Bachardy decided to focus on drawing from life and enrolled at the Chouinard Art Institute (later CalArts) and then studied at the Slade School of Fine Art in London. His first solo show in London followed very soon after, launching a career of international visibility.

OBJECTS ON WALL



Christopher Isherwood

1959

Graphite and acrylic on paper



Christopher Isherwood

1961

Graphite and ink on paper



Self-Portrait

1959

Graphite on paper

OBJECTS IN CASE

Don Bachardy and Christopher Isherwood

ca. 1954

Jim Charlton, photographer

Photographic print

Christopher Isherwood Papers

Don Bachardy's Letter to Christopher Isherwood

February 6, 1961

Autograph manuscript

Christopher Isherwood Papers

Moving to London after several years of living with Isherwood was a shock to Bachardy. He and Isherwood wrote each other frequently, often role-playing as animals. Bachardy was a mischievous kitten named Kitty, while Isherwood was his protector, Dobbin, a gray workhorse. In this letter, Bachardy writes of his homesickness.

Page from Christopher Isherwood's Diary

June 1961

Typescript manuscript

Christopher Isherwood Papers

Just a few months after arriving in London, Bachardy was offered his first solo exhibition at the Redfern Gallery, a well-respected contemporary art gallery. Both Bachardy and Isherwood celebrated the momentous success of securing the show, which Isherwood wrote about in his June 9 diary entry. The October 1961 opening was a star-studded event.

**Don Bachardy and Christopher Isherwood at their
Sycamore Road home, Santa Monica**

October 5, 1957

Cecil Beaton, photographer

Photographic print

Christopher Isherwood Papers

Don Bachardy's Letter to Christopher Isherwood

January 26, 1964

Autograph manuscript

Christopher Isherwood Papers

Letters from Bachardy to Isherwood often recount his observations about various sitters. In this letter, Bachardy writes to Isherwood about the experience of drawing the legendary writer and activist James Baldwin in New York. He recalls, "He sat as still and as long as he could, which was neither very still nor very long, but I do like him."

***The Hotel in Amsterdam* play program**

London: Royal Court Theatre, 1968

Christopher Isherwood Papers

In 1968, Bachardy was commissioned for another large set of portraits of performers, this time of the cast of a John Osborne play called *The Hotel in Amsterdam*. The Tony- and Oscar-winning Osborne was by then famous for his play *Look Back in Anger* (1956) and is credited with reinventing British theater.

Portrait of Arthur Mitchell from *Ballet Portraits*

1965

Don Bachardy

Portfolio of prints

Loan of Don Bachardy

As Bachardy's career progressed, he took on larger and more complicated projects. In 1965, Bachardy was commissioned to draw individual portraits of thirty star dancers of the New York City Ballet. The company's co-founder and dance visionary, George Balanchine, annotated this prototype with comments. The edition was never released, but Bachardy remained proud of the work.

OBJECT ON WALL



James Baldwin

January 23, 1964 (no. 2)
Graphite and ink on paper

SECTION 3

Artistic Circles

Through his relationship with Isherwood, who wrote screenplays for film and had Hollywood contacts, Bachardy was introduced to actors, directors, choreographers, musicians, and dancers. Isherwood's close friends included many of the most famous writers of the day in Los Angeles, New York, and London. Like him, some of the expatriates in this community had fled the rise of fascism in Europe; others had sought out the sunshine and flourishing gay scene in Los Angeles. When Bachardy joined the household, their social life increasingly included other visual artists.

OBJECT ON WALL



Evelyn Hooker

January 24, 1977 (no. 1)

Graphite and ink on paper

Dr. Evelyn Hooker was a professor of psychology at UCLA when she met Isherwood in 1949. Like Isherwood, she had fled Nazi Germany. The two remained friends for decades. Hooker's work refuted theories that considered same-sex desire a mental illness. Today she is considered a pioneer of efforts to decriminalize and destigmatize same-sex relationships.

OBJECTS ON WALL



Elaine de Kooning

March 20, 1966

Graphite and ink on paper



Francis Bacon

1961

Graphite and ink on paper

Loan of the Christopher Isherwood Foundation



David Hockney

November 2, 1969

Graphite on paper



Peter Schlesinger

October 17, 1967 (no. 1)

Graphite and ink on paper

OBJECT ON WALL



Jim Ganzer

January 9, 1973 (no. 1)

Graphite and ink on paper

L.A. Artists

Bachardy also sketched his contemporaries in the L.A. art scene, including members of the “Cool School” associated with the city’s influential Ferus Gallery—Ed Moses, Billy Al Bengston, Ed Kienholz, and Kenneth Price. In December 1970, Bachardy had a joint show in San Francisco with Ed Ruscha. The following March, he exhibited alongside Bengston, Price, Peter Alexander, and another Ferus artist, Joe Goode.



Ed Moses

July 2, 1969

Graphite and ink on paper

Courtesy of Billy Al Bengston Studio Holdings



Jim Bridges

August 6, 1967 (no. 1)

Graphite and ink on paper



Craig Kauffman

July 24, 1971

Graphite and ink on paper

Courtesy of Billy Al Bengston
Studio Holdings



Billy Al Bengston

August 10, 1967

Graphite and ink on paper

Courtesy of Billy Al Bengston

Studio Holdings



Peter Alexander

May 30, 1977

Graphite and ink on paper

Courtesy of Billy Al Bengston

Studio Holdings



Kenneth Price

July 2, 1970

Graphite and ink on paper

Courtesy of Billy Al Bengston

Studio Holdings



Robert Graham

January 19, 1972 (no. 1)

Graphite and ink on paper

Performing Artists

Bachardy's childhood fascination with famous Hollywood faces came full circle early in his career when stars he had admired from afar began frequenting his studio. Although influenced by the glamour of studio photography, Bachardy's drawings capture the sitters unfiltered. Bette Davis—whose portrait he had copied from magazines as a child—sat for him in 1973. Davis was so struck by his ability to render her raw, true likeness that, upon seeing her completed portrait, she remarked, “Yup, that’s the old bag.”



Alicia Markova

December 4, 1964 (no. 3)
Graphite and ink on paper



Lotte Lenya

1961 (no. 1)
Graphite on paper



Cecil Beaton

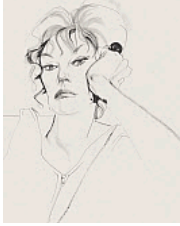
October 31, 1964
Graphite and ink on paper



Bette Davis

December 4, 1973
Graphite on paper

OBJECTS ON WALL



Jennifer West
1963 (no. 1)
Pen and ink on paper



Charles Laughton
1959 (no. 2)
Graphite on paper



Luz Offerrall
May 17, 1973
Graphite and ink on paper



Igor Stravinsky
March 24, 1960 (no. 4)
Graphite on paper

FOCUS

Writers

Isherwood introduced Bachardy to many luminaries a generation or two older than him. These included queer writers Tennessee Williams, Truman Capote, W. H. Auden, and William S. Burroughs. During independent stints in New York, Bachardy developed an especially close friendship with Williams and met a younger generation of artists and writers.



William Burroughs

December 10, 1976
Graphite and ink on paper



Truman Capote

June 26, 1961 (no. 1)
Graphite on paper



Tennessee Williams

September 7, 1968
(no. 2)
Graphite on paper



Wystan Auden

1961
Graphite and ink on paper

FOCUS

Gurus

Los Angeles–based writers Aldous Huxley (whose portrait is in the next room) and Gerald Heard were seekers like Isherwood, melding creative and spiritual pursuits in a way that influenced the next generation of Beats and hippies. Isherwood introduced Bachardy to Vedanta, the Hindu philosophy to which he was deeply committed. For most of Isherwood’s time in Los Angeles, Swami Prabhavananda was the leader of the Southern California Vedanta Society.



Gerald Heard

1960

Graphite on paper



Swami Prabhavananda

December 10, 1969

Graphite and ink on paper

SECTION 4

Bachardy at Work

Bachardy's portraits are usually completed in one session of two to six hours. He often sits very close to his subjects and has an intense gaze that can be startling. "My method of work is an expression of my own peculiar psychological make-up," Bachardy says, "of my need to challenge myself and my sitter . . . with my stringent demands on the nerves, patience, and stamina of us both." Sketching quickly, he shapes line into form and shading into volume, sometimes leaving large portions of the body rendered in cursory fashion. His preferred media are graphic and ink wash, and later acrylic.

OBJECT ON WALL



Mrs. Cyriax

1961

Graphite and ink on paper

OBJECTS ON WALL (Top to bottom, Left to right)



Gregory Evans

October 25, 1979

Pen and ink on paper



Patrick Hogan

July 31, 1974 (no. 2)

Graphite and ink on paper



Mark Valen

September 15, 1977 (no. 1)

Graphite and ink on paper



Aldous Huxley

August 2, 1962

Pen and ink on paper

Top to bottom:

OBJECTS ON WALL (Top to bottom, Left to right, continued)



Self-Portrait

January 27, 1974

Ink on paper



Christopher Isherwood

February 17, 1969

Graphite on paper



Harold Rosenberg

March 24, 1966 (no. 2)

Graphite and ink on paper

QUOTE

“The departure of my sitter is like the breaking of a spell. I never alter any detail of the work I’ve done once the sitting has ended.”

—Don Bachardy

FOCUS

Collaborations

Bachardy and Isherwood were lifelong collaborators, both personally and creatively. While significantly more established in his career by the time they met, Isherwood looked to Bachardy for feedback about his writing. It was Bachardy who came up with the title for Isherwood's groundbreaking novel, *A Single Man* (1964). Isherwood in turn steadfastly supported Bachardy's career, not only helping him make connections but also allowing him the space and freedom to develop as a person and an artist.

▶ 1004



QUOTE

“Bachardy is so shockingly direct in his approach, so completely innocent of calligraphic trickery and self-assertion, that his achievement at first glance looks easy. It is not. It is the product of relentless discipline.”

—Christopher Isherwood

OBJECT ON WALL



Christopher Isherwood

June 20, 1979

Acrylic on paper

OBJECTS IN CASE

Nick Wilder, David Hockney, Don Bachardy, Christopher Isherwood, Lee Brevard, Gilbert Haacke, and David Dambacher on Catalina Island

1976

Joe Macdonald, photographer

Polaroid print

Christopher Isherwood Papers

Don Bachardy and Christopher Isherwood at home on Adelaide Drive

March 30, 1968

David Hockney, photographer

Photographic print

Christopher Isherwood Papers

Don Bachardy, Christopher Isherwood, and Peter Schlesinger

1968

Andee Cohen, photographer

Photographic print

Christopher Isherwood Papers

OBJECTS IN CASE (Continued)

Don Bachardy and Joan Didion

1981

Polaroid print

Christopher Isherwood Papers

October

Los Angeles: Twelvetimes Press, 1981

Don Bachardy and Christopher Isherwood

Printed book

October presents in parallel Isherwood's and Bachardy's respective creative pursuits. For the month of October 1979, Bachardy drew at least one ink portrait every day, with sitters including Gore Vidal, David Hockney, Joan Didion, and her husband, John Dunne. Isherwood wrote a diary entry for each day. The sleek, elegant book brought the two kinds of observation together and underscored that their matured partnership was one of equals. Also on view are Bachardy's datebook for October 1979, where he diligently recorded his sitters on each day, and a manuscript page of Isherwood's contribution to the volume.

Don Bachardy's Datebook

1979

Autograph manuscript

Loan of Don Bachardy

OBJECTS IN CASE (Continued)

Page from Christopher Isherwood's Diary

October 1979

Autograph manuscript

Christopher Isherwood papers

Christopher Isherwood's notes on Bachardy's artistic approach

Date unknown

Autograph manuscript

Christopher Isherwood Papers

These notes record Isherwood's thoughts about Bachardy's style, possibly for publication. While sometimes beleaguered by the impatience and insecurity of a younger partner, Isherwood was unwavering in his support of and admiration for Bachardy's work and work ethic.

OBJECT ON WALL



Christopher Isherwood

1983

Acrylic on board

Loan of the Christopher Isherwood Foundation

OBJECTS ON WALL



Thom Gunn
February 22, 1981
Ink on paper



Mary Kienholz
September 29, 1977
Graphite and ink on paper



Christopher Knight
February 19, 1983
Ink on paper



Eleanor Phillips
January 5, 1980
Pen and ink on paper



Max Hoff
July 17, 1982 (no. 2)
Pen and ink on paper

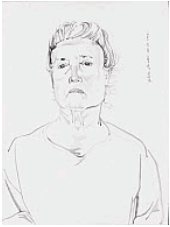


Tony Sarver
October 26, 1979
Pen and ink on paper

OBJECTS ON WALL



Trisha Brown
February 16, 1986 (no. 1)
Acrylic on paper



Natalie Leavitt
November 16, 1986 (no. 5)
Acrylic on paper



Tim Hilton
October 18, 1986 (no. 3)
Acrylic on paper



Penny Little
August 1, 1985 (no. 1)
Acrylic on paper



Dagny Corcoran
June 24, 1985 (no. 2)
Acrylic on paper



Nick Wilder
August 12, 1980
Acrylic on paper

SECTION 5

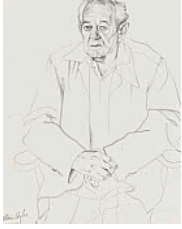
A Daily Practice

Although Bachardy had gallery exhibitions beginning in the 1960s, both in the United States and Europe, the vast majority of his portraits have remained with the artist. Rarely missing a day in his studio, Bachardy typically produces upward of four portraits a day, often seeing two or more sitters and completing at least two finished portraits in each session. He seeks out some sitters and is solicited by others. This habitual artistic practice has resulted in more than 17,000 artworks over seventy years, making him arguably one of the most prolific artists of his generation.

▶ 1005



OBJECTS ON WALL



William Wyler

July 21, 1980

Pen and ink on paper



Julie Wilson

August 27, 1986 (no. 1)

Acrylic on paper

OBJECTS ON WALL (Left to right)



Self-Portrait

April 16, 1986 (no. 2)

Acrylic on paper



Christopher Isherwood

July 27, 1981

Ink on paper

Isherwood's Death

Bachardy produced more portraits in 1985 than at any point in his career. The subject of most of them was his partner, Christopher Isherwood, who was dying of cancer. Bachardy used watered-down black acrylic paint with a Japanese brush for these portraits, and soon after Isherwood's death set aside both the implement and the monochromatic approach.

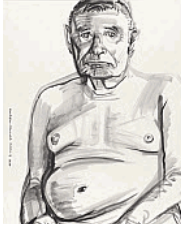
His portraits of Isherwood declare many things: You are magnificent. You are mortal and frail. You are everything to me. You have set me on a path as an artist and a human. I will love and work again after you are gone.

Isherwood died on January 4, 1986. Bachardy was fifty-one years old. He had lived with Isherwood for thirty-three years.

▶ 1006



OBJECTS ON WALL (Left to right)



Christopher Isherwood

October 19, 1985 (no. 3)

Acrylic on paper

Don Bachardy painting Christopher Isherwood

1985

Wayne Shimabukuro, photographer

Photographic prints

OBJECTS ON WALL (Left to right)



Christopher Isherwood

November 26, 1985 (no. 9)

Acrylic on paper

Loan of the Christopher Isherwood Foundation



Christopher Isherwood

November 26, 1985 (no. 8)

Acrylic on paper

Loan of the Christopher Isherwood Foundation



Christopher Isherwood

December 13, 1985 (no. 4)

Acrylic on paper

Loan of the Christopher Isherwood Foundation

SECTION 6

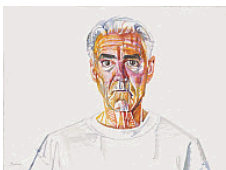
Color

In these portraits, one can see Bachardy's playful and experimental use of color. Acrylic paint—his medium of choice in these later works—lends itself well to his daily painting practice. Acrylic dries quickly, allowing multiple layers of paint to retain vibrancy and contrast while permitting the artist to finish a large work in a short period. Bachardy has used the medium's flexibility to create technical challenges for himself. He sometimes paints an entire sheet in a base color or pattern before the sitter arrives.

▶ 1007



OBJECT ON WALL



Self-Portrait

Early August, 1995

Acrylic on paper

OBJECTS ON WALL

Clockwise from top left:



John Fleck

April 12, 1995 (no. 2)
Acrylic on paper



Burton Jones

January 25, 1987 (no. 3)
Acrylic on paper



Emerson Sy

May 28, 1995 (no. 2)
Acrylic on paper

OBJECTS ON WALL



Barbara Diamond

September 12, 2005 (no. 3)

Acrylic on paper



Laurie Bernhard

July 1, 2003 (no. 2)

Acrylic on paper



Curley Bonds

November 7, 1996 (no. 1)

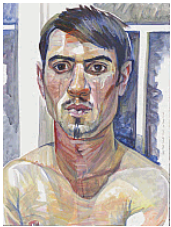
Acrylic on paper



Michael Parks

October 15, 2003 (no. 3)

Acrylic on paper



Andrew Brandt

November 18 and 20, 2004 (no. 4)

Acrylic on paper

OBJECTS ON WALL



Crystal Martin

March 5, 2003 (no. 4)

Acrylic on paper

The Howarth & Smith Collection



John Fitzherbert

April 18, 1995 (no. 2)

Acrylic on paper



Tamara Toumanova

January 17, 1995 (no. 1)

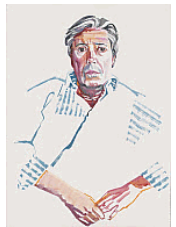
Acrylic on paper



Mary Agnes Donoghue

March 18, 1993 (no. 2)

Acrylic on paper



Brian Bedford

May 1992 (no. 2)

Acrylic on paper

SECTION 7

Nudes

In 2001, Bachardy embarked on a series of portraits of nude sitters. A patron arranged for the sitters to arrive daily. Over two years, Bachardy created more than 800 acrylic paintings on paper, an impressive output of this diaristic practice.

Men, women, and couples modeled for him—allowing him to observe and depict a range of bodies and poses. These are just a small selection of the seductive, engaging, intimate, and often vulnerable portraits from the series.

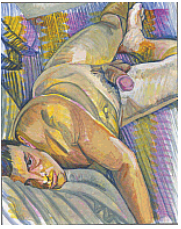
OBJECTS ON WALL

Clockwise from left:



Robert Dorfman

May 27, 2003 (no. 3)
Acrylic on paper



Jeffrey Kennedy

December 27, 2003 (no. 3)
Acrylic on paper



Alan Berry

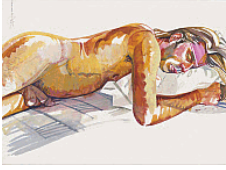
July 30, 2002 (no. 1)
Acrylic on paper
The Howarth & Smith Collection



Rob

September 2, 2002 (no. 2)
Acrylic on paper
The Howarth & Smith Collection

OBJECTS ON WALL



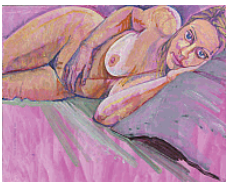
Tim Hilton

December 31, 1994 (no. 4)
Acrylic on paper



Tom Long

November 26, 1997
Acrylic on paper



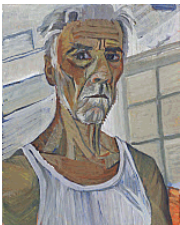
Lisa Bounau

March 16, 2002 (no. 3)
Acrylic on paper



Jake Burgess

June 6, 2002 (no. 3)
Acrylic on paper
The Howarth & Smith Collection



Self-Portrait

July 4, 2004
Acrylic on paper

Documentarians

After his partner's death, Bachardy oversaw the creation of the Christopher Isherwood Foundation and the placement of Isherwood's archive at The Huntington. He granted permission for the publication of Isherwood's diaries and selected love letters, edited by Katherine Bucknell, and for a new biography of Isherwood, also by Bucknell (*Christopher Isherwood Inside Out*, 2024).

Tina Mascara and her late husband, Guido Santi, directed and produced a documentary about the couple, *Chris & Don: A Love Story* (2014). Excerpts of Mascara's documentary about Bachardy, *Face to Face: Don Bachardy* (2025), can be viewed in the lobby of this gallery. Peter Macaulay, also a portrait artist, is a friend and mentee who sought out Bachardy after discovering his work.

FOCUS (Continued)

Left to right, top to bottom:



Peter Macaulay
February 20, 2017
Acrylic on paper



Katherine Bucknell
January 18, 2015
Acrylic on paper



Tina Mascara
January 19, 2019 (no. 2)
Acrylic on paper

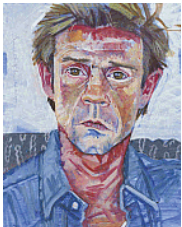


Guido Santi
January 1, 2019 (no. 2)
Acrylic on paper

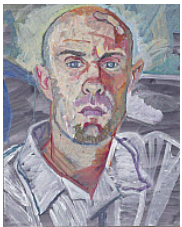
OBJECTS ON WALL



Michele Bradley
May 2, 2000 (no. 3)
Acrylic on paper



Dennis Christopher
November 22, 2000 (no. 2)
Acrylic on paper



Gus Harper
August 14, 2001 (no. 3)
Acrylic on paper



Ted Bachardy
March 23, 2003 (no. 3)
Acrylic on paper

OBJECTS ON WALL



Ben Youcef

December 14, 2015
Acrylic on paper



Puko

August 7, 2012 (no. 2)
Acrylic on paper



Marlon Seperak

March 14, 2016 (no. 1)
Acrylic on paper



Sandro Kopp

November 10, 2011 (no. 1)
Acrylic on paper

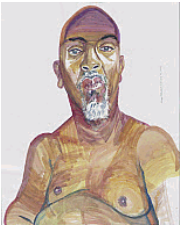
OBJECTS ON WALL



Tim Hilton
May 30, 2017
Acrylic on paper



Joey Scialfa
June 2, 2012 (no. 1)
Acrylic on paper



Andre DeLoach
February 19, 2019
Acrylic on paper



Richard Sassin
December 4, 2011 (no. 2)
Acrylic on paper



Harriet Zeitlin
March 27, 2014
Acrylic on paper

OBJECTS ON WALL



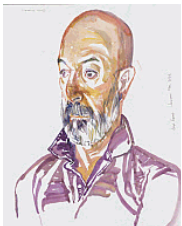
Anthony Sanchez-Solis
November 9, 2019 (no. 1)
Acrylic on paper



Ron Nelson
November 12, 2020
Acrylic on paper



Shirley Squid-Ouchi
February 21, 2020 (no. 1)
Acrylic on paper



Jose Gomez
January 9, 2022 (no. 1)
Acrylic on paper

MURAL

Don Bachardy in his studio, photographed by Bill Scobie, 1984. Christopher Isherwood Papers, The Huntington

SECTION 8

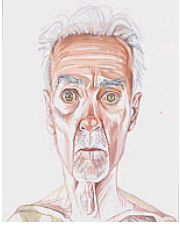
Self Portraits

One of Bachardy's most frequent subjects is himself. He keeps a small mirror in his studio next to his easel, allowing him to make self-portraits, sometimes spontaneously, and often in his ubiquitous white tank top. When a sitter did not show up for a scheduled appointment, he would make a self-portrait instead. These late paintings show Don in his eighties—his gaze still intense and his keen eye for detail and psychological depth still penetrating. Now in his nineties, Bachardy remains a prodigious artist, painting and working in his studio adjacent to the home he once shared with Isherwood in Santa Monica.

▶ 1008



OBJECTS ON WALL



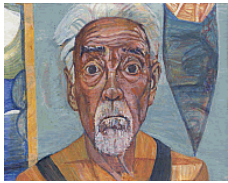
Self-Portrait

March 19, 2016 (no. 1)
Acrylic on paper



Self-Portrait

August 8, 2018
Acrylic on paper



Self-Portrait

November 19, 2018
Acrylic on paper