

**DON BACHARDY**  
**A LIFE IN PORTRAITS**

**LARGE PRINT**

**THE HUNTINGTON**

## **DON BACHARDY: A LIFE IN PORTRAITS**

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**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

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### 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

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### **Glade Bachardy**

1962

Pen and ink on paper

Loan of the Christopher Isherwood Foundation

## OBJECTS IN CASE

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### **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)

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### **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)

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### **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**

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

## SECTION 2

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### 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

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**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**

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### **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.

## **OBJECTS IN CASE** (Continued)

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### **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

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### **James Baldwin**

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

## SECTION 3

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### **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

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### **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

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**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

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### **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

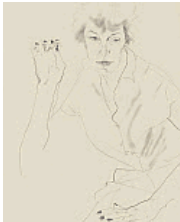
## **Performing Artists**

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

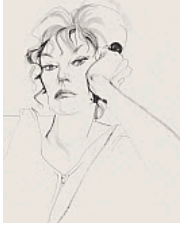


**Bette Davis**

December 4, 1973  
Graphite on paper

## OBJECTS ON WALL

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**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

### 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



#### **Wysten Auden**

1961

Graphite and ink on paper

## FOCUS

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### 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 community 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 community.



**Gerald Heard**

1960

Graphite on paper



**Swami Prabhavananda**

December 10, 1969

Graphite and ink on paper



## SECTION 4

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### 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

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**Mrs. Cyriax**

1961

Graphite and ink on paper

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

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### **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)

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### **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

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“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

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### 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

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**“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

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### **Christopher Isherwood**

June 20, 1979

Acrylic on paper

## OBJECTS IN CASE

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### **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)

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### **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

**Page from Christopher Isherwood's Diary**

October 1979

Autograph manuscript

Christopher Isherwood papers

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.

**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

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### **Christopher Isherwood**

1983

Acrylic on board

Loan of the Christopher Isherwood Foundation



## OBJECTS ON WALL

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**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

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**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

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### A Daily Practice

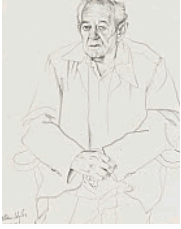
Although Bachardy had gallery exhibitions beginning in the 1960s, both in the United States and Europe, the vast majority of his portraits have remained with the artist. Rarely missing a day in his studio, Bachardy typically produces upward of four portraits a day, often seeing two or more sitters and 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

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**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)

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### **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.

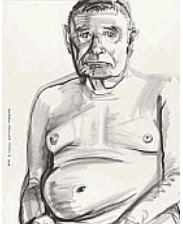
Isherwood died on January 4, 1986. Bachardy was fifty-one years old. He had lived with Isherwood for thirty-three years.

▶ 1006



**OBJECTS ON WALL** (Left to right)

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**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)

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**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

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### Color

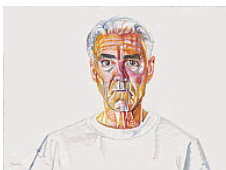
In these portraits, one can see Bachardy's playful and experimental use of color. Acrylic paint—his medium of choice in these later works—lends itself well to his daily painting practice. Acrylic dries quickly, allowing multiple layers of paint to retain vibrancy and contrast while permitting the artist 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

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#### **Self-Portrait**

Early August, 1995

Acrylic on paper

## OBJECTS ON WALL

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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

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**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)

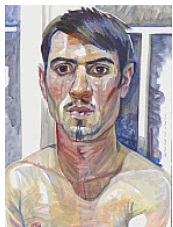
Acrylic on paper



**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

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### **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)

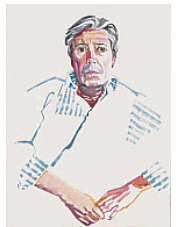
Acrylic on paper



### **Mary Agnes Donoghue**

March 18, 1993 (no. 2)

Acrylic on paper



### **Brian Bedford**

May 1992 (no. 2)

Acrylic on paper

## SECTION 7

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### 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

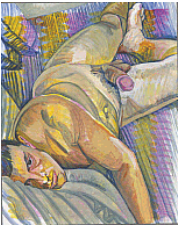
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Clockwise from left:



**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

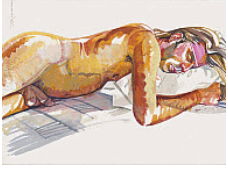


**Rob**

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

## OBJECTS ON WALL

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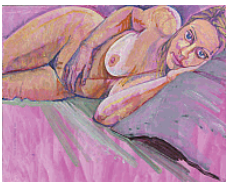
### **Tim Hilton**

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* (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)

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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

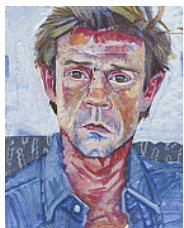
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**Michele Bradley**

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

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**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

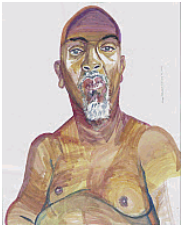
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**Tim Hilton**  
May 30, 2017  
Acrylic on paper



**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

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**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

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

## SECTION 8

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### Self Portraits

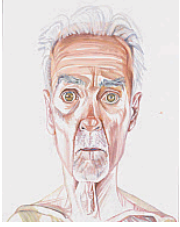
One of Bachardy's most frequent subjects is himself. He keeps a small mirror in his studio next to his easel, allowing him to make self-portraits, sometimes spontaneously, and often in his ubiquitous white tank top. When a sitter did not show up for a scheduled appointment, he would make a self-portrait 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

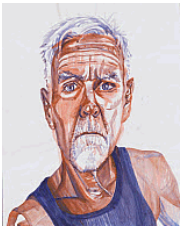
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### **Self-Portrait**

March 19, 2016 (no. 1)

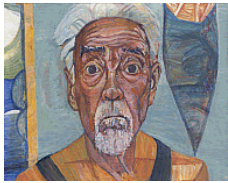
Acrylic on paper



### **Self-Portrait**

August 8, 2018

Acrylic on paper



### **Self-Portrait**

November 19, 2018

Acrylic on paper