

## NATIONAL GALLERY STAFF PUBLICATIONS APRIL 2012 – MARCH 2013

### Paul Ackroyd, Restorer

'The Structural Conservation of Paintings on Wooden Panel Supports', in Joyce Hill Stoner and Rebecca Rushfield (eds), *Conservation of Easel Paintings*, London and New York 2012, pp. 453–80

### Susanna Avery-Quash, Research Curator in the History of Collecting

Editor, *Victoria and Albert: Art and Love*, published online with the Royal Collection 2012 <http://www.royalcollection.org.uk/exhibitions/victoria-albert-art-love/symposium>  
Introduction and "Incessant personal exertions and comprehensive artistic knowledge": Prince Albert's Interest in Early Italian Art', in Susanna Avery-Quash (ed.), *Victoria and Albert: Art and Love*, published online with the Royal Collection 2012

'Hudson, Eastlake e la National Gallery di Londra', in Edoardo Greppi and Enrica Pagella (eds), *Sir James Hudson nel Risorgimento italiano*, Soveria Mannelli 2012, pp. 257–85

"A few suggestive sentences as pregnant as they are unobtrusive", Sir Charles Eastlake and the Pre-Raphaelites', *The British Art Journal*, vol. XIII, no. 2 (2012), pp. 3–18 (with James Carleton Paget)

### Rachel Billinge, Research Associate, Conservation

'Raziskave Rafaelovih slik v londonski Narodni galeriji z infrardečo reflektografijo', in *Znanost za Umetnost*, Ljubljana, published online 2012 <http://www.zvkds.si/sl/restavratski-center/publikacije/publikacije/134-znanost-za-umetnost/>

'The Technical Examination of Two Rogierian Panels from the Collection of the National Trust at Petworth House', in Lorne Campbell, Jan van der Stock, Catherine Reynolds and Lieve Watteuw (eds), *Rogier van der Weyden in Context*, Leuven 2012, pp. 207–14

'Renoir's Umbrellas Unfurled Again', *National Gallery Technical Bulletin*, vol. 33 (2012), pp. 73–81 (with Ashok Roy and Christopher Riopelle)

'Niccolò di Pietro Gerini's "Baptism Altarpiece": Technique, Conservation and Original Design', *National Gallery Technical Bulletin*, vol. 33 (2012), pp. 27–49 (with Britta New, Helen Howard, Hayley Tomlinson, David Pegg and Dillian Gordon)

'The Technique and Materials of Two Paintings from Fifteenth-Century Cologne in the National Gallery, London', *Zeitschrift für Kunsttechnologie und Konservierung, Die Sprache des Materials – Kölner Maltechnik des Spätmittelalters im Kontext*, vol. 26(1) (2012), pp. 88–99 (with Marika Spring, David Pegg and Rachel Morrison)

### Morwenna Blewett, Assistant Restorer

'Reverse Glass Painting', in Joyce Hill Stoner and Rebecca Rushfield (eds), *Conservation of Easel Paintings*, London and New York 2012, pp. 110–12

'Notes on the History of Conservation Documentation: Examples from the UK and USA', in Joyce Hill Stoner and Rebecca Rushfield (eds), *Conservation of Easel Paintings*, London and New York 2012, pp. 281–4

'Consolidation of Flaking Paint and Ground', in Joyce Hill Stoner and Rebecca Rushfield (eds), *Conservation of Easel Paintings*, London and New York 2012, pp. 369–83 (with Michael von der Goltz, Ina Birkenbeul, Isabel Horovitz and Irina Dolgikh)

### Caroline Campbell, Curator of Italian Paintings before 1500 and Loans Curator

*Peter Lely: A Lyrical Vision*, exh. cat., The Courtauld Gallery, London 2012  
Contributions to Stephanie Buck and Colin Bailey, *Mantegna to Matisse: Master Drawings from the Courtauld*, exh. cat., The Courtauld Gallery, London, and The Frick Collection, New York 2012

### Jill Dunkerton, Senior Restorer

'A Portrait of "Girolamo Fracastoro" by Titian in the National Gallery', *The Burlington Magazine*, vol. CLV (January 2013), pp. 4–15 (with Jennifer Fletcher and Paul Joannides)

### Susan Foister, Director of Collections (and Deputy Director) until 31 January 2013; subsequently Director of Public Engagement (and Deputy Director)

Book review: Jeanne Nuechterlein, *Translating Nature into Art: Holbein, the Reformation, and Renaissance Rhetoric*, *The Burlington Magazine*, vol. CLV (February 2013), pp. 98–9

'Holbein, Antonio Toto and the Market for Italian Painting in Early Tudor England', in Cinzia M. Sicca and Louis A. Waldman (eds), *The Anglo-Florentine Renaissance: Art for the Early Tudors*, New Haven and London 2012, pp. 281–306

'Prince Albert's German Pictures', in Susanna Avery-Quash (ed.), *Victoria and Albert: Art and Love*, published online with the Royal Collection 2012 <http://www.royalcollection.org.uk/exhibitions/victoria-albert-art-love/symposium>

Book review: Mary Bryan H. Curd, *Flemish and Dutch Artists in Early Modern England: Collaboration and Competition, 1460–1680*, *Print Quarterly* (June 2012), pp. 65–6

### Sarah Herring, Isaiah Berlin Assistant Curator of Post-1800 Paintings

'Further Observations on Corot's Late Painting Technique', in Lucy Wrapson, Jenny Rose, Rose Miller and Spike Bucklow (eds), *In Artists' Footsteps: The Reconstruction of Pigments and Paintings. Studies in Honour of Renate Woudhuysen-Keller*, London 2012, pp. 116–28 (with Kate Stonor and Hayley Tomlinson)

### Helen Howard, Scientific Officer – Microscopist

'The Final Touches: Evidence from the Study of Varnishes on Medieval Polychromy in England', *Zeitschrift für Kunsttechnologie und Konservierung, Die Sprache des Materials – Kölner Maltechnik des Spätmittelalters im Kontext*, vol. 26(1) (2012), pp. 241–58 (with Marie Louise Sauerberg, Jo Kirby, Rachel Morrison and David Pegg)

'Niccolò di Pietro Gerini's "Baptism Altarpiece": Technique, Conservation and Original Design', *National Gallery Technical Bulletin*, vol. 33 (2012) pp. 27–49 (with Britta New, Rachel Billinge, Hayley Tomlinson, David Peggie and Dillian Gordon)

**Isabella Kocum, Frame Conservator**

'Niépce in England "A New Century for Frames"', *The Imaging Science Journal*, 14 May 2012

*Niépce in England*, postprints of the conference, October 2010, published by The Royal Photographic Society's Historical Group in a special edition of *The Photo Historian*, 2013

**Alison Mawle, Head of Schools**

'The Visual Arts', in Russell Jones and Dominic Wyse (eds) *Creativity in the Primary Curriculum*, London 2013

'From the Art', *SEN Magazine*, issue 61 (November 2012)

**Minna Moore Ede, Assistant Curator of Renaissance Paintings**

*Titian Metamorphosis: Art, Music, Dance*, London 2012

**Rachel Morrison, Scientific Officer – Organic Analyst**

'Adolphe Monticelli: The Materials and Techniques of an Unfashionable Artist', *National Gallery Technical Bulletin*, vol. 33 (2012), pp. 50–72 (with Kate Stonor)

'The Final Touches: Evidence from the Study of Varnishes on Medieval Polychromy in England', *Zeitschrift für Kunsttechnologie und Konservierung, Die Sprache des Materials – Kölner Maltechnik des Spätmittelalters im Kontext*, vol. 26(1) (2012), pp. 241–58 (with Marie Louise Sauerberg, Helen Howard, Jo Kirby and David Peggie)

'The Technique and Materials of Two Paintings from Fifteenth-Century Cologne in the National Gallery, London', *Zeitschrift für Kunsttechnologie und Konservierung, Die Sprache des Materials – Kölner Maltechnik des Spätmittelalters im Kontext*, vol. 26(1) (2012), pp. 88–99 (with Marika Spring, Rachel Billinge and David Peggie)

**Britta New, Assistant Restorer**

'Niccolò di Pietro Gerini's "Baptism Altarpiece": Technique, Conservation and Original Design', *National Gallery Technical Bulletin*, vol. 33 (2012), pp. 27–49 (with Helen Howard, Rachel Billinge, Hayley Tomlinson, David Peggie and Dillian Gordon)

**David Peggie, Scientific Officer – Organic Analyst**

'The Final Touches: Evidence from the Study of Varnishes on Medieval Polychromy in England', *Zeitschrift für Kunsttechnologie und Konservierung, Die Sprache des Materials – Kölner Maltechnik des Spätmittelalters im Kontext*, vol. 26(1) (2012), pp. 241–58 (with Marie Louise Sauerberg, Helen Howard, Jo Kirby and Rachel Morrison)

'The Technique and Materials of Two Paintings from Fifteenth-Century Cologne in the National Gallery, London', *Zeitschrift für Kunsttechnologie und Konservierung, Die Sprache des Materials – Kölner Maltechnik des Spätmittelalters im Kontext*, vol. 26(1) (2012), pp. 88–99 (with Marika Spring, Rachel Billinge and Rachel Morrison)

'Niccolò di Pietro Gerini's "Baptism Altarpiece": Technique, Conservation and Original Design', *National Gallery Technical Bulletin*, vol. 33 (2012), pp. 27–49 (with Britta New, Helen Howard, Rachel Billinge, Hayley Tomlinson and Dillian Gordon)

**Nicholas Penny, Director**

'Lord Londonderry and his Canovas', *Studi Neoclassici*, vol. 1 (2013), pp. 175–80

'Dickens and Philistinism', in Mark Bills (ed.), *Dickens and the Artists*, London and New Haven 2012, pp. 11–33. This essay first appeared in slightly abbreviated form as 'Wall Furniture', in the *London Review of Books*, vol. 33, no. 10 (2012), pp. 25–7

**Carol Plazzotta, Myojin Senior Research Curator**

Judith W. Mann and Babette Bohn, with Carol Plazzotta, *Federico Barocci: Renaissance Master of Color and Line*, exh. cat., Saint Louis Art Museum, Saint Louis, and The National Gallery, London 2012. The catalogue entry on the

*Madonna del Gatto* (pp. 145–57) is also available on the NG website

**Christopher Riopelle, Curator of Post-1800 Paintings**

'Renoir's Umbrellas Unfurled Again', *National Gallery Technical Bulletin*, vol. 33 (2012), pp. 73–81 (with Rachel Billinge and Ashok Roy)

Contributions to Hope Kingsley, *Seduced by Art: Photography Past and Present*, exh. cat., The National Gallery, London 2012

Richard Hamilton: *The Late Works*, exh. cat., The National Gallery, London 2012 (with Michael Bracewell)

Contributions to Andrew Wilton, *Frederic Church and the Landscape Oil Sketch*, exh. cat., The National Gallery, London 2013

**Anne Robbins, Assistant Curator of Post-1800 Paintings**

'Past, Present, Memories: Analysing Edouard Vuillard's "La Terrasse at Vasouy"', *National Gallery Technical Bulletin*, vol. 33 (2012), pp. 82–112 (with Kate Stonor)

**Ashok Roy, Director of Science until 31 January 2013; subsequently Director of Collections**

Editor, *National Gallery Technical Bulletin*, vol. 33, National Gallery Company, London, 2012

'Renoir's Umbrellas Unfurled Again', *National Gallery Technical Bulletin*, vol. 33 (2012), pp. 73–81 (with Rachel Billinge and Christopher Riopelle)

'Studying Rembrandt's Techniques at the National Gallery, London', in 'Rembrandt: approches scientifiques et restaurations', *Techné*, no. 35 (2012), pp. 6–13

'Caravaggio's Influence in the North', in Marco Ciatti and Bruno Giovanni Brunetti (eds), *Caravaggio's Painting Technique*, Proceedings of the CHARISMA Workshop, Florence, 17 September 2010, *Quaderni di Kermes*, Florence 2013, pp. 85–94

*Artists' Pigments: A Handbook of their Characteristics*, vol. 2, reissued London 2013

**Charlotte Sexton, Head Digital Media**

'Navigating the Bumpy Road: A Tactical Approach to Delivering a Digital

Strategy', *Museums and the Web* (2012), [http://www.museumsandtheweb.com/mw2012/papers/navigating\\_the\\_bumpy\\_road\\_a\\_tactical\\_approach\\_](http://www.museumsandtheweb.com/mw2012/papers/navigating_the_bumpy_road_a_tactical_approach_) (with Carolyn Royston)

**Jennifer Sliwka, Howard and Roberta Ahmanson Fellow in Art and Religion**

'Armet se duritia: Domenico Beccafumi and the Politics of Punishment', in Timothy Smith and Judith Steinhoff (eds), *Art as Politics in Late Medieval and Renaissance Siena*, Aldershot 2012, pp. 163–94

**Marika Spring, Principal Scientific Officer**

'The Materials of Rogier van der Weyden and his Contemporaries in Context', in Lorne Campbell, Jan van der Stock, Catherine Reynolds and Lieve Watteeuw (eds), *Rogier van der Weyden in Context*, Leuven 2012, pp. 93–105

'The Technique and Materials of Two Paintings from Fifteenth-Century Cologne in the National Gallery, London', *Zeitschrift für Kunsttechnologie und Konservierung, Die Sprache des Materials – Kölner Maltechnik des Spätmittelalters im Kontext*, vol. 26(1) (2012), pp. 88–99 (with Rachel Billinge, David Peggie and Rachel Morrison)

'Colourless Powdered Glass as an Additive in Fifteenth- and Sixteenth-Century European Paintings', *National Gallery Technical Bulletin*, vol. 33 (2012), pp. 4–26

'Quantitative Energy Dispersive X-ray Analysis of the Blue Pigment Smalt in the Variable Pressure Scanning Electron

Microscope', in Nigel Meeks, Caroline Cartwright, Andrew Meek and Aude Mongiatti (eds), *Historical Technology, Materials and Conservation, SEM and Microanalysis*, London 2012, pp. 114–22 (with Veronika Kugler and Stewart Bean)

'Red and Blue: Recent Work on Pigments, Paint and Colour Change at the National Gallery', in Tamari Trček Pečak and Nadi Madžarac (eds), *Conservation and Restoration Today: International Symposium Proceedings, National Gallery of Slovenia, 16–17 February 2005*, Ljubljana 2012, pp. 73–97 (with Jo Kirby, David Saunders and Catherine Higgitt)

'Analyse de la perte de couleur des peintures au smalt par spectroscopie d'absorption X par rayonnement synchrotron', *Les Techniques de l'Ingénieur* (2012), Dossier n°RE211 (with Laurianne Robinet, Nicolas Trcera, Sandrine Pagès-Camagna and Solenne Reguer)

'Optimum Spectral Window for Imaging of Art with Optical Coherence Tomography', *Applied Physics B* (2013), DOI 10.1007/s00340-013-5378-5 (with Haida Liang, Rebecca Lange and Borislava Peric)

**Hayley Tomlinson, Assistant Restorer**

'Niccolò di Pietro Gerini's "Baptism Altarpiece": Technique, Conservation and Original Design', *National Gallery Technical Bulletin*, vol. 33 (2012), pp. 27–49 (with Britta New, Helen Howard, Rachel Billinge, David Peggie and Dillian Gordon)

'Further Observations on Corot's Late Painting Technique', in Lucy Wrapson,

Jenny Rose, Rose Miller and Spike Bucklow (eds), *In Artists' Footsteps: the Reconstruction of Pigments and Paintings. Studies in Honour of Renate Woudhuysen-Keller*, London 2012, pp. 116–28 (with Kate Stonor and Sarah Herring)

**Marjorie E. Wieseman, Curator of Dutch and Flemish Paintings 1600–1800**

'A Courtly Art Comes to The Hague: Portrait Miniatures at the Court of Elizabeth of Bohemia', in Edwin Buijsen, Charles Dumas and Volker Manuth (eds), *Face Book: Studies on Dutch and Flemish Portraiture of the 16th–18th Centuries*, Leiden 2012, pp. 127–32

Contributions to Walter Liedtke and Arthur K. Wheelock, Jr. (eds), *Vermeer, il secolo d'oro dell'arte olandese*, exh. cat., Scuderie al Quirinale, Rome 2012

**Humphrey Wine, Curator of 17th- and 18th-Century French Paintings**

'Charles-Germain de Saint-Aubin and Madame de Pompadour', in Colin Jones, Juliet Carey and Emily Richardson (eds), *The Saint-Aubin 'Livres de caricatures': Drawing Satire in Eighteenth-Century Paris*, Oxford 2012, pp. 179–90

Book review: 'The Art of a Connoisseur', Pierre Rosenberg in collaboration with Laure Barthélemy-Labeeuw, *Les Dessins de la collection Mariette, École française*, 2 vols, Paris 2011, *Apollon*, vol. 175, no. 597 (April 2012), pp. 96–7

## NATIONAL GALLERY STAFF EXTERNAL COMMITMENTS APRIL 2012 – MARCH 2013

### **Paul Ackroyd, Restorer**

Visiting Lecturer, Conservation of Easel Paintings postgraduate course, Courtauld Institute of Art  
Visiting Lecturer, Conservation of Easel Paintings course at the Stichting Restauratie Atelier Limburg, Maastricht

### **Rachel Billinge, Research Associate, Conservation**

Member of the advisory panel for the research project 'Making Art in Tudor Britain' at the National Portrait Gallery  
Member of Peer Review College, Arts and Humanities Research Council (AHRC)

### **Caroline Campbell, Curator of Italian Paintings before 1500 and Loans Curator**

Council Member, Society for Renaissance Studies  
Member of the Board of Studies, Conservation of Easel Paintings postgraduate course, Courtauld Institute of Art  
Member of the Editorial Board of *Immediations*, Courtauld Institute of Art Research Journal

### **Alan Crookham, Archivist**

Convenor, Archives and Society Seminars, Institute of Historical Research, University of London

### **Jill Dunkerton, Senior Restorer**

Member of the advisory committee for the cleaning of Titian's *Jupiter and Antiope (La Vénus du Pardo)*, Musée du Louvre, Paris  
Member of the advisory committee for the cleaning of the Ghent Altarpiece, Sint Baafskathedraal, Ghent

### **Susan Foister, Director of Collections (and Deputy Director) until 31 January 2013; subsequently Director of Public Engagement (and Deputy Director)**

Member of Peer Review College, Arts and Humanities Research Council (AHRC)

### **Claire Hallinan, Senior Collection Registrar**

VIII European Registrars Conference 2012  
Committee Member, United Kingdom Registrars Group (UKRG)

### **Gill Hart, Head of Adult Learning**

Trustee for VocalEyes

### **Elsbeth Hector, Head of Libraries and Archive**

Member of Museum Librarians & Archivists Group (MLAG)  
Member of London Art History Libraries Forum (LAHLF)

### **Larry Keith, Head of Conservation and Keeper**

External Examiner, Conservation of Easel Paintings postgraduate course, Courtauld Institute of Art  
Member of the Board of Studies, Conservation of Easel Paintings postgraduate course, Courtauld Institute of Art  
External Examiner, Hamilton Kerr Institute, University of Cambridge  
Adviser, Bank of America Art Conservation Program  
Conservation Adviser, Heritage Conservation Trust  
Member of the Advisory Board, Wallace Collection Reynolds Project  
Member, Comitato Scientifico Sala delle Asse, Castello Sforzesco, Milan

### **Denise King, Photography and Imaging Manager**

Member of the committee, Association for Historical and Fine Art Photography

### **Louisa Krzyz, Assistant Collection Registrar**

Web Editor, United Kingdom Registrars Group (UKRG)

### **David Pegg, Scientific Officer – Organic Analyst**

Member of the committee, Users' Group for Mass Spectrometry and Chromatography (MaSC)

### **Nicholas Penny, Director**

*Ex-officio*  
Expert adviser to the DCMS referring cases to the Reviewing Committee on the Export of Works of Art  
Member of the Board of Electors to the Slade Professorship of Fine Art, University of Oxford  
Member of the Advisory Board of the Government Art Collection

### *Trusteeships and Memberships*

Trustee of the Francis Haskell Memorial Fund  
Trustee of the Bridget Riley Art Foundation (2011)  
Trustee of the Heritage Conservation Trust (2008)  
Trustee (1993) and Director (1998) of the Burlington Magazine Foundation  
Member of the Consultative Committee of *The Burlington Magazine* (1987)  
Member of the Governing Board of the Courtauld Institute of Art (2008)  
Member of the Courtauld Remuneration Committee (2008)  
Member of the Courtauld Gallery and Academic Committee (2008)  
Member of the Bizot Group (2008)  
Member of the Advisory Board of *Prospettiva*  
Member of the Advisory Board of Auckland Castle (2011)  
Member of the Comité Scientifique of *Arthena* (2008)  
Member of the Dal Pozzo Catalogue Advisory Committee  
Member of the Consultative Committee of *The Sculpture Journal*  
Member of the International Committee for the publication of Canova's letters and writings  
Member of the Council of The British School at Rome (2010)  
Fellow of the British Academy (2010)  
Fellow of the Society of Antiquaries of London (2003)  
Fellow of the American Academy of Arts and Sciences (2007)

Honorary Fellow of Saint Catherine's  
College, Cambridge (2009)  
Honorary Fellow of King's College, London

**Christopher Riopelle, Curator  
of Post-1800 Paintings**  
Juror for the Threadneedle Prize, June 2012

**Ashok Roy, Director of Science  
until 31 January 2013; subsequently  
Director of Collections**  
Member of the Advisory Council, Hamilton  
Kerr Institute, University of Cambridge  
Member of the CHARISMA project  
(EU project FP7-228330)  
Trustee of the Wallace Collection, London

**Arnika Schmidt, Vivmar Curatorial Assistant**  
Talk: 'Nino Costa and the early diffusion of  
Pre-Raphaelitism in Rome', workshop on  
'International Pre-Raphaelites', Paul  
Mellon Centre for Studies in British Art,  
January 2013

**Charlotte Sexton, Head Digital Media**  
Board member of The Museum Computer  
Network (MCN) (until November 2012)  
Vice-President of The Museum Computer  
Network (MCN)  
Member of the advisory committee  
for Imperial War Museums (NESTA)  
Visiting Professor, IDEC – Pompeu Fabra  
University, Barcelona (MA Museum  
Management)  
Visiting Lecturer, University of London,  
Department of Culture, Communication  
& Media, Faculty of Children & Learning,  
Institute of Education (MA Art, Design  
& Museology)

**Mark Slattery, Senior Art Handling  
Technician**  
Specialist Advisory Committee, PACCIN  
(Preparation, Art Handling and  
Collections Care Information Network),  
a professional sub-committee of  
the AAM

**Marika Spring, Principal Scientific Officer**  
Member of the Board of Studies,  
Conservation of Easel Paintings  
postgraduate course, Courtauld  
Institute of Art  
Member of Peer Review College, Arts and  
Humanities Research Council (AHRC)

**Marjorie E. Wieseman, Curator  
of Dutch and Flemish Paintings 1600–1800**  
Visiting Lecturer, Central Saint Martins  
College of Art and Design  
Member, CODART (Curators of Dutch Art)  
Executive Committee, ALCS (Association  
for Low Country Studies)  
Member, Committee for Low Countries  
Studies in London