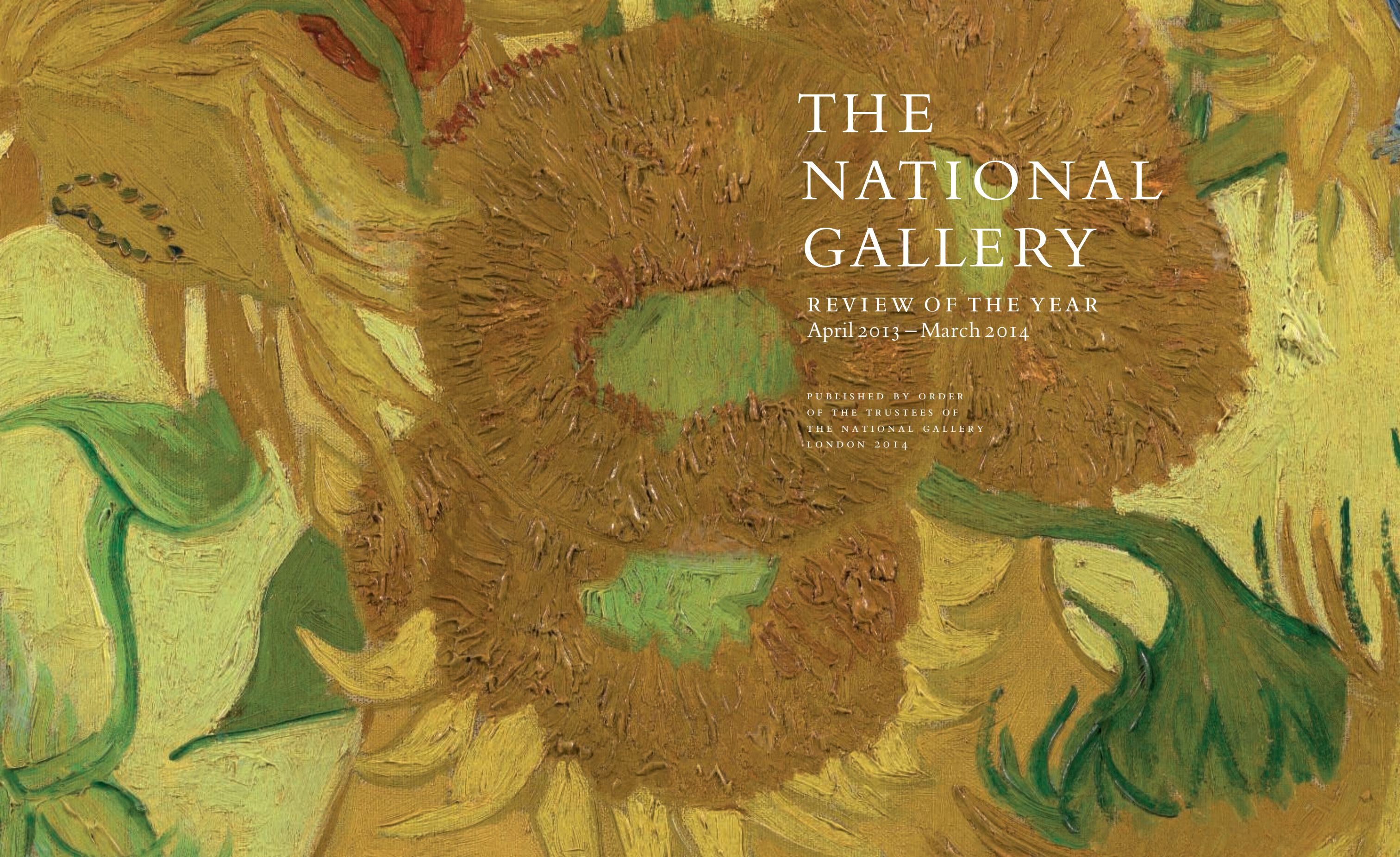


THE REVIEW OF THE YEAR  
April 2013 – March 2014

NATIONAL  
GALLERY



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GALLERY

REVIEW OF THE YEAR  
April 2013 – March 2014

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## Contents

Introduction 5  
Director's Foreword 6

**Acquisitions 8**  
**Loans 13**  
**Conservation 22**  
**Framing 26**  
**Exhibitions and Display 30**  
**Education 44**  
**Scientific Research 48**  
**Research and Publications 51**

Public and Private Support of the Gallery 54  
Trustees and Committees of the National Gallery Board 58  
Financial Information 58  
National Gallery Company Ltd 60  
Painting without Brushes 62

For a full list of loans, staff publications and external commitments between April 2013 and March 2014, see [www.nationalgallery.org.uk/about-us/organisation/annual-review](http://www.nationalgallery.org.uk/about-us/organisation/annual-review)

## INTRODUCTION

The year was remarkable for major acquisitions, successful exhibitions and unprecedented attendance.

*Men of the Docks* by George Bellows is the first painting by a North American artist to be acquired by the National Gallery (although a fine landscape by George Inness preceded it as a transfer from Tate) and it establishes a new course for the collection, which has been widely and warmly welcomed. The papers of Thomas Agnew and Sons, acquired for the Gallery by the National Gallery Trust, constitute the most significant holding of its kind ever to be added to our archive. Both are discussed in the Director's Foreword.

Among this year's exhibitions, that devoted to Veronese was, for the importance and size of its loans, the most ambitious that we have ever mounted since the *Velázquez* exhibition in 2007. Critical reception has never been more positive and the way in which it deepened understanding of an artist with whom we believed we were familiar was especially appreciated. This was also true of the display of two paintings of the *Sunflowers* by Van Gogh, which opened – with daily queues – at the end of January 2014.

In 2013 we recorded over six million visitors. As attendance swells our Government grant continues to shrink, leaving us to seek support elsewhere. This may be helped by some new freedom from regulations granted by HM Treasury. And the formation of a public engagement directorate, with several new posts, the plans for a membership scheme and for closer working with the National Gallery Company mean that we should be better able to adapt to commercial opportunities and improve the conditions of those who have worked so hard to help keep the Gallery successful. To the Director and staff, and to the Gallery's supporters, as ever, we extend our thanks.

MARK GETTY (CHAIR)

LANCE BATCHELOR

GAUTAM DALAL

DEXTER DALWOOD

ANNE HESELTINE

MICHAEL HINTZE

ANYA HURLBERT

JOHN NELSON

HANNAH ROTHSCHILD

CHARLES SEBAG-MONTEFIORE

MONISHA SHAH

JOHN SINGER

CAROLINE THOMSON

## DIRECTOR'S FOREWORD

Major acquisitions by the National Gallery have for decades usually been made in response to an opportunity which was generally also an emergency – that of a national treasure which was liable to be sold or which had been stopped at export. *Men of the Docks*, by contrast, was sought out – it is one of the last great paintings by George Bellows available to buy – as part of a policy to extend the boundaries of the collection. How best to display such a painting, or indeed the works by Danish, Belgian, German, Finnish and Norwegian artists, which have been acquired over the last two decades, is a difficult question. Clearly more space is needed. But it should not be assumed that every artist of the nineteenth and early twentieth century should only be displayed in the company of others of the same national origin.

Placing *Men of the Docks* in a room of considerably earlier French painting may briefly disorient or mislead some visitors but it demonstrates what Bellows owed to the Impressionists, who revelled in steam-powered transport and explored the colours of snow, and shows how close he was in palette and handling to Manet. It is not the only place that we can display the painting. In any case, Bellows must be welcome in a great collection of European Old Masters. He never went to Europe, but he owed more to Goya and to seventeenth-century Spanish painting than he did to the American painters with whom he is elsewhere always to be found, at least in public collections.

*Men of the Docks* was bought from Randolph College, Virginia, which made the irrevocable decision to make the painting available for sale in 2007. The Trustees and President of the College were pleased to be able to sell to the National Gallery, a public institution, welcoming over a million annual visitors from North America, which was also prepared to enter into an academic

partnership with the College and which hopes to be able to return the painting on loan for exhibitions in the coming years. The arrangements acknowledge the sentiments of alumnae – those who reluctantly agreed to the need to sell it as well as those who opposed this act. The College retains a lively interest in modern and contemporary art and continues to honour the memory of the remarkable women who, in 1920, instigated the programme of annual exhibitions of contemporary art and spearheaded the purchase of this painting, with its rough handling, drastic abbreviations, violent perspective and brutal realism, well before New York had a Museum of Modern Art.

This was a case of a college collection formed without a gallery – the local art gallery, built in 1952 by the National Gallery of Art for use in emergency, was ceded to the college over twenty years later and renamed the Maier Museum of Art in 1983.

The history of collecting and display is now a major research theme for the National Gallery which will be greatly facilitated by our other major acquisition: that of the archive of the firm of Thomas Agnew and Sons purchased by the National Gallery Trust and presented to the Gallery by them. For a century and a half Agnew's, a firm which originated making frames and selling mirrors in Manchester, was a dominant force in the London art world and in addition to its frequent association with the National Gallery it also indirectly influenced the Gallery's priorities – even the colours chosen for its walls. But the material is not only of importance for Old Master paintings but also for British watercolours, reproductive printmaking and portraiture among many other subjects. Scholars from associated art history departments are already at work on it within our research centre.

NICHOLAS PENNY

Detail from Follower of Rembrandt, *A Man seated reading at a Table in a Lofty Room*, about 1628–30, NG3214 (see p. 63)





# ACQUISITIONS

## VINCENT VAN GOGH HEAD OF A PEASANT WOMAN

The National Gallery owns an outstanding collection of pictures by Vincent van Gogh: four major canvases painted by the artist while in Arles and Saint-Rémy, supplemented by two paintings on long-term loan dating from the same period. This exceptional group was joined in December 2013 by an important new acquisition, Van Gogh's *Head of a Peasant Woman* of about 1884, accepted under the Cultural Gifts Scheme by HM Government, and allocated to the National Gallery. With its early date, the painting significantly extends the scope of the Gallery's representation of works by the artist, hitherto limited to the last two years of his life. One among about forty heads Van Gogh painted in the winter of 1884–5, in the Brabant village of Nuenen, this small and direct study – a depiction of a specific character type rather than a portrait – exemplifies his early style and subject matter. The picture's coarse, unpolished brushwork and its dark, tarry tones evoke the hardship of rural labour. It introduces the first figure painting among the Gallery's landscapes and still lifes by the artist. With all of his genres now represented in Trafalgar Square, Van Gogh's oeuvre begins to be displayed in its extraordinary breadth and stature.

The painting arrived at the National Gallery in October 2011 as a long-term loan; see *The National Gallery Review of the Year, April 2011 – March 2012*. AR

Vincent van Gogh (1853–1890)  
*Head of a Peasant Woman*, about 1884  
Oil on canvas, 40.3 x 30.5 cm  
Accepted under the Cultural Gifts Scheme  
by HM Government and allocated to  
The National Gallery, 2013, NG6648

### Provenance

Bought by Mrs E.A. Rédelé-van der Hoeven, Laren, Holland, at Van Gogh's studio in Nuenen after 1890 (De la Faille 1939 and subsequent editions, no. 137); with J. de Jonge, Holland; Sale, A. Mak van Waay, Amsterdam, 11 May 1926, lot 43; with the Kunsthandel d'Audretsch, The Hague, by 1928, and still there in 1939 (noted as being with the Kunsthandel d'Audretsch in 1937 in Vanbeselaere 1937, p. 290, and again in 1939 in De la Faille 1939, no. 137); Justin Thannhauser, Paris; Svensk-Franska Konstgalleriet, Stockholm, acquired from the above; Collection of Mrs Hildur Nordin, Stockholm, acquired from the above in 1939; by inheritance to her son; Sotheby's, London, 30 November 1993, lot 42; bought by Lefevre Gallery, London, on behalf of a private collector; private collection, London.

### Exhibited

*Vincent van Gogh. Utställning Anordnad till Förmån för Svenska Hollandshjälpen*, Nationalmuseum, Stockholm; Göteborgs Konstmuseum; Malmö Museum, 1946.

### Literature

W. Vanbeselaere, *De Hollandsche Periode (1880–1885) in het Werke van Vincent van Gogh*, Amsterdam and Antwerp 1937, pp. 290, 341, 415; J.-B. de la Faille, *Vincent van Gogh*, London 1939, no. 137; C. Derkert, 'Theory and Practice in Van Gogh's Dutch Painting', *Konsthistorisk Tidskrift*, vol. XV, nos 3–4 (1946), pp. 97–120; J.-B. de la Faille, *The Complete Works of Vincent van Gogh*, London 1970, no. 137; P. Lecaldano, *L'Opera pittorica completa di Van Gogh e i suoi nessi grafici*, Milan 1977, no. 104, illus.; J. Hulsker, *The Complete Van Gogh*, Oxford 1980, no. 563; I.F. Walther and R. Metzger, *Vincent van Gogh: Saemtliche Gemaelde*, Cologne 1989, p. 75, illus. (as location unknown); C. Riopelle, *The National Gallery Review of the Year: April 2011 – March 2012*, London 2012, p. 20.

## GEORGE BELLOWS MEN OF THE DOCKS

On a winter morning some dozen longshoremen gather on a Brooklyn pier where an ocean-going vessel has recently docked. We are not far from Brooklyn Bridge, a tower of which is visible beyond the ship's funnel. Across the water the skyscrapers of Lower Manhattan emerge from the fog and smoke. Ice clogs the water's edge but the East River is already busy with traffic. Stamping their feet against the cold, the workers seek day labour loading or unloading the ship; one man at left, not chosen for employment, trudges away pondering how to feed his family. This is a monumental image of the mighty city awakening to its power and to the irony of its numbing social inequalities.

George Bellows is widely acknowledged as among the most audacious and innovative American painters of the first quarter of the twentieth century and as an influential exponent of Modernism at the vital moment when America began to flex its muscles on the world stage. Born in Columbus, Ohio, he was a star athlete at Ohio State University and, to the dismay of his provincial parents, threw over conventional prospects to become an artist. He arrived in New York in 1904, quickly connecting with the charismatic Robert Henri (1865–1929) and the group of young painters around him who would come to be known as the Ashcan School. They were dedicated to depicting the American metropolis in all of its gritty energy and rampant expansiveness.

As early as 1907 Bellows hit on one of his great themes, the boxing ring, where men of the lower

orders pummelled one another for profit and the excitement of their social 'betters'. Another theme soon followed: the massive construction site like a wound in the heart of Manhattan that would become Pennsylvania Station. This he recorded in pictures shocking in the energy and directness of paint application. New York was teeming with immigrants as well, European and internal – the great Southern migration had begun – and Bellows recorded their hardscrabble lives in works full of caricatural swiftness and concision. By 1908 the Ohioan was acknowledged as the most brilliant of the young generation of painters. Particularly admired were his instinctive technical mastery of media and his acute social conscience. His works won prizes and soon were acquired by leading public collections.

Bellows was particularly drawn to the edges of the city. Numerous landscapes show the rivers that surround New York and the intersection there of nature with the works of man, railroads, piers, bridges and tenements, all ugly. By 1912 he was painting on the Brooklyn docks where he executed the present work in the first months of the year. *Men of the Docks* is one of Bellows's final and largest works on urban themes. The awkwardness and brutality with which he paints the grey flank of the ocean liner – it takes up a large proportion of the picture surface – establishes that he was interested not in conventional standards of beauty but in evoking on canvas something of the raw energy of the urban experience.



George Bellows (1882–1925)  
*Men of the Docks*, 1912  
Oil on canvas, 114.3 x 161.3 cm  
Signed at lower left: *Geo Bellows*  
Bought with a grant from the American Friends of the National Gallery, made possible by Sir Paul Getty's fund, and by private appeal, 2014, NG6649

The work is resolutely of its moment. According to Stephan Gregory in correspondence with this writer, the ship's funnel identifies it as belonging to the Liverpool-based Lampart and Holt Line, which sailed cargo and passenger vessels from Britain and South America to New York. In 1912 the company leased Brooklyn piers seven and eight from the New York Dock Company. Completed in February 1912, *Men of the Docks* was Bellows's lone submission that same year to the National Academy of Design in New York to which he had been elected the youngest Academician ever three years earlier. It was being discussed at least among fellow artists at the very time when, in mid-April 1912, the largest and best-publicised passenger liner in the world was to make its inaugural appearance in New York harbour. The *Titanic* never arrived, of course, but Bellows surely intended his painting to make a statement about the dark underside of the world of shipping and downtrodden ship workers at the very moment when the supposed glamour of the sea was foremost in public consciousness. C R

**Provenance**

The artist; sold by him to Randolph-Macon Women's College (now Randolph College), Lynchburg, VA in 1920 for \$2,500; de-accessioned by the Maier Museum, Randolph College, 2007.

**Exhibited**

*George Bellows: Paintings, Drawings, Lithographs*, The Gallery of Modern Art, New York, 1966, no. 27; *The Paintings of George Bellows*, Los Angeles County Museum of Art, 1992; *George Bellows*, National Gallery of Art, Washington DC; The Metropolitan Museum of Art, New York; Royal Academy of Arts, London, 2012–13, no. 37.

**Literature**

James Huneker, 'What is the Matter with Our National Academy?', *Harper's Weekly*, 56, 6 April 1912, p. 8; 'The Spring Academy: Its Tendencies and Successes', *Craftsman*, May 1912, pp. 129–30; Emma S. Bellows, *The Paintings of George Bellows*, New York 1929; *George Bellows: Paintings, Drawings, Lithographs*, New York, 1966, no. 27; Michael Quick *et al.*, *The Paintings of George Bellows*, New York 1992; *George Bellows*, New York, 2012, no. 37.

# LOANS

## ALVISE VIVARINI VIRGIN AND CHILD

Alvise Vivarini was the last, and greatest, member of the only Venetian dynasty of painters to rival the Bellini family. His was a career of peaks and troughs: he made celebrated (now lost) contributions to the decoration of the Great Council Hall in the Doge's Palace, but later died in penury. Alvise's surviving paintings bear witness to an unusual talent, within the confines of the pictorial formulas developed by his father and uncle. More than any other Venetian painter, he responded to the work of Antonello da Messina. Alvise's pictures, like those of Antonello, are notable for their bold outlines and strong shadows.

The National Gallery possesses one of Alvise Vivarini's greatest portraits (NG2672), and, with this loan, we can also show a particularly lyrical example of his devotional paintings. Vivarini generally placed his images of the Virgin with her infant son in simple interiors, behind a parapet, and before an opening onto a mountainous landscape, with a curtain to their side. This painting follows the same format, but it is characteristic of the artist to have introduced some less usual details into his composition.

Deep contrasting colours, such as Mary's red outer robe and the dark green curtain behind her, serve to render the figures more three-dimensional. This also focuses attention on the interaction between mother and son, and in particular on how the Virgin's profile mirrors that of Christ. They are exceptionally close, although their heads do not touch. It is typical of this sensitive painter to allude to Mary's future loss of her son, and yet also to convey the depth of her love for him in this subtle – and effective – manner. C C



Alvise Vivarini (living 1457; died 1503/5)  
*Virgin and Child*, about 1483–5  
 Oil on wood, 80.2 x 64.8 cm  
 On loan from a private collection, L1158

## ORAZIO GENTILESCHI DAVID CONTEMPLATING THE HEAD OF GOLIATH

Despite having lived and worked in England for over a decade, from 1626 until his death in 1639, Orazio Gentileschi is not represented in the National Gallery's permanent collection. It is thanks to the generous loans of the magnificent *Finding of Moses* formerly at Castle Howard and, more recently, of this extraordinary painting on lapis lazuli that the artist now rightfully takes his place alongside other leading painters working in Rome at the dawn of the seventeenth century.

Gentileschi was a friend and contemporary of Caravaggio's in Rome. The latter artist had a defining influence on Gentileschi's works, introducing him to a more naturalistic depiction of the human form and to the use of *chiaroscuro* for dramatic lighting effects.

The subject of this painting is taken from the Old Testament (I Samuel 17: 50–1). Instead of showing David in action, Gentileschi has chosen to depict the victorious young man in contemplation, holding Goliath's over-sized sword in one hand and the rock with which he has struck the giant in the other. This representation is in stark contrast to Gentileschi's earlier, more Caravaggesque depiction of David in the act of slaying Goliath (National Gallery of Ireland, Dublin, about 1607–9).

Although this painting was only recently discovered, its composition is well known and relates to two other autograph works by Gentileschi, suggesting that its design enjoyed some popularity. The first, on canvas and of much greater dimensions, is in the Galleria Spada, Rome, while the second, painted on copper and closer in scale and composition to the present work, is in the Staatliche Museen, Gemäldegalerie, Berlin. All three variants probably date from about 1610–12 and though a clear chronology has yet to be determined, it seems

likely that the larger painting in Rome was executed first. The naturalistic figure of David is monumental, despite being painted on such a small scale, and Gentileschi has taken great pains to depict the young man's hair and sheepskin with remarkable delicacy.

The picture is painted on a book-matched veneer of lapis lazuli, a semi-precious stone mined in north-eastern Afghanistan. Although unusual in Gentileschi's own oeuvre, painting on coloured stone became increasingly popular in Europe, particularly in Italy, towards the end of the sixteenth century. Lapis lazuli was extremely expensive and prized for its intense colour. It is particularly striking, therefore, that Gentileschi has chosen to paint over two-thirds of its surface. The artist's use of the lapis is highly sophisticated: the stone's colour and natural markings are made to represent the cloudy sky and its reflection in the expanse of water below.

The work's early history is unknown but the expensive support, intimate scale and the refined handling of paint all suggest that it was executed for a wealthy private patron. LT

Orazio Gentileschi (1563–1639)  
*David contemplating the Head of Goliath*, about 1612  
Oil on lapis lazuli, backed with slate, 25 x 19 cm  
On loan from a private collection, L1159





## SIR THOMAS LAWRENCE CHARLES WILLIAM STEWART, LATER 3RD MARQUESS OF LONDONDERRY

Lawrence's subject – the half-brother of Lord Castlereagh – is depicted as a hero of the Peninsular War. Charles Stewart (1778–1854) joined the army at the age of sixteen, eager to fight in the Napoleonic wars. The following year he received a bullet in the right side of his face, as a result of which both his sight and his hearing were impaired. It is notable that Lawrence's portrait gives no indication of any such injury.

In August 1808 Stewart took command of a hussar brigade in Portugal, where he was commended for his bravery. Lawrence's portrait shows Stewart in the dashing and glamorous hussar uniform, with bearskin cap, red coat and gold-braided pelisse, his curved sword slung almost carelessly across his shoulder. On his breast he wears the Peninsular medal awarded following the Battle of Talavera in 1809. Lawrence's portrait vividly evokes Stewart's readiness for the daring and excitement of battle, suggested by the smoky darkness behind him. In direct contrast his face turns towards the light falling dramatically across his body, catching flickering gleams of gold in the lavishly decorated uniform.

Stewart sat for Lawrence in 1810. Two versions of the portrait survive, the other slightly more extended, signed painting is in the National Portrait Gallery. This version bears signs of numerous changes as the artist worked. In its free, painterly execution, as well as the dynamic way in which his subject is presented as a hero in action, the work signals a new approach to portraiture. It heralds the great series of portraits that Lawrence was to make of those assembled for the Congress of Vienna in 1815, a commission for the Prince Regent who was introduced to Lawrence by Stewart himself, by then Lord Londonderry and Britain's ambassador at the congress. **S F**



Sir Thomas Lawrence (1769–1830)  
*Portrait of Lieutenant General the Hon. Charles William Stewart, later 3rd Marquess of Londonderry, 1814*  
 Oil on canvas, 129 x 103 cm  
 On loan from the executors of the late 9th Marquess of Londonderry, L1163

## SIR JOSHUA REYNOLDS CAPTAIN THE HONOURABLE AUGUSTUS KEPPEL

Augustus Keppel (1725–1786), son of the 2nd Earl of Albemarle, was a celebrated British naval commander who, at the time of his portrayal by Reynolds, had already circumnavigated the globe. In 1749 he sailed from Plymouth as commander of the Mediterranean fleet, with Reynolds, who would become a life-long friend, on board as his guest. As a result of Keppel's assistance Reynolds was able to spend two years in Rome as well as visiting other Italian cities, and he made this portrait soon after his return in 1752.

The impressive full-length was of great significance in establishing Reynolds's career as a portraitist. He suggests Keppel's heroism not only by using a dynamic, classically inspired pose, but also in his expressive face, turned to one side, and in the vivid setting. Placing his subject against a stormy seascape the artist evokes Keppel's position in a key moment in British history, presenting the naval commander as a hero decisively directing the action around him. The portrait was to remain displayed in Reynolds's studio and was engraved: a patriotic image, simultaneously promoting both the artist and his friend.

Admiral Keppel was one of Reynolds's most important patrons. Among the portraits he commissioned was that of his mother Lady Albemarle, made in about 1760 and today in the National Gallery. The loan of the National Maritime Museum's painting provided an opportunity for Reynolds's depictions of mother and son to be temporarily re-united in Room 34, alongside other notable portraits by the artist. **S F**



Sir Joshua Reynolds (1723–1792)  
*Captain the Honourable Augustus Keppel, 1752–3*  
 Oil on canvas, 239 x 147.5 cm  
 On loan from the National Maritime Museum, Greenwich, London, Caird Collection, L1157

## THE LE NAIN BROTHERS CHILDREN DANCING

The three Le Nain brothers, Antoine, Louis and Mathieu, shared a studio in Saint-Germain-des-Prés, Paris, from the 1620s. All painted portraits and religious subjects, but they are best known for their sensitively and sympathetically painted peasant scenes. The brothers signed some pictures, but never with an identifying first name or initial.

Consequently, although specific groups of works can be associated with a particular hand, it is not possible to identify to whom the hand belonged. The author of *Children Dancing* is the same as that of other small Le Nain paintings on copper such as the Gallery's *Woman and Five Children* (NG1425) whom some identify as Antoine. The copper support adds to the picture's vibrancy and luminosity.

In *Children Dancing* six boys and girls of varying ages dance to the tune of an older boy playing a wooden flute, who frames the composition at the

left. An elderly woman looks on, apparently unmoved. The children wear ragged clothes and two are barefoot, a testament to their modest social status. The scene is set before a large fireplace adorned by earthenware in an otherwise unspecified interior.

Peasant scenes with children were a sub-specialism of the Le Nain brothers who show them playing cards, making music or sitting around a table (as in the Gallery's own *Woman and Five Children*). Usually the figures are static, whereas in *Children Dancing* some respond to the music, resulting in a more animated composition. Here the delicate, somewhat self-conscious, step of the girl is contrasted with the clumsier tread of the boys. Yet the humour does not detract from the quiet dignity of the scene, something characteristic of the Le Nain brothers. LP



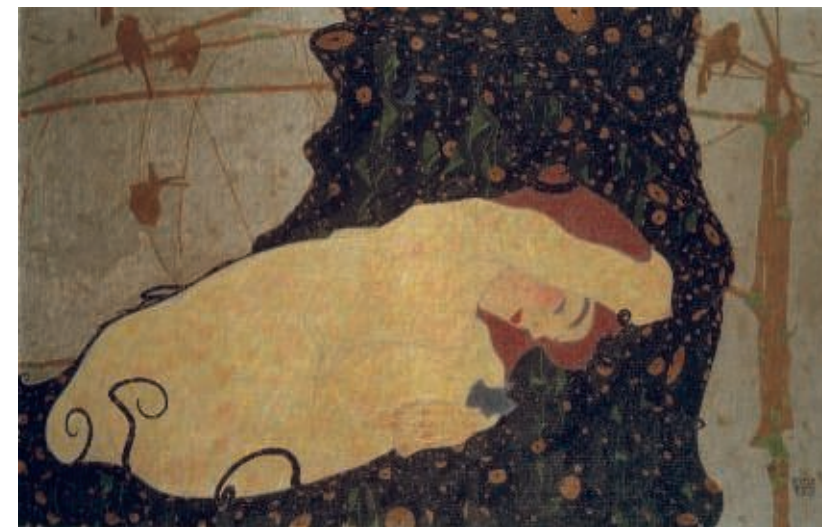
The Le Nain Brothers:  
 Antoine (about 1600–1648),  
 Louis (about 1603–1648),  
 Mathieu (about 1607–1677)  
*Children Dancing*, 1642  
 Oil on copper, 30.5 x 38.7 cm  
 On loan from a private collection, L1156

## EGON SCHIELE DANAË

Austria's leading modern artist, Gustav Klimt (1862–1918), showed several audacious paintings at the Vienna Kunstschau of 1908, among them his sensual interpretation of the myth of Danaë (private collection). Locked by her father in a tower, lost in an erotic dream, the young princess is impregnated by the god Zeus in a shower of gold. No one was more influenced by Klimt's works that year than the awestruck and ambitious Egon Schiele, only twenty years old. Throughout 1908 and 1909 Klimt was the primary influence on Schiele's work. Indeed, for a time the younger artist brazenly called himself the 'Silver Klimt' and many of his works unapologetically paraphrased the master's, none more so than his own *Danaë* of 1909. Her angular pose is a variant on Klimt's, as is the flat, decorative patterning that animates the canvas; she too abandons herself to erotic reverie. In his depiction of the coins that penetrate her recumbent, nude form, Klimt used real – and expensive – gold leaf.

In financial straits, however, Schiele could not afford gold and so used cheaper brass and aluminium paints to impart a metallic glow to his canvas. Other details show his admiration of the spare patterning of Japanese screens, while the bluish veins pulsing beneath Danaë's skin reveal Schiele's mastery of naturalistic detail. Klimt knew a compliment when he saw one and helped out his admirer, for example by arranging for him to show at the 1909 Kunstschau. Both artists would die a decade later, in 1918, the year of Austria's defeat in the First World War and the dissolution of the Austro-Hungarian Empire.

During the run of the exhibition *Facing the Modern: The Portrait in Vienna 1900* (see pp. 36–7), this generous loan alerted visitors to the permanent collection to the marvels of creativity that flourished briefly, brilliantly, in Vienna in the early twentieth century. It was the first work by Schiele ever to hang there. CR



Egon Schiele (1890–1918)  
*Danaë*, 1909  
 Oil and metallic paint on canvas,  
 80 x 125.4 cm  
 On loan from the Lewis Collection,  
 L1153

## WILLIAM NICHOLSON THE HILL ABOVE HARLECH

William Nicholson, a portrait painter by living and arguably one of the greatest still-life artists of the twentieth century, was also a landscape painter of remarkable economy of vision. His reduction of the terrain to its simplest form, patently modernist in outlook, complements the exploration of a new pictorial language by the Impressionists and Post-Impressionists, alongside whose paintings *The Hill above Harlech* was hung.

In 1915, while Nicholson was in India on a commission to paint a portrait of the then Viceroy, Charles Hardinge (1st Baron Hardinge of Penshurst), his wife Mabel Pryde took a house, Llys Bach in Harlech, North Wales. When Nicholson later joined his family, he made this view from above the town, despite wartime restrictions forbidding the painting of landscapes. The cliff to which the town and castle cling looks out over Tremadog Bay towards the mountains of Snowdonia and the Llyn Peninsula, which merge into the silver-grey sky. Both handling

and composition recall the artist's seminal views of the South Downs painted at Rottingdean from 1909 to 1914. The whole is executed in a subdued palette, the brightest of the greens reserved for the foreground fields, a duller grey-green used for the plain. Flat areas of colour are interspersed with long fluid strokes of the brush evoking the dry-stone walls. The smooth handling is broken only once in the white impasto used to convey the intense light on the sea. The pervading light is silvery, possibly that of an unseen moon, or perhaps a watery sun which struggles to break through the grey clouds. But whatever the source, the roof of a small house to the right of the castle is lit up with a gleam of white, recalling Nicholson's brilliant reflections in the silver, glass and lustreware of his still-life paintings.

The loan was the first in a series of annual exchanges between Tate Britain and the National Gallery, allowing both institutions to deepen their displays of British art. SH



William Nicholson (1872–1949)  
*The Hill above Harlech*, about 1917  
Oil on canvas, 53.7 x 59.4 cm  
On loan from Tate: Purchased with assistance  
from the Knapping Fund, 1968, L1160

Detail from Jan van Eyck, *The Arnolfini Portrait*, 1434, NG186 (see p. 63)



# CONSERVATION

## THE RESTORATION OF REMBRANDT'S PORTRAIT OF FREDERICK RIHEL ON HORSEBACK

When Rembrandt's *Portrait of Frederick Rihel on Horseback* – or as it was known then, an *Equestrian Portrait* – was acquired by the National Gallery in January 1960, it went more or less directly into the conservation studios. The glue paste lining was failing, with its 'original canvas and paint buckling away from the lining canvas', while the paint itself was described as being 'very much worn' in the background and suffering from a 'general wearing from over-cleaning'. The restoration was very rapidly done, perhaps spurred by the wish to place the new acquisition on public view as soon as possible, and was completed by the spring of that year.



Comparatively little technical investigation was undertaken at that time; primarily some infrared photography and a few X-radiographic details of what might be loosely described as 'characteristic' impasto-rich handling in the sitter's face and the stirrup.

The picture was apparently difficult to saturate evenly when it was varnished during that treatment, presumably due to a combination of its differing paint textures and absorbencies – the latter in part perhaps a legacy of earlier partial cleanings and over-cleaning. As a result a considerable amount of linseed oil was added to its synthetic varnish in order to enhance its saturating qualities. The combination of this oil with the synthetic resin led to a rapid breakdown of that varnish, which became both very foggy and yellow.

In recent years the degradation of the varnish had become severe enough to compromise the painting's essential legibility. This fact, together with the Gallery's planning for an exhibition dedicated to late works by Rembrandt and more recent technical discoveries made about the picture, contributed to the decision to undertake its restoration, which began towards the end of 2010.

The painting had been examined in 1988 within the Gallery's landmark technical study – *Art in the Making: Rembrandt* – a project undertaken jointly by members of the Conservation, Curatorial and Scientific departments. Again working without a full X-radiograph, the authors nonetheless identified technical features firmly associated with later works by Rembrandt, such as the dark brown 'quartz-type' ground seemingly unique to his studio, as well as



Rembrandt (1606–1669)  
*Portrait of Frederick Rihel on Horseback*, probably 1663  
Oil on canvas, 294.5 x 241 cm  
Bought with a special grant and contributions from  
The Art Fund and The Pilgrim Trust, 1959, NG6300  
The painting is shown before (opposite) and after  
(above) restoration.



X-radiograph revealing the original composition of a man standing in a landscape beneath the equestrian portrait.

characterising the significant colour changes, which have resulted from degradation of smalt and lake pigments. Such alterations had major implications for our understanding of the larger colour and tonal relationships intended within the composition.

In 2008, however, a comprehensive X-radiograph revealed the surprising discovery of another composition beneath the present image: a man standing within a landscape, orientated at 90 degrees to the final composition. The second portrait was begun directly over the first, with no intermediary re-grounding, so the texture of the initial work is still apparent in parts of the completed image. This change is fascinating on at least two levels. A life-size equestrian portrait of a commoner is itself highly unusual for Dutch art. Furthermore, although the reuse of canvases was fairly usual within

Rembrandt's studio, the present work is the only known example of this being done in the context of a commissioned portrait. The Gallery's curator of Dutch paintings, Marjorie Wieseman, explored the implications of that drastic change of image, or reuse of canvas, in the *National Gallery Technical Bulletin Volume 31* (2010).

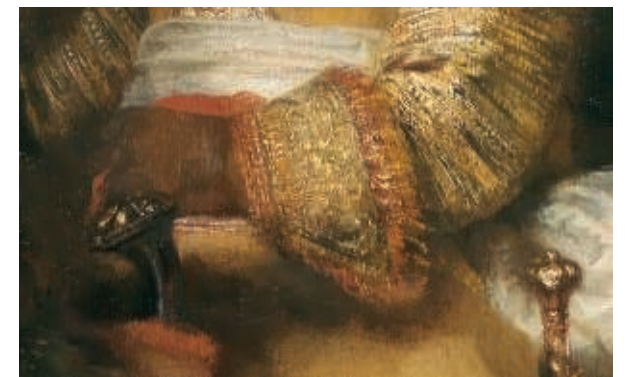
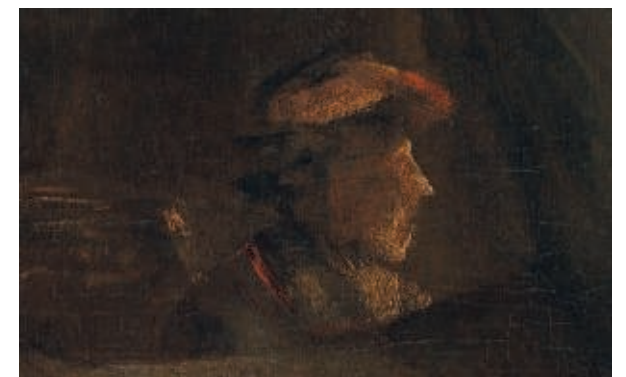
This new understanding of the painting's genesis has been vital for the recent restoration. The 'general wearing' identified at acquisition could now be understood as the misguided over-cleaning of the more vulnerable parts of Rembrandt's second composition, perhaps led in part by the continued presence of the paint texture of elements of the first. The abrasion is especially evident in the lower, darker part of the picture. Such damage might easily have occurred early within the painting's history, when the more thinly applied browns and blacks of the second composition would have been much less able to withstand some of the harsher materials often encountered in eighteenth- and nineteenth-century restoration practice. The initial over-cleaning has also had an unfortunate knock-on effect in that subsequent restorations resulted in a build up of older varnishes within the over-cleaned areas, presumably in an attempt to compensate for the damage. This left the image compromised by unintended material visible both above and below the completed painting.

The present restoration, therefore, has been largely concerned with the reduction of the visual 'noise' or 'static' brought about by the painting's unfortunate treatment history – all the more important in the context of an image where much of the original richness of colour has been reduced by irreversible pigment change. Even within such circumstances, however, the boldness of both the composition and execution remains remarkable within this unusual, ambitious picture. The range of finish and handling, including passages as diverse as the vigorous blocking-in of the horse's head, the cursory handling of the distant figures, and

the highly worked impasto of the subject's head and sleeve, have stimulated considerable debate about how the studio functioned in Rembrandt's later years. For some scholars this has been indicative of the participation of studio assistants; for others, of the expressive range of touch characteristic of Rembrandt in his later years. These and other ideas will no doubt be tested in the context of the exhibition *Rembrandt: The Late Works*, opening in October 2014, when the discussion can be conducted around a painting that has been made more visible and legible. LK

**Paintings cleaned and restored in the Conservation Department 2013–2014**

- Dietrich *The Wandering Musicians*, NG205
- Italian, Ferrarese *The Conversion of Saint Paul*, NG73
- Italian, Umbrian or Roman *The Virgin and Child in a Mandorla with Cherubim*, NG702
- Workshop of the Master of 1518 *The Magdalen*, NG719
- Giovanni Francesco da Rimini *The Virgin and Child with Two Angels*, NG2118
- Schweickhardt *Cattle*, NG1878
- Possibly by Titian *The Music Lesson*, NG3
- Veronese *The Adoration of the Kings*, NG268



Details of the horse's head, distant figure and the subject's sleeve show Rembrandt's extraordinary breadth of handling.

# FRAMING

## REFRAMING VERONESE'S ADORATION OF THE KINGS

During the recent restoration of Veronese's *Adoration of the Kings* additions to the sides of the canvas were removed. It became apparent that the old frame, which was commissioned under Charles Eastlake in 1856, would no longer fit without major resizing. Furthermore when it was first made it was the wrong size and had been greatly disfigured with additional corner strips. The framing of this painting had long been considered inadequate; in 1967 the attempt was made and abandoned to design an elaborate altarpiece frame and in 1991 a simple wooden frame was made, but soon discarded.

The Gallery's preferred approach nowadays would be to look for an appropriate frame contemporary with the picture and fitting in style. With a painting of 3.5 x 3.2 metres, however, this was almost out of the question. An opportunity arose when we were offered the dilapidated remains of a large Italian late sixteenth-century frame. The original surface of the frame was only preserved for about 70 centimetres at the corner of one of the long sides. The other parts were, to varying degrees, damaged by insects and water. Some sections were without any structural integrity and could not be saved, literally crumbling to dust. The viable fragments were used to create a frame for *The Adoration of the Kings*.

The new 'cassetta' frame is about a third larger than the original, but the continuous carved and painted pattern is well suited for the size. The design is derived from classical antiquity, with a profile similar to the entablature of the architectural surrounds found on Roman doorways or funeral monuments. The carved pearl, the fluted top edge and the repeated leaf pattern are also familiar.

Its colour scheme of red gold and blue as well as the flowing golden arabesque is characteristic of the second half of the sixteenth century. While the frame is busy and detailed when closely examined, the overall effect provides a simple complement to the painted composition.

The old back frame would not have been strong enough to support itself, and so the sound ornamental sections of the original were reassembled on to a new wooden structure. About half of the



The dilapidated pieces of the newly purchased frame



Paolo Veronese (1528–1588)  
*The Adoration of the Kings*, 1573  
Oil on canvas, 355.6 x 320 cm  
The National Gallery, London, NG268

carved elements could be supplied from the original. With roughly 80 per cent of newly finished surface, this work cannot be truly described as conservation but as a reconstruction. Nevertheless, the character and feel of the frame are dictated by the original remains. No completely new frame could ever look as authentic as this.



The blend of old and new with careful preservation of visible woodworm damage and irregularities of the original was the work of Amanda Dickson, one of a small number of highly skilled freelance specialists. The bottom 70 centimetres of the right-hand side supplied the sample for the surface of the rest of the frame.

The purchase of the original fragments as well as the laborious reconstruction was made possible by the generous support of James and Clare Kirkman. ps

#### Paintings reframed in 2013–2014

##### Framed with newly acquired antique frames

Bronzino *The Madonna and Child with Saints*, NG5280

Ter Brugghen *A Man playing a Lute*, NG6347

Corot *Italian Woman, or Woman with Yellow Sleeve (L'Italianne)*, NG6620

Crivelli *Saint Catherine of Alexandria*, NG907.1

Crivelli *Saint Mary Magdalene*, NG907.2

Degas *Miss La La at the Cirque Fernando*, NG4121

Ercole de' Roberti *The Institution of the Eucharist*, NG1127

Ercole de' Roberti *The Israelites gathering Manna*, NG1217

Liss *The Fall of Phaeton*, NG6641

Moroni *The Tailor ('Il Tagliapanni')*, NG697

Workshop of the Master of 1518 *The Magdalen*, NG719

Palma Vecchio *Portrait of a Poet*, NG636

Poussin *Nymph with Satyrs*, NG91

Possibly by Titian *The Music Lesson*, NG3

Veronese *The Adoration of the Kings*, NG268

Veronese *The Vision of Saint Helena*, NG1041

Zurbarán *Saint Francis in Meditation*, NG5655

##### Framed from Gallery stock

Schiavone *The Pietà*, NG630.6

##### Frame reproductions

Bellows *Men of the Docks*, NG6649

Ruisdael *A Panoramic View of Amsterdam looking towards the II*, L1052

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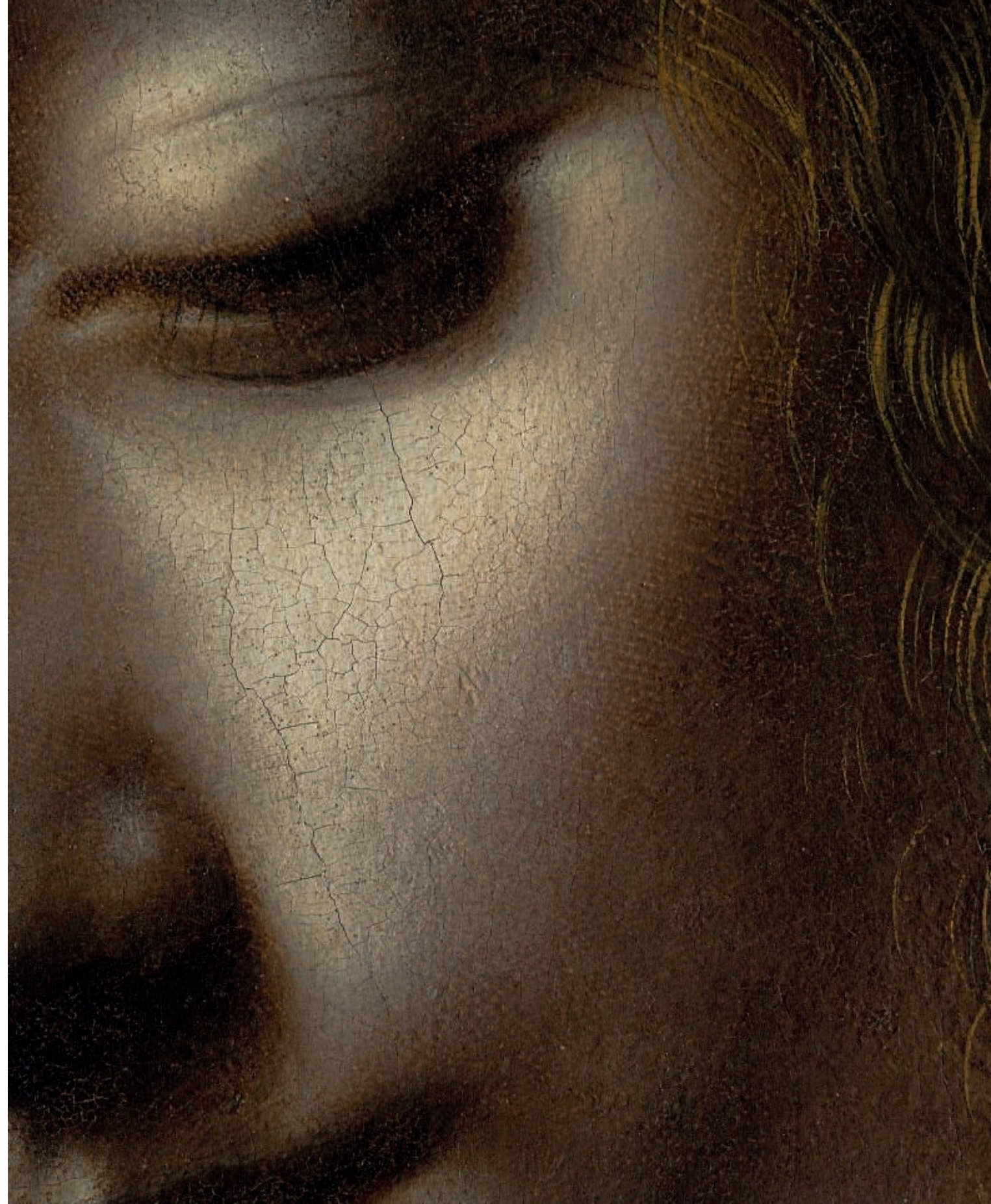
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From top to bottom Rotting fragment from the newly purchased frame; work in progress: corner detail of the reconstructed frame.

Detail from Leonardo da Vinci, *The Virgin of the Rocks*, about 1491/2–9 and 1506–8, NG1093 (see p. 63)



# EXHIBITIONS

## BIRTH OF A COLLECTION: MASTERPIECES FROM THE BARBER INSTITUTE OF FINE ARTS

22 MAY – 1 SEPTEMBER 2013

This exhibition formed part of an extensive programme of displays and events that celebrated the eightieth anniversary of the foundation of the Barber Institute of Fine Arts at the University of Birmingham. In addition, four major portraits from the National Gallery's collection – by Rembrandt, Lucas van Leyden, Francisco de Goya and Paul Cézanne – were loaned to the Institute and during 2013 the two organisations entered into a formal research partnership (see p. 52).

The Barber Institute was founded in December 1932 by Lady Barber (1869–1933), widow of the late Sir Henry Barber, Bt, a prominent Birmingham lawyer and businessman. It was funded by the bequest of her substantial fortune to the Henry Barber Trust the following year. The Barber was to be a centre of excellence 'for the study and encouragement of art and music' and the National Gallery was expressly stated to be one of the two models for its art collection (the other being the Wallace Collection).

The exhibition displayed the first twelve paintings acquired for the Henry Barber Trustees by Professor Thomas Bodkin, the first director (1935–52), and details of the costs of each were recorded on the exhibition labels. These paintings were purchased while the Barber Institute building was being constructed (1936–9). During this period, most of the paintings were loaned to and displayed or stored at the National Gallery. Gallery and works were reunited in the the autumn of 2013 for the first time in over seventy years.

The exhibition also included a display case of archival materials, which focused on the story of Bodkin's purchase of Nicolas Poussin's *Tancred and Erminia* in June 1938 from Sidney Sabin, the business partner of Bond Street dealer Frank Sabin. The painting's attribution to Poussin was almost immediately challenged by the art historian Anthony Blunt. Bodkin, however, was able to show that the painting could be traced back to the seventeenth century, when it was owned by the painter Sir James Thornhill, as recorded in an engraving of 1734 made after the painting by Gerard van der Gucht (1696–1776), which was displayed in the exhibition.

Other highlights included Joseph Mallord William Turner's painting *The Sun rising through Vapour*, a slightly smaller rendering of the similarly titled painting of before 1807 in the National Gallery (NG479), which Turner appears to have produced two years later, probably in response to a request from one of his patrons. It was purchased for the Barber Institute in 1937 for £1,350. Also displayed was the very first painting Bodkin acquired, Nicolas Lancret's *Lovers in a Landscape (The Turtle Doves)*. Among the earliest paintings on show was the very rare small painting by Simone Martini, representing *Saint John the Evangelist*, originally the right-hand panel of a triptych including Christ and the Virgin Mary. It was purchased by Bodkin for £4,500 in 1938. The latest of the works shown was Edouard Manet's large full-length portrait of the painter Carolus-Duran, which he left unfinished. SF



Nicolas Poussin (1594–1665)  
*Tancred and Erminia*,  
about 1634  
Oil on canvas, 75.5 x 99.7 cm  
The Barber Institute of Fine  
Arts, Birmingham



Joseph Mallord William  
Turner (1775–1851)  
*The Sun rising through  
Vapour*, about 1809  
Oil on canvas, 69.2 x 101.6 cm  
The Barber Institute of  
Fine Arts, Birmingham



## MICHAEL LANDY: SAINTS ALIVE 23 MAY – 24 NOVEMBER 2013

Standing at over three metres high, Michael Landy's *Saint Jerome* was a startling sight. Made of recycled junk and sections of fibreglass, he loomed high over exhibition visitors. Then, at the touch of a foot pedal, he would beat himself on the chest, loudly and violently, with the rock that he is often shown holding in Old Master paintings. Landy's exhibition, *Saints Alive*, was the culmination of his two-year period as Rootstein Hopkins Associate Artist, a scheme whereby leading contemporary artists are invited to make a response to the Gallery's collection.

Alongside Jerome stood *Multi-Saint*, a sculpture that combined the attributes of various different saints to create a bizarre hybrid. The eyes of Saint Lucy wiggled about on a plate; a set of scales, referring to Saint Michael, in which two little human souls were weighed, started to move; a gridiron glowed as if it was red hot, alluding to the martyrdom of Saint Lawrence; and a sword repeatedly bashed the skull of Saint Peter Martyr. *Saint Francis Lucky Dip* was a large hollowed body of Saint Francis of Assisi. When activated, a grab hook, similar to those found in fairground sideshows, dropped down into the body and – if you were lucky – came out with a Saint Francis T-shirt, a reference to the story of the saint giving away all of his worldly goods.

*Spin the Saint Catherine Wheel and Win the Crown of Martyrdom* was a huge wheel with inscriptions around its edge, detailing episodes from the legend of Saint Catherine of Alexandria. Visitors were encouraged to spin the wheel and learn their imagined fate from reading the text where it stopped. The sculpture of *Saint Apollonia* was another giant, nearly four metres tall. Landy's take on her legend represents the saint being defaced by being repeatedly hit with the enormous pair of pliers with which she was tortured by having her teeth pulled out. *Doubting Thomas* consisted of an over



Michael Landy at work in his studio at the National Gallery

life-size torso on a spring, that was repeatedly battered by a pointing finger, an allusion to the Gospel story of the Incredulity of Saint Thomas. Finally, there was a *Saint Francis of Assisi Collection Box*. Visitors would drop a donation into the slot and the saint would beat himself with his crucifix.

A selection of Landy's preparatory drawings and collages was displayed in the foyer, along with a free leaflet that provided details of the paintings to which he had referred and their location in the Gallery. This exhibition provided a wonderful opportunity to make accessible a subject that contemporary audiences find difficult, remote and even irrelevant – namely, the lives of the saints.

Reaction was overwhelmingly positive. The *Daily Telegraph* felt that Landy was 'an inspired choice' to undertake this project and the *Sunday Times* named *Saints Alive* its show of the year. In the *Guardian*, Adrian Searle wrote that 'from Saint Lucy plucking out her eyes to Saint Apollonia bashing in her teeth, Michael Landy's mechanical marvels are a destructive delight'. c w



Installation view with *Multi-Saint* (left) and *Saint Jerome* (right)

## VERMEER AND MUSIC: THE ART OF LOVE AND LEISURE 26 JUNE – 8 SEPTEMBER 2013

In 2012–13, the National Gallery enjoyed the exceptional loan from Kenwood House of Johannes Vermeer's evocative late work, *The Guitar Player*. The painting's extreme delicacy – the unlined seventeenth-century canvas is still held on its original wooden strainer – has prevented it from appearing in any of the popular Vermeer exhibitions held worldwide in recent years. *The Guitar Player* is virtually identical in size, date and theme to the Gallery's own two paintings by Vermeer, *Young Woman seated at a Virginal* and *Young Woman standing at a Virginal*. The opportunity to display these three related paintings together inspired the Gallery's summer exhibition, *Vermeer and Music: The Art of Love and Leisure*.

The exhibition contextualised Vermeer's works by focusing on the theme of music in seventeenth-century Dutch paintings: the many aspects of music as a leisure pursuit enjoyed by well-to-do citizens

and the connotations of the various musical motifs seen in paintings. The display highlighted treasures of the Gallery's permanent collection, augmented by a few key loans. To give visitors a visceral understanding of the role of music in everyday life, rare musical instruments of the period were juxtaposed with the paintings. In addition, members of the Academy of Ancient Music performed seventeenth-century music within the exhibition space, so that modern-day visitors could experience the paintings much as their ancestors once did.

The inclusion of a musical instrument in a portrait could signify the sitter's particular interest or simply suggest a degree of cultural refinement. Musical references in still-life paintings, on the other hand, are typically found in a *vanitas* context: as music only exists in the moment of its playing, it presents an eloquent analogy to the transience of human existence. But in seventeenth-century Dutch painting music was most often – and most pleurably – incorporated into everyday scenes of domestic life. During this period, musical performances typically took place within the home, with friends and family all joining in: a 'concert' was an active, shared experience, and the imagery joyfully reflects this. Music lessons or intimate duets provided a perfect opportunity for young men and women to conduct a courtship. As the songbooks included in the exhibition demonstrated, the most popular songs of the day dealt with love and youthful amusements, often in a humorous or risqué fashion.

Installation view showing paintings by Vermeer displayed with musical instruments, including a seventeenth-century Venetian lute (Victoria and Albert Museum) made from ivory and other costly materials.



Johannes Vermeer (1632–1675)  
*The Guitar Player*, about 1672  
Oil on canvas, 53 x 46.3 cm  
English Heritage, The Iveagh Bequest (Kenwood)

But Dutch painters also explored the more contemplative and meditative aspects of solo performance, and no one did this more skilfully or more effectively than Johannes Vermeer.

The final room of the exhibition displayed the results of a comparative technical examination undertaken by the Gallery's Scientific Department of four paintings by Vermeer, which shed light on his materials and techniques. Enlarged images of

fingerprints, brush hairs and dust embedded in the paint offered a glimpse into the studio practice of this enigmatic artist.

*Vermeer and Music: The Art of Love and Leisure*, and the residency of the Academy of Ancient Music, were generously supported by The Hata Stichting Foundation, The Blavatnik Family Foundation, Susan and John Singer, The Embassy of the Kingdom of the Netherlands and Sir Vernon and Lady Ellis. MEW

## FACING THE MODERN: THE PORTRAIT IN VIENNA 1900 9 OCTOBER 2013 – 12 JANUARY 2014

*Facing the Modern* looked at one of the most complex, contradictory and creative milieus of the early twentieth century, Vienna in the years of nervous splendour before the extinction of the Austro-Hungarian Empire in 1918. It examined a specific aspect of Viennese art, the portrait, on the premise that this was the genre most acutely attuned to the Viennese sense of self. Here, we would be able to trace the ways in which the city's inhabitants presented their images, their aspirations, and – whether meaning to or not – their uncertainties, as they bid to secure status in a volatile world.

Most studies tend to see the wide-ranging cultural phenomena we group under the rubric 'Vienna 1900' as a radical rupture with the past. *Facing the Modern* began unexpectedly, however, with the evocation of a 1905 display at Vienna's Galerie Miethke of the



Richard Gerstl (1883–1908)  
*The Sisters Karoline and Pauline Fey*, 1905  
Oil on canvas, 175 x 150 cm  
Belvedere, Vienna

previous century. In portraits from the 1830s onwards, the exhibition's great themes were adumbrated: psychological realism, the inescapable presence of the Emperor, Jewish emancipation, the cult of death, the cult of genius – Beethoven's death mask was the first work to confront visitors – and the image of the insouciant society *doyenne*.

The exhibition that followed proposed a revisionist reading of Vienna 1900, locating it within these traditions – a novel 'take' in itself – but showing it, even in its most elegant and *soigné* aspects, to be buffeted by competing social, economic, ethnic and psychological currents whose roots lay early in the nineteenth century.

It began with images of marriage, the family and childhood. Among the masterpieces was Egon Schiele's haunting image of his imaginary family, *The Family (Self Portrait)* of 1918. Little-known artists were introduced as well, including Broncia Koller and Richard Gerstl, whose portrait of *The Sisters Karoline and Pauline Fey* is a ghostlike evocation of the filial bond. Gerstl was a recurring presence in the exhibition, the brilliant, anarchic youth whose suicide at the age of 25 deprived the city of the next generation's artistic genius.

A room of self-portraits followed. These were artists' calling cards; they told you what you might expect when you chose the tortured Schiele to paint you as opposed to the worldly Anselm Feuerbach. The central room was devoted to the New Viennese, coming of age and to prosperity in *fin-de-siècle* Vienna. Here, works by Hans Makart,



Gustav Klimt (1862–1918)  
*Portrait of Amalie Zuckerkandl*,  
1917–18  
Oil on canvas, 128 x 128 cm  
Belvedere, Vienna, Donated  
by Vita and Gustav Künstler

Anton Romako, Gustav Klimt and Oskar Kokoschka commanded the space; so too did awkward, angular portraits by the composer and self-taught painter Arnold Schönberg, of whom one early critic observed that he broke with the tired old prejudice that a portrait should look like its sitter. Many of those sitters were both famous and Jewish, and it was a shock to see how contemporary criticism of avant-garde art, associated with Jewish patronage, could easily tip over into anti-Semitic rant.

The next room contained only images of the dead and dying. Gustav Mahler's death mask presided, while Gyula Benczúr's 1899 posthumous image of the assassinated *Empress Elisabeth* and

Klimt's chic young *Ria Munk III* of 1917–18, in blooming health five years after her suicide, faced off from opposite walls. The final image of the exhibition was no less haunted. Klimt's *Portrait of Amalie Zuckerkandl* stood unfinished on his easel when he died in 1918, a radiant image of one of Vienna's pre-eminent society hostesses. Twenty-three years later she would disappear into the Nazi death camps.

The guest curator was Gemma Blackshaw of Plymouth University, a leading figure among the young scholars of Vienna 1900 who are rewriting the way we think about this astonishing, endlessly debated, cultural moment. We are grateful to Credit Suisse for supporting this exhibition. CR

## STRANGE BEAUTY: MASTERS OF THE GERMAN RENAISSANCE 19 FEBRUARY – 11 MAY 2014

This collection-based exhibition in the Sainsbury Wing took a fresh look at the German Renaissance paintings in the National Gallery. It was designed to provoke questions about the striking changes in how these images have been perceived throughout their history. Some viewers have considered them to be excessive or even ugly, particularly in relation to those of the Italian Renaissance. How did such opinions shape the development of our national collections in the nineteenth and twentieth centuries, and should this affect how we value these works today? In the final room visitors were asked to consider these questions themselves, and invited to record their own responses.

Visitors walked into the exhibition through screens reproducing the display of the Angerstein Collection, demonstrating the range of works at the National Gallery's initiation in 1824. Two of the first German paintings to enter the Gallery were by the eighteenth-century artists Christian Wilhelm Ernst Dietrich and Heinrich Wilhelm Schweickhardt, who were skilled in the imitation of seventeenth-century Dutch painters; rarely displayed, both works were restored for the exhibition.

By contrast, early German works lay outside the traditional canon, particularly the more expressive fifteenth- and sixteenth-century paintings with their graphic representations of the sufferings of Christ. One example, displayed in the second room of the exhibition, was the Crucifixion panel by the Master of the Aachen Altarpiece (about 1490–5), which became the second German picture to enter the collection in 1847. Half of this room was devoted to the unusual story of the Gallery's acquisition of the Krüger Collection of largely fifteenth-century Westphalian paintings in the 1850s and the sale and dispersal of many of its works only a few years later.



Above Matthias Grünewald (about 1470–1528)  
*An Elderly Woman with Clasped Hands*, about 1520  
Charcoal or black chalk on paper, 37.7 x 23.6 cm  
Ashmolean Museum, Oxford

Opposite Installation view showing the reconstruction of the Liesborn Altarpiece

Among the pictures retained were a number of panels and fragments from a suite of altarpieces at the Benedictine Abbey of Liesborn, commissioned in or after 1465. The high altarpiece, which is now divided between London and Münster, was reconstructed for the exhibition, with the latter fragments represented through photographs. This was an opportunity to view the extent of this large work and to test modern scholars' theories concerning the composition of its elements.

The exhibition also highlighted the ways in which the paintings, drawings and prints of German artists were valued in the sixteenth century for qualities such as expression and inventiveness, and examined sixteenth-century concepts of nature and beauty in the light of their work. Outstanding loans included Matthias Grünewald's vivid drawing of a grieving woman, the only work by the artist in the UK,

generously lent by the Ashmolean Museum. It was shown between two paintings in the Gallery's collection by Albrecht Altdorfer and Wolf Huber representing *Christ taking Leave of his Mother*, which feature similarly expressive depictions of the Virgin Mary. An exceptional range of prints and drawings was kindly lent by the British Museum, including a study by Albrecht Dürer for his great engraving *Melancholia* (displayed alongside) and Altdorfer's extraordinarily inventive small representation of *Saint Christopher carrying the Infant Christ*.

The exhibition was co-curated with Dr Jeanne Nuechterlein (University of York), assisted by the AHRC Collaborative Doctoral Award student, Nicola Sinclair, and by the current Art Fund Curatorial Assistants, Eloise Donnelly and Helen Hillyard. It was supported through the generosity of The Hans K. Rausing Trust. SF





Installation view of Veronese's *Martyrdom of Saint George* altarpiece from the Church of San Giorgio in Braida, Verona

## VERONESE: MAGNIFICENCE IN RENAISSANCE VENICE 19 MARCH – 15 JUNE 2014

The National Gallery owns ten paintings by Paolo Veronese (1528–1588), among them *The Family of Darius before Alexander* (about 1565–67) and the four great *Allegories of Love* (probably 1570s), and was therefore a natural place to stage an ambitious and comprehensive exhibition devoted to his art. Indeed, it is one of only a few places where such an enterprise would have been possible. Adding forty international loans, the display covered all aspects of Veronese's career, from small preparatory paintings on paper to monumental canvases; from cabinet pictures and portraits to altarpieces, mythologies and allegories. All of them were selected for the highest quality.

The curator was Xavier F. Salomon, currently of the Frick Collection in New York. We are grateful to his previous employers, the Dulwich Picture Gallery and the Metropolitan Museum of Art, and indeed to the Frick, for allowing Dr Salomon leave to work for us on the exhibition as well as the monograph on Veronese that accompanied it. The exhibition was sponsored by our partnership with Credit Suisse.

The sixteenth-century galleries on the main floor provided an appropriately grand setting for these large-scale paintings, giving them room to breathe and allowing them to be seen in natural light. No one in advance of an exhibition of this kind can predict the effect of the juxtapositions it makes possible. Every one of the National Gallery's paintings was given a companion or put in company that deepened our appreciation of the artist. Most visitors will have been struck by the consistency of Veronese's work, from the early, prodigious if at times somewhat exploratory pictures in the first room, to the late, deeply spiritual ones in the last.

Veronese's chromatic brilliance and talent for sophisticated figural compositions, which emphasise coherence and harmony across the picture surface,



Detail of Charity from the *Martyrdom of Saint George* altarpiece

are evident from his earliest years and culminate in his great, mature narrative works, such as the *Family of Darius* and the magnificent altarpiece showing the *Martyrdom of Saint George* (about 1565), which appropriately could be seen in the vista from the first room of the exhibition.

The *Saint George* presents a highly complex arrangement of more than two dozen figures (and two horses) to tell, with complete clarity, a gripping story that is simultaneously an intense meditation on faith. This vast canvas was an exceptional loan from the Church of San Giorgio in Braida in Verona, where it decorates the high altar, and here it formed the natural centrepiece of the exhibition.

The display at the National Gallery made clear that Veronese's stylistic consistency extends to his sensibility and preoccupations as a painter, from the earliest years to his death, and regardless of the genre he was working in. His is a profoundly humane vision of life and spirituality, which asserts and celebrates the moral foundations of human community. MW

# DISPLAY

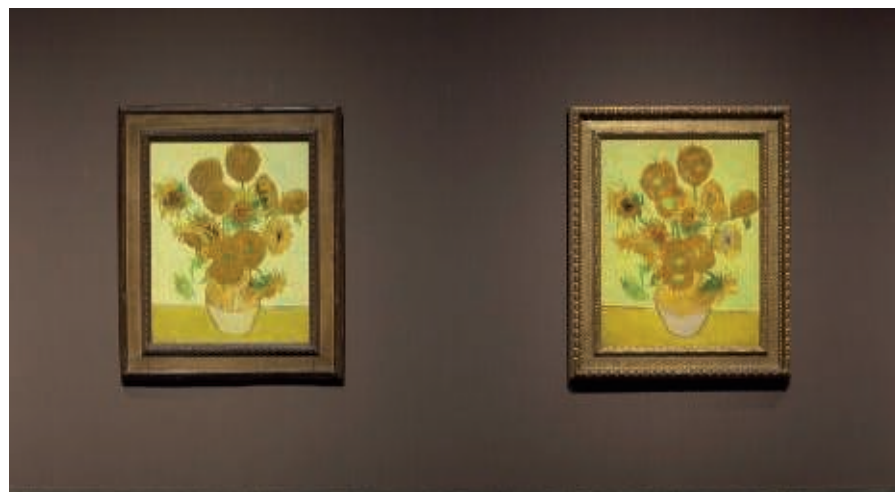
## THE SUNFLOWERS

25 JANUARY – 27 APRIL 2014

Even in his lifetime, fellow artists like Paul Gauguin recognised that the depiction of sunflowers was Vincent van Gogh's signature achievement. So closely did the motif come to be associated with the Dutch painter that by 1924, when the National Gallery, with the backing of the Courtauld Fund, set out to buy a Van Gogh, the Trustees insisted that it be a version of the *Sunflowers*. The work they acquired was one of four made in August 1888 while Van Gogh waited for Gauguin to join him in Arles where the two would paint together throughout the autumn, pushing one another to new heights of invention, and one of two he selected to decorate his friend's bedroom there. The artists quarrelled; Gauguin angrily departed just before Christmas; Van Gogh suffered a mental breakdown and cut off part of an ear. It is a defining episode in modern art. By January, however, Vincent was back painting

three more *Sunflowers* including the canvas now in the Van Gogh Museum, Amsterdam, which is a 'repetition' – the word is Vincent's – of the London painting. Sunflowers do not bloom in winter but he had the London picture in front of him as he worked. It is far from a copy, however, but a more angular, colourful and stylised re-thinking of the earlier, almost monochromatic painting. In both cases, X-rays reveal that the artist spared several circular areas in the centre of the canvas, painting everything else before adding the freshest and fullest blooms at the end.

Honouring some fifteen years of picture exchanges between the London and Amsterdam institutions, this display of the two paintings was the first time in more than sixty years that London audiences were able to see the works side by side, queuing patiently every day to do so. CR



Van Gogh's *Sunflowers* from the National Gallery (left) and the Van Gogh Museum (right; see also the detail on pp. 2–3) reunited for the first time in sixty-five years.

## THE NATIONAL GALLERY MASTERPIECE TOUR: MANET'S 'THE EXECUTION OF MAXIMILIAN'

17 JANUARY – 6 DECEMBER 2014

Edouard Manet's *The Execution of Maximilian* is the first of three famous National Gallery paintings to tour galleries and museums in the UK as part of the *Masterpiece Tour*, sponsored by Christie's.

The work shows the fatal moment when Maximilian (1832–1867), Emperor of Mexico, was executed alongside two of his generals, Mejía and Miramón, by Mexican forces loyal to the legitimate republican government on 19 June 1867. The Austrian archduke Maximilian had been installed in Mexico as a puppet emperor by Napoleon III of France to succeed the republican president Benito Juárez. Manet started to work on the composition shortly after the first reports of the event had reached Paris in July 1867.

The history of the painting and its topical subject inspired the three venues to develop exhibitions exploring a variety of issues raised by Manet's

work, while highlighting strengths of their own holdings. The display at the Beane House of Art & Knowledge in Canterbury focused on politically motivated killings, showcasing *The Execution of Maximilian* opposite *The Murder of Thomas Becket* by John Opie, among other related works. At the Bowes Museum in Barnard Castle, the historical background to Manet's painting was brought to life by the display of a portrait of *Emperor Napoleon III* after Winterhalter, dated 1867, with newspaper reports of the events leading to the execution of Maximilian and memorabilia, which remind us of the Museum's connection with the French Second Empire. The tour will end with a contemporary response, concentrating on the power of media imagery and its reception, at the Mead Gallery, Warwick Arts Centre, Coventry. AS

## EXHIBITIONS 2013–2014

### Birth of a Collection: Masterpieces from the Barber Institute of Fine Arts

22 May – 1 September 2013  
Room 1  
Organised by the National Gallery in collaboration with the Barber Institute of Fine Arts

### Michael Landy: Saints Alive

23 May – 24 November 2013  
Sunley Room  
Supported by the Rootstein Hopkins Foundation

### Vermeer and Music: The Art of Love and Leisure

26 June – 8 September 2013  
Sainsbury Wing  
Generously supported by The Hata Stichting Foundation, The Blavatnik Family Foundation, Susan and John Singer, The Embassy of the Kingdom of the Netherlands and Sir Vernon and Lady Ellis

### Facing the Modern: The Portrait in Vienna 1900

9 October 2013 – 12 January 2014  
Sainsbury Wing  
Sponsored by Credit Suisse

### Strange Beauty: Masters of the German Renaissance

19 February – 11 May 2014  
Sainsbury Wing  
Generously funded by The Hans K. Rausing Trust

### Veronese: Magnificence in Renaissance Venice

19 March – 15 June 2014  
Rooms 4, 5, 6, 7, 8, 9, 11, 12  
Sponsored by Credit Suisse

The National Gallery would also like to thank the Trustees of The Bernard Sunley Charitable Foundation for their generous support of the 2013–14 Sunley Room Exhibition Programme.

# EDUCATION

## ADULT LEARNING

During 2013, the National Gallery devised a series of experimental approaches to engaging visitors – events without a verbal mediator between visitor and collection.

The first of these, *Looking without Talking*, coincided with the summer exhibition *Vermeer and Music*. On Friday evenings in July and August, the Dutch cabinet galleries were arranged with solitary seats in front of twenty paintings. Labels were removed and the lighting was adjusted to

Choreographer Maxence Rey performing in the Gallery as part of the improvisational project *Durational Dances: Inspired by Bosch*



spotlight the selected paintings. The public were invited in twenty at a time and, with minimal instruction, were asked to take a seat before a gong indicated the beginning of five minutes of quiet, undisturbed looking. Afterwards, participants shared their experiences by contributing to a brief survey.

*Uninterrupted viewing in silence allowed my mind to settle and be satisfied that this will be the complete focus of my attention. It reminds me of meditation, living in the moment. It was very moving.*

*Five minutes of quiet reflection was bliss after a busy week at work.*

*The quiet, tense atmosphere in the painting became quite real, and the rest of the imagined room became real, all informing my interpretation of the relationships between the people depicted. This was helped by noticing details – a pipe on the floor – I would have glossed over otherwise.*

The event was inspired by several ideas. *Vermeer and Music* set up an interesting tension between the music accompanying Vermeer's paintings and the resoundingly quiet quality that they possess. Furthermore, recent research conducted in the USA proposed that students spend as long as three hours sitting in silence absorbing works of art; the results indicated a depth of observation and development of original ideas that would not otherwise have occurred.

Building on these ideas, we wanted to explore how it might be possible to remove the mediator between viewer and collection to encourage a more immediate response. Visitors enter an environment where the conditions for direct engagement have been carefully planned yet there is no spoken interpretation of the participants' experience.

## TAKE ONE PICTURE

This finely detailed and exquisitely crafted wire sculpture, complete with peeling lemon and glowing lobster, was just one of the exhibits made by primary-aged children to be featured in the 2013 display *Take One Picture: Discover, Imagine, Explore*.

The works were inspired by Willem Kalf's *Still Life with Drinking-Horn* (NG6444), which depicts a collection of objects, chosen for their magnificent colour and texture. Looking closely at the painting ignited the children's curiosity and following their lines of enquiry took them in myriad directions. In this example, they asked the question 'how can we make a still life like Kalf's?' then responded to the challenge by adapting techniques they had learnt from working with a wire sculptor the previous year. Getting the scale right was the most difficult part and they solved this by using cardboard cut-outs. One child reflected that, 'it made me strip it down to the structure, to the basics'.

During 2012–13 over a thousand teachers attended continuing professional development courses at the National Gallery, where they learnt about Kalf's painting and the *Take One Picture* approach. More than 46,500 children and their families were involved in the scheme and 55 schools had works featured in the creative display, transforming the painting from a two-dimensional object to a three-dimensional experience in the classroom and community.

For the first time this year the programme of related events included Family Sunday talks given by children representing schools featured in the display, which proved to be very popular. ER

This approach can take many forms. *Durational Dances: Inspired by Bosch*, a partnership with Dance Umbrella forming part of the Bosch 500 project, also had non-verbal interpretation at its heart. Participating choreographers spent a year immersed in the world of Bosch and shared their research with audiences across Europe in various ways, including a three-hour improvisation in rooms 4, 5, 11 and 14 of the Gallery. Watched by fascinated visitors, they performed their interpretations of works by Bosch and his contemporaries. In some cases, the visual connection to the paintings was obvious and in others the link was more abstract. For all performers the immediacy of their responses to the paintings without the intervention of a verbal translation was paramount. GH

Wire sculpture inspired by Willem Kalf's *Still Life with Drinking-Horn*, made by children from Wells Cathedral Junior School, Somerset, 2013



## ARTIST'S APPRENTICE

In October the National Gallery celebrated the Big Draw by inviting families to imagine themselves as apprentices in the workshop of a Renaissance artist and training them in the technique of silverpoint drawing.

Tutor Karly Allen encouraged families to consider how drawing and painting practice has changed over the centuries by focusing on *The Vision of Saint Eustace* by Pisanello and *Tobias and the Angel* by the workshop of Andrea del Verrocchio as a starting point for exploring the studio practices of fifteenth-century artists.

Children and adults experimented with the possibilities and limitations of silverpoint drawing, learning how to build up tone through slow, methodical processes and considering how artists prepare, use and care for their drawing implements. In doing so they also gained new insights into the function of preparatory and presentation drawings during the Renaissance.

These silverpoint drawing workshops were the first in a new series of Artist's Apprentice family events, which aim to inspire meaningful connections with Old Master paintings by offering first-hand experience of traditional materials and techniques, as used by artists represented in the collection. ER

### Supporters 2013–2014

#### Associate Artist Programme

Supported by the Rootstein Hopkins Foundation

#### Exhibition Colloquia

Supported by The Elizabeth Cayzer Charitable Trust

#### Explore It! Special Needs Programme

Supported by the Lord Leonard and Lady Estelle Wolfson Foundation

#### Facing the Modern: The Portrait in Vienna 1900

The exhibition's Public Programme was supported by Dr Martin Halusa, M&M Capital Ltd and Mr Christian Meissner

#### Friday Lates

Sponsored by Credit Suisse

#### Myra Hess Day

Supported by Miss Dasha Shenkman

#### The Pigott Education Centre

Supported by Mr Mark Pigott KBE, OBE

#### School Visits Programme

Supported by The Garfield Weston Foundation

#### Sense It! Special Needs Programme

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#### Take Art

Supported by The John S. Cohen Foundation

#### Take One Picture

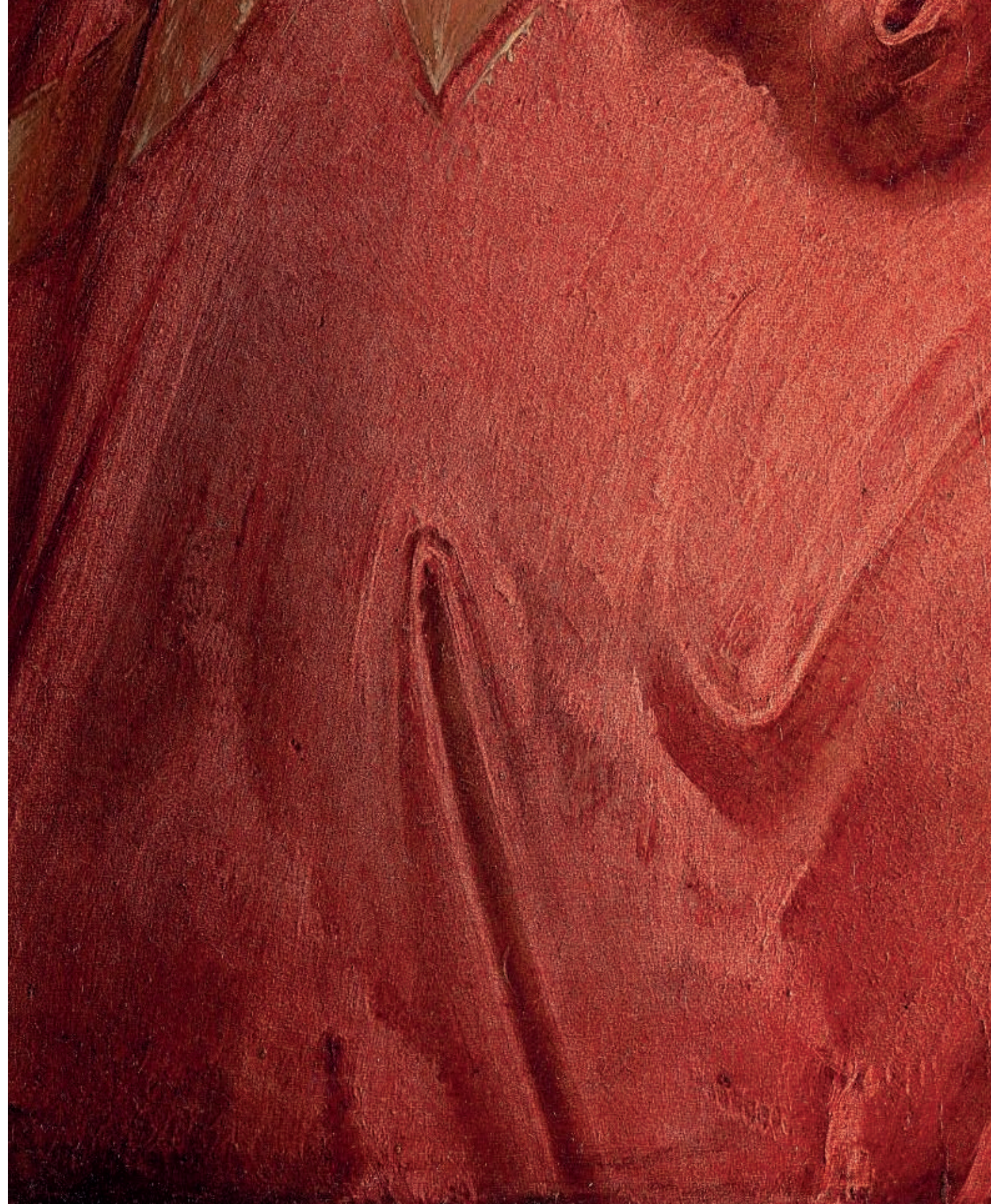
Supported by The Dorset Foundation, The Tavolozza Foundation and Christoph Henkel

#### Ten-Minute Talks

Supported by Angela Koulakoglou

#### Titian's Diana and Callisto Public Engagement Programme

Supported by The Art Fund (in association with the Heritage Lottery Fund)





# SCIENTIFIC RESEARCH

## COLLABORATIVE WORK IN THE SCIENTIFIC DEPARTMENT

Scientific research at the National Gallery contributes to the care of the collection in various different ways. Knowledge of the materials of paintings is essential when embarking on conservation treatment; investigation of the paint composition, layer structure and surface coatings is part of the process, providing evidence to support the decisions that are made. It also feeds into our understanding of a painting's history and the changes that can take place over time, altering our perception of a work. Another aspect of the Scientific Department's work considers suitable environmental conditions for preservation of paintings and for display – for example, recent research on LEDs ensures that the correct choices are made as this energy-efficient lighting is introduced into the galleries. Work in these specialised fields of expertise is enhanced by a range of collaborations, from small informal projects, perhaps with a single researcher elsewhere working on paintings related to the National Gallery's collection, to larger long-term formal projects that bring in external funding to support the research.

This year's issue of the *National Gallery Technical Bulletin* was dedicated to the evolution of Titian's technique in the first part of his career, up to around 1540. Even in his lifetime his working methods fascinated artists and collectors, and the ways in which he used oil paint and the richly coloured pigments available to him in Venice were to have

a continuous influence on the subsequent history of European painting. Based on the National Gallery's substantial holdings of his paintings, the survey was augmented by including some of the artist's earliest works in other collections. The collaboration with the Laboratory for Technical Analysis at the State Hermitage Museum, St Petersburg, allowed their



*Flight into Egypt*, widely accepted as Titian's first surviving large-scale work, to be included. In addition *Christ and the Adulteress* (Glasgow Museums) and *Rest on the Flight into Egypt* (Longleat House) were examined while on loan or undergoing conservation.

Collaborations with scientists in universities can be an effective means of testing new scientific analytical or imaging techniques with potential for application to paintings. Optical coherence tomography (OCT) is well established in the biomedical field, principally for *in vivo* imaging of the eye. This year has seen the conclusion of a project with Nottingham Trent University, funded by the Arts and Humanities Research Council Science and Heritage Programme, building new OCT instruments optimised for non-invasive 3D imaging of the layer structure of varnishes and semi-transparent paint layers. Examination with an ultra-high resolution prototype OCT of *The Madonna*

and *Child* (NG929), a relatively early copy of Raphael's 'Bridgewater Madonna' (National Galleries Scotland), was able to show without taking samples that the paint of the drapery around the Christ Child passes over cracks in the layers below, and was therefore added later, after the paint had aged.

For the last four years the Gallery has been a partner in the CHARISMA project, which came to an end in March 2014. Funded under the European Commission's Seventh Framework Programme, this international consortium working on science applied to cultural heritage had the aim of sharing knowledge through many varied activities, including joint research and conferences or workshops on certain chosen themes. The benefits of long-term collaboration were evident in the strong awareness of each other's research among the speakers at the conference on Leonardo's working practices organised at the National Gallery in 2012. The



Opposite Detail from Titian's *Holy Family with a Shepherd* (NG4) showing the distant landscape, with the angel announcing Christ's birth to the shepherds silhouetted against the trees. Titian's characteristic subtle shades vary from warm orange browns to a soft green.

Left Examination of *The Madonna and Child* (NG929), an early copy of Raphael's 'Bridgewater Madonna', using the prototype ultra-high resolution OCT instrument in the National Gallery's conservation studio.



Detail from the infrared reflectogram mosaic of Leonardo's *Virgin of the Rocks* (NG1093; left), with the corresponding detail in visible light (right). New research on the relationship with the Paris version of this composition presented at the 2012 conference involving comparison of infrared images has been published this year.

significant new findings that were presented have been published this year (*Leonardo da Vinci's Technical Practice*, Hermann, Paris 2014). A rather different event was the practical workshop, co-organised by the National Gallery and the Doerner Institut, Munich, in 2012, on preparing red and yellow lake pigments from historical recipes, an area in which the Scientific Department has rare expertise. The teaching materials from this and a related workshop on dyeing of textiles will form the basis of a forthcoming book entitled *Natural Colorants for Dyeing and Lake Pigments: Practical Recipes and their Historical Sources* (Archetype Publications).

The exhibition *Vermeer and Music: The Art of Love and Leisure* provided the opportunity for another collaboration exploring the materials and technique of the Gallery's two paintings by this artist, together with *The Guitar Player* (see p. 35) and *The Music Lesson* (Royal Collection). The observations were described for a public audience in the final room of the exhibition, and also in an extended more permanent feature on the website. An initiative

prompted by a future exhibition, *Making Colour*, was the updating of *Chemistry and Art*, first produced some years ago with the Royal Society of Chemistry (RSC) as a resource pack for teachers. Case studies on three paintings that will be accessible on the RSC's website have been designed with school chemistry students in mind, and will be an imaginative way for a different audience to engage not only with science but also with the National Gallery's collection. ms

#### Supporters 2013–2014

**CHARISMA Project (2009–2014, Grant Agreement no. 228330)**  
Supported by the European Commission under the Seventh Framework Project

**National Gallery Technical Bulletin**  
Supported by the American Friends of the National Gallery with a generous donation from Mrs Charles Wrightsman

**Scientific and technical research (on the collection)**  
Supported by the Engineering and Physical Sciences Research Council (EPSRC)

# RESEARCH AND PUBLICATIONS

## THE NATIONAL GALLERY'S ACADEMIC PARTNERSHIPS

The Gallery's capacity for academic research has been considerably enriched and extended in recent years by its collaborations with a number of Higher Education Institutions in the UK. Such initiatives support the Gallery's strategic objectives by promoting the study and appreciation of Old Master paintings in a variety of ways.

In 2010 the National Gallery entered into a partnership with the Department of Theology and Religious Studies at King's College London to launch a new collaborative MA in Christianity and the Arts. This innovative programme enables students to work across disciplinary and specialist boundaries, exploring both art-historical and theological dimensions of Christian art. Much of the teaching occurs in front of the Gallery's paintings, and is undertaken by curatorial staff. From the beginning of the partnership it was envisaged that the Gallery would over time make some of the course content available to a wider public online. Professor Ben Quash, who established the MA programme, and Dr Jennifer Sliwka, the current Howard and Roberta Ahmanson Research Fellow in Art and Religion, have created a series of films based on their collaboratively taught course on representations of Saint John the Baptist in the National Gallery. These will be launched in June 2014 on the Gallery's website and its designated YouTube channel, and have been

made possible through the generous support for the Ahmanson Fellowship.

The Gallery's second collaborative MA in Art History, Curatorship and Renaissance Culture, offered jointly with the Warburg Institute, University of London, took its first students in 2013–14; the course was fully subscribed. The purpose of the programme is to provide high-level training for a new generation of academic art historians and museum curators. The art-historical and scholarly traditions of the Warburg Institute are here combined with the practical experience and expertise of the National Gallery to equip students with serious insight into the behind the scenes working of a great museum and the research tools necessary for high-level museum work. Members of the Gallery's Curatorial, Conservation and Scientific departments contributed to the teaching of the curatorship course during the first term. During the second term the Gallery's Research Centre Manager, Alan Crookham, taught on the palaeographical and archive skills course.

In 2013 the Gallery collaborated with the University of Roehampton, London, to provide a module on 'Learning through Paintings' for the MA in Art, Craft and Design Education. Finally the Gallery has for a number of years contributed to the teaching of the Courtauld Institute of Art's MA course 'Curating the Art Museum'.

In 2010 the Department of History of Art at the University of York and the National Gallery established a research partnership between curators and scholars centred on areas of mutual interest and expertise. In 2013–14 the Gallery benefited from research collaborations with lecturers from the University of York in the preparation of two exhibitions; both collaborations also involve jointly supervised doctoral students. The exhibition *Strange Beauty: Masters of the German Renaissance* (see pp. 38–9) was co-curated by Dr Jeanne Nuechterlein with Dr Susan Foister at the National Gallery. Their jointly supervised PhD studentship focusing on ‘Shifting Perspectives on German Renaissance Art’ deepens the exhibition’s themes in investigating how perceptions of German Renaissance art changed between the era when it was made and the era when it was collected by modern institutions like the National Gallery. Dr Amanda Lillie was awarded a senior AHRC fellowship for an eighteen-month research project focusing on the Gallery’s forthcoming exhibition, *Building the Picture: Architecture in Italian Renaissance Painting*, co-curated with Dr Caroline Campbell. The project includes a scholarly online catalogue as well as academic events and a jointly supervised doctoral studentship investigating the fictive architecture that exalts and enshrines the Virgin Mary in Italian Renaissance paintings.

Between December 2012 and November 2013 the Gallery entered into a collaboration with the Barber Institute of Fine Arts, University of Birmingham, to research and disseminate the history of the relationship between the two institutions, in commemoration of the latter’s eightieth anniversary. Two Neil MacGregor Collections and Exhibitions Research Scholars, supported by the National Gallery Trust, carried out research into the Barber’s collection, and an exhibition was held at the Gallery in the summer of 2013 (see pp. 30–1).

Further academic partnerships with the Gallery are formed through the Collaborative Doctoral

Partnership scheme funded by the Arts and Humanities Research Council to enable students to study for a PhD at a UK university. Each studentship is jointly supervised by a member of the Gallery’s staff and an academic. In addition to the studentships with the University of York, the Gallery’s academic partners under the scheme have included the universities of Warwick, Nottingham, Leeds, University College London and Birkbeck London. s f

#### Supporters 2013–2014

##### Research and Publications

###### McCrinkle Curatorial Assistant

Supported by the Joseph F. McCrinkle Foundation

###### National Gallery Catalogues series

Supported by Arturo & Holly Melosi through the Arthur and Holly Magill Foundation

###### Vivmar Curatorial Assistant

Supported by The Vivmar Foundation

###### Harry M. Weinrebe Curatorial Assistant

Supported by The Dorset Foundation

##### National Programmes

###### Curatorial Traineeships

Supported by The Art Fund with the assistance of The Vivmar Foundation

###### Subject Specialist Network: European Paintings pre-1900

Supported by The Pilgrim Trust

###### The British Inventories Project

Supported by The Elizabeth Cayzer Charitable Trust

###### The National Gallery Masterpiece Tour

Sponsored by Christie’s



# PUBLIC AND PRIVATE SUPPORT OF THE GALLERY

The National Gallery has been exceptionally fortunate this year to have received a number of substantial legacies, the most valuable of which provides funding for the Patrick Lindsay Conservation Fellow. These, together with many smaller gifts in Wills, have made an invaluable contribution at a time of continuing cuts in Government Grant in Aid, and increasing costs. Such gifts are often the most important a supporter will make, and provide a lasting legacy to the Gallery and to future generations of visitors and art lovers.

We were delighted that Credit Suisse sponsored *Facing the Modern: The Portrait in Vienna 1900* and *Veronese: Magnificence in Renaissance Venice*. Our long-standing partnership enables the Gallery to plan its future work with confidence and for this we are immensely grateful. This year also saw the launch of the *National Gallery Masterpiece Tour* sponsored by Christie's. We would like to thank the Development Committee, which continues to demonstrate its commitment to the Gallery's work.

We were equally delighted by the support of the Hans K. Rausing Trust for funding in its entirety *Strange Beauty: Masters of the German Renaissance*. Grants from the Hata Stichting Foundation, The Blavatnik Family Foundation and Susan and John Singer also helped the Gallery stage *Vermeer and Music* in 2013. All of these examples illustrate the attraction to supporters of our acclaimed exhibitions programme. We are also grateful to the Bernard Sunley Foundation for its continued support of the exhibition programme in the Sunley Room including the Michael Landy show, *Saints Alive*.

In the calendar year 2013, visitor numbers exceeded six million for the first time in the history of the National Gallery. The majority come to see the permanent collection, many of them schoolchildren. The School Visit programme welcomes over 70,000 children every year, and has been generously supported for the second year running by the Garfield Weston Foundation. We are indebted to the Peltz Trust for its support of an extension of this project for those with profound and multiple learning difficulties and to the Lord Leonard and Lady Estelle Wolfson Foundation for its generous sponsorship of a new programme for children with moderate and severe learning difficulties. The Gallery is proud of these innovative projects for children who would otherwise not have the experience of visiting a gallery – an experience which can be life-changing – and we are grateful to those who are helping to make them possible.

The National Gallery's flagship education project for schools across the country, and indeed across the world, is *Take One Picture*, supported by The Dorset Foundation, The Tavolozza Foundation and Christoph Henkel. We are indebted to them for their commitment to a programme which helps bring the Gallery's collection to the attention of schoolchildren everywhere.

We continue to be extremely grateful for the ongoing and most generous support of the Hintze Family Charitable Foundation and the Arthur and Holly Magill Foundation.

The George Beaumont Group celebrated its twentieth anniversary in 2014. For this landmark year patrons were offered an enhanced programme including additional study trips and a special music event to celebrate two decades of dedication to the National Gallery. Many have lent support beyond their membership and we are immensely grateful to them and to all patrons for their ongoing commitment. In addition, we are most grateful

to the chairman, Flavia Ormond, for her tireless work and inspirational leadership of a group, which makes such an important contribution to the Gallery.

The Gallery could not continue to care for, and present, its world-class collection without gifts and grants, both large and small, from its many supporters. We are indebted to them all and the Gallery extends its heartfelt appreciation for their generosity.

DM / BB / NA

## Lenders to the National Gallery

The Gallery is pleased to acknowledge all those listed below, and those who choose to remain anonymous, who have lent works to the collection between April 2013 and March 2014.

Royal Collection Trust / Her Majesty The Queen  
The Warden and Fellows of All Souls College, Oxford  
American Friends of the National Gallery, London  
Andrew Brownsword Arts Foundation  
Dunrobin Castle Collection  
English Heritage, The Iveagh Bequest (Kenwood)  
The Gere Collection  
The Government Art Collection  
Collection of Sir Laurence Graff  
Sir James & Lady Graham  
The Earl of Halifax  
The Daniel Katz Family Trust  
The Lewis Collection  
The Executors of the late 9th Marquess of Londonderry  
Longford Castle Collection  
The Loyd Collection  
The Collection of Asbjørn Lunde  
The Peter Meyer Collection  
National Maritime Museum, London  
National Museums Liverpool, Walker Art Gallery  
Rijksmuseum, Amsterdam  
Royal Picture Gallery Mauritshuis, The Hague  
The Rector and Churchwardens of St Mary Magdalene Church, Littleton  
The Society of Antiquaries of London  
The Trustees of the Stansted Park Foundation  
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The Master Governor of Trinity Hospital, Retford  
Van Gogh Museum Amsterdam (Vincent van Gogh Foundation)  
The Earl of Verulam  
Victoria and Albert Museum, London  
Winchester College  
York Museums Trust (York Art Gallery)

## Major supporters of the National Gallery

The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support of the National Gallery during the period April 2013 to March 2014.

Mr Julian Agnew  
Howard & Roberta Ahmanson  
American Friends of the National Gallery, London  
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The Fagus Anstruther Memorial Trust  
The Art Fund  
Art Mentor Foundation Lucerne  
Jean-Luc Baroni  
Ms Kate Bingham & Mr Jesse Norman MP  
The Blavatnik Family Foundation  
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The Dorset Foundation  
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The Garfield Weston Foundation  
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Heritage Lottery Fund  
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The Vivmar Foundation  
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Lord Leonard and Lady Estelle Wolfson Foundation  
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### Corporate Membership

The corporate membership programme provides a vital source of income which helps the Gallery to fund programmes across all areas of activity. We would like to thank the following companies for their generous and loyal support.

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### The George Beaumont Group

For twenty years, the support of the George Beaumont Group towards the work of the National Gallery has been unstinting. Donations from members are focused particularly on core Gallery activities for which there is the most urgent need, thereby supporting the Gallery's major priorities and the projects that are of the greatest importance to the public.

The National Gallery recognises that it is extremely fortunate to have such a dedicated community of supporters, and would like to thank all of the individuals listed below, and those who choose to remain anonymous, for their generous contribution over the past year.

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The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support during the period April 2013 to March 2014.

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### Legacies to the National Gallery

The National Gallery is dependent upon, and immeasurably thankful for the generosity of our legators. These gifts, no matter how large or small, make an enormous impact on our work, and benefit not only the future of the National Gallery, but also future generations of art lovers and visitors. We are indebted to the many generous individuals who have remembered the Gallery in their Wills and would like to express our profound gratitude for the legacies received this year.

Ms Martha Doris Bailey  
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Our recognition of those who have demonstrated their foresight and generosity in remembering the Gallery in this way is expressed in our Memorial Book, both online and on permanent display in the vestibule inside the Sir Paul Getty Entrance.

If you would like to find out about leaving a gift in your Will to the National Gallery and what your support could achieve, please contact Aimée Hooper on 020 7747 5982, or email [development@ng-london.org.uk](mailto:development@ng-london.org.uk). Please be assured that any enquiries will be treated in strict confidence. Further information can also be found on the National Gallery website and in the brochure *Your Gift to the Future*.

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# FINANCIAL INFORMATION

Government Grant in Aid remains the Gallery's principal source of funds. For the year ended 31 March 2014, the Gallery's Grant in Aid for running costs was £21.7m, with an additional grant of £3.8m restricted to expenditure on capital, including ongoing essential capital repairs.

The Gallery continues to face significant and sustained cuts to Grant in Aid over the coming years, which will make private income even more critical to the future well-being of the Gallery. Membership, donations and support from the corporate sector, trusts and foundations, and private individuals are vitally important for the continued

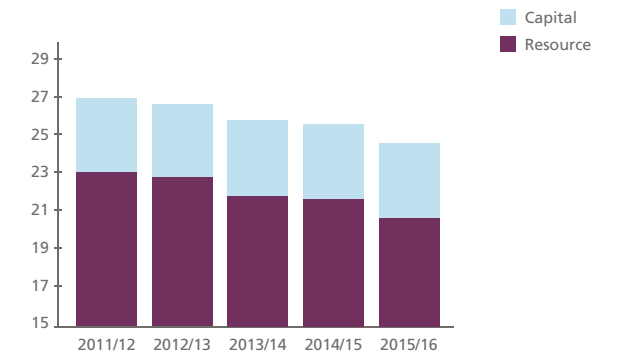
success of the Gallery's programme of exhibitions, programmes and outreach work.

Total incoming resources this year, including donations for acquisitions of £17.5m, were £51.9m compared with £57.5m in 2012/13. The higher level of income in 2012/13 was attributable to receiving a greater value of gifts in relation to painting acquisitions in 2012/13, particularly those from the collection of the late Sir Denis Mahon. Self-generated income excluding donations totalled £5m, higher than the £4.2m recorded in 2012/13, following a strong year for exhibition ticket sales and income derived from increased sales in the shops.

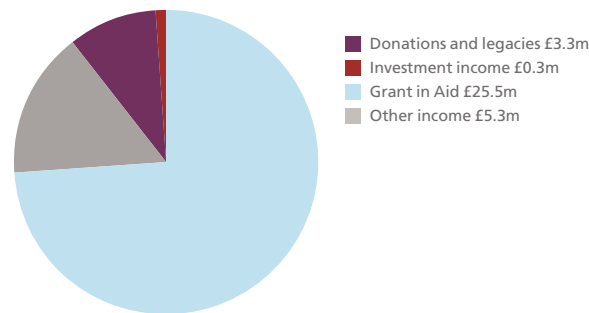
The Gallery's total charitable expenditure of £33.3m for 2013/14 saw an increase against the prior year (2012/13: £31.7m), due in part to the increased cost of the 2013/14 exhibitions programme and additional costs relating to the collection. The Gallery continues to focus on maintaining tight budgetary control and implemented a number of efficiency measures during the year in order to continue to manage the reduction in public funding.

The number of visitors to the Gallery this year saw a significant increase to 5.9m (2012/13: 5.4m).  
K S

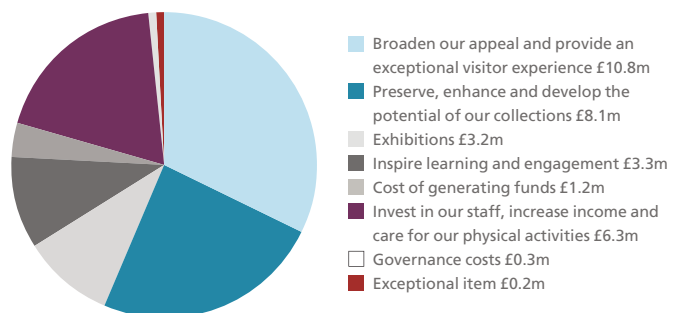
Total Grant in Aid (millions)



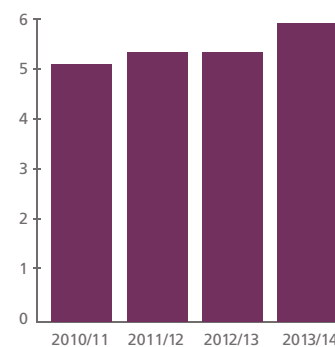
Income 2013/14 (excluding donations for acquisitions)



Operating Expenditure 2013/14



Number of Visitors (millions)



Exhibition Attendance 2013/14

Birth of a Collection: Masterpieces from the Barber Institute of Fine Arts\* **97,164**  
Michael Landy: Saints Alive\* **209,057**  
Vermeer and Music: The Art of Love and Leisure **61,228**  
Facing the Modern: The Portrait in Vienna **88,286**  
Van Gogh's Sunflowers\* **205,297**  
Strange Beauty: Masters of the German Renaissance **29,097**  
Veronese: Magnificence in Renaissance Venice **100,994**

Free exhibitions are indicated by an asterisk

# NATIONAL GALLERY COMPANY LTD

The National Gallery Company (NGC) achieved a net profit for the year of £123,968 (12/13 £37,267), after payments to the Gallery of £823,945 (12/13 £743,578). In total, the Company achieved sales of £6.6m, with contributions of £966,118 from external publishing sales, product licensing, catering, audio guide sales (from 1 February 2014) and royalties from the Picture Library.

There was a 15% year-on-year sales improvement in our Gallery stores, driven largely by the increase in visitors to the Gallery, which delivered a strong summer trading period. In addition, the exhibition programme (*Vermeer and Music*, *The Sunflowers*, *Veronese*) delivered good commercial results. In March 2014, over 30% of sales generated in the shops were from *Sunflowers*-related merchandise.

The Gallery's cafés and restaurants, operated by Peyton and Byrne, generated revenues of £3.7m and a contribution to the Group of £414,488. There was

a marked improvement in customer conversion to 9.2%, 0.9% better than the prior year.

NGC made significant investments this year to support the ongoing development of the e-commerce site. Despite the improvements made to navigation, product grouping and design (and the addition of mobile and 'click and collect') revenue targets were not reached, largely due to a reduction in average transaction value. The NGC Board of Directors agreed a full review and improvement plan in April 2014 and we remain optimistic that our three-year plan for e-commerce is achievable.

Apart from the *Technical Bulletin Volume 34*, published in October, this year's publishing was dominated by exhibitions. *Michael Landy: Saints Alive* sold 2,852 copies in the National Gallery shops, with a price reduction for the last four weeks. In summer 2013, *Vermeer and Music: The Art of Love and Leisure* generated revenue of £69,647 through all sales

channels; we expect this popular title, closely linked to the collection, to have a longer life on our backlist. *Facing the Modern: The Portrait in Vienna 1900* generated £101,880 revenue through all channels. A price reduction of the paperback from £19.95 to £15 ensured that it sold out on the last day; the hardback remains in print. The small book published for *Strange Beauty* – not a catalogue to the show, but a general introduction to German paintings at the National Gallery – was also popular, and like *Vermeer*, will strengthen our backlist. The major spring title, *Veronese*, opened strongly, and because of its relevance to the collection, we hope to keep this in print for some time.

Picture Library business was boosted by a number of interesting commercial filming deals (*Downton Abbey*, *Dr Who*) contributing to total revenue of £216,296. In addition, brand licensing activity generated £42,746.

The year culminated in a new commercial relationship for NGC with Antenna International, which produces and sells audio and multimedia interpretation guides for the permanent collection and temporary exhibitions, and develops podcasts. We are very excited about the prospect of developing further content and aligning sales plans to generate more income for the Gallery. JM

## PUBLICATIONS

The following titles were published between 1 April 2013 and 31 March 2014

### Exhibition Catalogues

*Michael Landy: Saints Alive*  
Colin Wiggins, with contributions from Richard Cork and Jennifer Sliwka  
270 x 210 mm; 80 pp; 62 colour illustrations  
Paperback £9.99, May 2013

*Vermeer and Music: The Art of Love and Leisure*  
Marjorie E. Wieseman  
265 x 205 mm; 80 pp; 72 colour illustrations  
Paperback £9.99, June 2013

*Facing the Modern: The Portrait in Vienna 1900*  
Gemma Blackshaw, with a foreword by Edmund de Waal  
289 x 220 mm; 216 pp; 140 colour illustrations  
Hardback £35/Paperback £19.95, October 2013

*Strange Beauty: German Paintings at the National Gallery*  
Caroline Bugler  
190 x 170 mm; 112 pp; 60 colour illustrations  
Paperback £9.99, February 2014

### Veronese

Xavier F. Salomon  
285 x 245 mm; 272 pp; 160 colour illustrations  
Hardback £35/Paperback £19.95, March 2014

### Academic Books

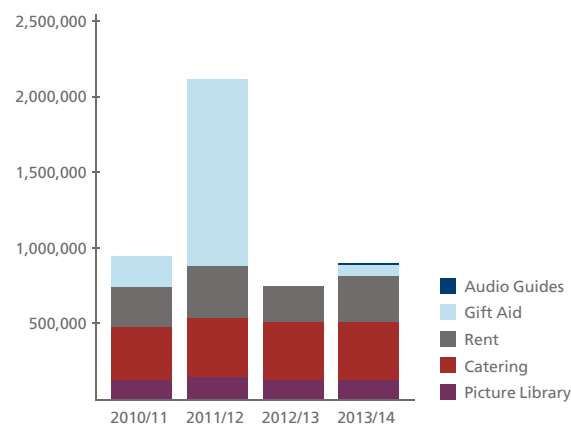
*National Gallery Technical Bulletin Volume 34*  
Series Editor: Ashok Roy  
297 x 210 mm; 136 pp; 245 colour illustrations  
Paperback £40 and online at [www.nationalgallery.org.uk/technical-bulletin/technical-bulletin-vol-34](http://www.nationalgallery.org.uk/technical-bulletin/technical-bulletin-vol-34), October 2013  
Supported by the American Friends of the National Gallery with a generous donation from Mrs Charles Wrightsman

*The National Gallery Review of the Year April 2012 – March 2013*  
245 x 200 mm; 80 pp; 65 colour illustrations  
Paperback £7.99, November 2013

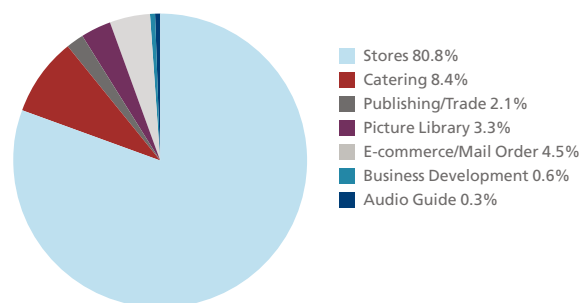
### Co-publications

*The Osborne Famous Paintings Sticker Book*  
Megan Cullis  
300 x 232 mm; 42 pp; 30 pp of colour illustrations; 10 pp of colour stickers  
Paperback £6.99, April 2013  
(Published by Usborne in association with the National Gallery)

Payments to the National Gallery and National Gallery Trust



Revenue Analysis 2013/14



## PAINTING WITHOUT BRUSHES

Digital technology has made images of Old Master paintings accessible as never before but such accessibility has come at a cost. These images are generally made in conditions of controlled and even lighting, now more often than not viewed on a backlit screen, and therefore tend to suppress our sense of the substance of the paint. Paintings are not flat surfaces, but complex structures with significant, often meaningful variations in texture and reflection. In some cases these differences are in large part an inherent by-product of the particular qualities of pigment, medium, or support – but for many painters they become a vehicle of expression themselves.

Rembrandt is perhaps the first ‘Old Master’ to come to mind when thinking about richly textured paint surfaces – his paint can seem to hover somewhere between two and three dimensions, deliberately appropriating qualities of low relief sculpture. Such thickly applied surfaces can be ‘carved’ back as well as built up, or scratched through, often with great decisiveness, to reveal or provide a strong graphic accent. In this work from a follower of Rembrandt (fig. 1) we see elements of the window, the transition between it and the plaster wall, and cracks within that surface all boldly indicated by scratching through the still-wet impasto.

It is perhaps more surprising to see similar effects within the work of the earlier master practitioners of painting in oils. We tend to think of van Eyck as a painter of immaculate, jewel-like surfaces, but he too could work his paint with unexpected vigour. Much of the texture of the broom on the back wall of the *Arnolfini Portrait* (fig. 2) is created using a fine stylus to scrape through the mid-tone brown paint before it had fully dried – not, as one might expect, by the application of minuscule brushstrokes.

Finding such qualities within his meticulous craftsmanship reminds us that paint has always been a material that can be worked by other means

than the brush. It has been plausibly suggested that Leonardo occasionally used his fingers to apply and manipulate oil paint, particularly in his earlier works. While the Gallery’s *Virgin of the Rocks* (fig. 3) does not display such effects, the more widely practised method of applying and spreading the oil-based priming with the fingers and palms of the hand – almost certainly that of a studio assistant – has left its texture visible through the extremely thin applications of the master’s paint which followed.

The other great quality of oil paint, besides its potential for rich impasto, is the impressive range of opacity it affords – especially the transparent glazes applied over bolder underlayers, producing subtle and rich effects. The colour resulting from such layering can depend as much upon the thickness of the application of the glaze as much as its inherent hue. And while glazes were often built up in many layers to achieve deep and glowing tones, they were sometimes kept so thin as to barely veil the underlying colour, with finely brushed applications reduced further by blotting with cloth to take away more of the glaze, traces of which technique can still be seen in a detail of red drapery by Melone (fig. 4).

More modern paintings within the collection are full of painterly effects, which revel in the overt display of the means of application, from the broken brushwork of the Impressionists to the rich textures of Van Gogh. George Bellows’s *Men of the Docks* (fig. 5), shows the artist’s interest in the bold handling of earlier painters such as Goya in both his palette and execution. He has made extensive use of the palette knife to apply paint, allowing both thickly-trowelled applications and also more broken effects, where the loaded knife drags across the canvas texture, skipping over its recesses and leaving a thick yet discontinuous application. Accustomed as we are to such ‘modern’ methods, the audacity of his touch in such a work is no less impressive. L K



1 Follower of Rembrandt (1606–1669)  
*A Man seated reading at a Table in a Lofty Room*,  
about 1628–30  
Oil on oak, 55.1 x 46.5 cm  
The National Gallery, London, NG3214  
(for detail see p. 7)



2 Jan van Eyck (active 1422; died 1441)  
*The Arnolfini Portrait*, 1434  
Oil on oak, 82.2 x 60 cm  
The National Gallery, London, NG186  
(for detail see p. 21)



3 Leonardo da Vinci (1452–1519)  
*The Virgin of the Rocks*, about 1491/2–9  
and 1506–8  
Oil on poplar, thinned and cradled,  
189.5 x 120 cm  
The National Gallery, London, NG1093  
(for detail see p. 29)



4 Altobello Melone (about 1490; died before 1543)  
*Christ carrying the Cross*, about 1515  
Oil on wood, 61 x 46.5 cm  
The National Gallery, London, NG6546  
(for detail see p. 47)



5 George Bellows (1882–1925)  
*Men of the Docks*, 1912  
Oil on canvas, 114.3 x 161.3 cm  
The National Gallery, London, NG6649  
(for detail see p. 53)



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