

REVIEW OF THE YEAR



THE NATIONAL GALLERY

REVIEW OF THE YEAR

April 2022 – March 2023

Published by Order of the Trustees of the National Gallery
London 2023

THE NATIONAL GALLERY BOARD
COMMITTEES AND ADVISORY GROUPS

ROYAL PATRON, HM THE KING

TRUSTEES
(with dates of appointment)

John Booth *(Chairman)* 2021
Katrin Henkel 2016 *(Deputy Chair)*
Rosemary Leith 2016
David Marks 2017
Sir John Kingman KCB,
FRS 2017 *(Deputy Chair)*
Professor Molly Stevens FRS 2018
Tonya Nelson 2018
Catherine Goodman LVO 2019
Stuart Roden 2019
Diana Berry 2021
Dounia Nadar 2021
James Lambert OBE 2021
Rosalind Nashashibi* *(from March 2023)*
*TATE LIAISON TRUSTEE

AUDIT COMMITTEE

Sir John Kingman KCB, FRS *(Chair)*
John Booth
Gautam Dalal
Beatrice Hollond *(from March 2023)*
James Lambert OBE
Stuart Roden
Professor Molly Stevens FRS
(until December 2022)

BICENTENARY BOARD
(first met in October 2022)

John Booth *(Chair)*
Diana Berry
Lady Sarah Chatto
The Duke of Devonshire
David Hall
Katrin Henkel
Sara Latham
Dounia Nadar
Lady Stevenson
Sophia Weston

DEVELOPMENT COMMITTEE

John Booth *(Chair until November 2022)*
Tara Falk *(from August 2022, Chair
from November 2022)*
Diana Berry
Giovanna Bertazzoni
Rob Cope *(from October 2022)*
David Hall
Katrin Henkel
Monica Irani *(from August 2022)*
Dr Amin Jaffer *(from October 2022)*
Dounia Nadar
John Singer
Rory Sutherland
Emilio Voli *(from October 2022)*
Nick White *(from October 2022)*

DIGITAL ADVISORY BOARD

Rosemary Leith *(Chair)*
John Booth
Kathleen Breitman
Sherry Coutu
Alex Johnston
Tim Levene
Simon Nelson
Tonya Nelson
Jemma Read
Tom Standage

ETHICS COMMITTEE
(first met in June 2022)

Stuart Roden *(Chair)*
Catherine Goodman LVO
Susan Liautaud

FINANCE COMMITTEE

Sir John Kingman KCB, FRS *(Chair)*
John Booth
Gautam Dalal
Beatrice Hollond *(from March 2023)*
James Lambert OBE
Stuart Roden
Professor Molly Stevens FRS
(until December 2022)

GOVERNANCE COMMITTEE

Tonya Nelson *(Chair)*
John Booth
Dounia Nadar

MASTERPLAN COMMITTEE

David Marks *(Chair)*
John Booth
Sir John Kingman KCB, FRS
James Lambert OBE
Tonya Nelson
Stuart Roden

NOMINATIONS COMMITTEE

John Booth *(Chair)*
Katrin Henkel
Sir John Kingman KCB, FRS
Tonya Nelson

REMUNERATION COMMITTEE

John Booth *(Chair)*
Sir John Kingman KCB, FRS
Rosemary Leith

SCIENTIFIC CONSULTATIVE GROUP

Professor Molly Stevens FRS *(Chair)*
Professor Richard Evershed
Professor Carl Heron
Professor Julia Higgins
Professor Anya Hurlbert
Professor Laurence T. Maloney
Professor David Phillips
Dr Ashok Roy
Dr David Saunders
Professor Melissa Terras

PURPOSE AND OBJECTIVES

The National Gallery was established by Parliament in 1824 for the benefit of the public. It houses a uniquely important collection of some 2,400 pictures which tell a coherent story of European art spanning seven centuries, from Cimabue to Degas. The Board of Trustees of the National Gallery holds the pictures in trust on behalf of the nation.

The Gallery’s objectives are to preserve the collection by maintaining the highest standards of care and conservation, to enhance the collection by acquiring great pictures and to display it in a sensitive manner for the enjoyment and understanding of the public. The Gallery undertakes high-level research that it publishes through a variety of media and as a national and international leader in its field it works in partnership with museums and academic institutions in the UK and overseas. The Gallery aims to engage the widest possible audience in the experience of its collection by opening free of charge every day to everyone, by lending some of its works to temporary exhibitions, through special public programmes and by digital means. It aims to be a resource on art for the whole world to inspire present and future generations.

JOHN BOOTH
(CHAIRMAN)

DIANA BERRY
CATHERINE GOODMAN
KATRIN HENKEL
SIR JOHN KINGMAN
JAMES LAMBERT
ROSEMARY LEITH
DAVID MARKS
DOUNIA NADAR
ROSALIND NASHASHIBI
TONYA NELSON
STUART RODEN
MOLLY STEVENS

IT HAS BEEN AN EXCEPTIONALLY busy year at the National Gallery, with life reverting to normal after the pandemic. Visitor numbers began to climb again as the Gallery’s busy schedule of activities resumed, although foreign tourists have returned more slowly than our domestic audience.

We began work in earnest on the projects planned for our Bicentenary celebrations, which will start in May 2024. In June we unveiled the NG200 Bicentenary Programme with an event in the Sainsbury Wing Theatre to which we welcomed the DCMS Secretary of State, who spoke warmly of our plans to bring people and paintings together across the nation, in Trafalgar Square and globally. Twelve great paintings from the collection will visit twelve museums and galleries across every region of the UK, so that more than half the population will be within an hour of a National Gallery masterpiece. A travelling art studio will tour the country throughout the year, bringing National Gallery workshops and learning activities to communities who would not otherwise have access to them. We have commissioned Jeremy Deller to create a participatory work of art to celebrate the Bicentenary in 2025 and, as part of *Summer on the Square*, we will host a festival in Trafalgar Square programmed with children, young people and their families at its heart.

To prepare for the closure of the Sainsbury Wing in the autumn of 2022, colleagues across the Gallery worked tirelessly to move and rehang many of the Sainsbury Wing paintings, which include some of the largest works in the collection. This has resulted in a series of fresh displays in the Wilkins Building and the creation of a new paintings store in Gallery A, along with an adjacent Photographic Studio and Viewing Room.

Beginning in April with *The Credit Suisse Exhibition: Raphael*, our programme of temporary exhibitions has moved into Rooms 1–8 in the Wilkins Building, while the Portico and Getty Entrances have become our main entry and exit for the duration of our building programme. In November, we secured planning permission from Westminster City Council for the NG200 capital projects to include reconfiguring the Sainsbury Wing to enhance the welcome we extend to our many visitors. Furthermore, we will create a Supporters’ House, refurbish our Learning Centre and establish a Research Centre. Construction in the Sainsbury Wing began in March. We are grateful to the Sainsbury family for their continuing support of our plans and to a number of other significant donors who have already pledged support for this programme of improvements, which will enable the Gallery to begin its third century with confidence.

Our digital programme continues to expand and to engage with audiences across the world. In June we launched our second virtual exhibition to coincide with Jubilee celebrations for Her Late Majesty the Queen, *Fit for a Queen: Symbols and Values of Sovereignty*, which showed 28 paintings from the collection shedding light on the notion of queenship. In early February we published a second ‘Behind the Scenes’ video, documenting the emptying of the Sainsbury Wing and the re-displays in the Wilkins Building. We recently launched our third virtual exhibition, *Fruits of the Spirit: Art from the Heart*, devised with museums throughout the UK and pairing nine of our own paintings with nine from partner institutions.

The Gallery’s series of programmes, exhibitions and outreach continued without interruption. This year’s *Take One Picture* in the Sunley Room was inspired by Orazio Gentileschi’s *The Finding of Moses* and was on display from June until

September. The exhibition also focused on the inclusion of children’s voices and an online exhibition page was created allowing children across the country to see the works. Throughout August and in partnership with Westminster City Council, we hosted our second *Summer on the Square*, a free festival of art, creativity and community, which attracted once again different and younger audiences. Continuing our work to develop programmes across the country, we created *Pictures Around Cromer, The National Gallery Collection*, an outdoor exhibition across the town of Cromer in Norfolk, displaying 30 life-size replica works of art from the collection.

We have significantly enhanced the Gallery’s collection over the course of the year with some remarkable acquisitions. In the autumn we bought our first painting by Ferdinand Hodler, *The Kien Valley with the Bluemlisalp Massif*, an astonishing alpine landscape, and we are grateful to the National Gallery Trust, the Athene Foundation in memory of Asbjørn Lunde, the Estate of Mr David Leslie Medd OBE and other bequests. We were fortunate to acquire Jacques Joseph (James) Tissot’s *Portrait of Algernon Moses Marsden* jointly with the National Portrait Gallery, generously supported by Sir Martyn Arbib and his children. At auction in November, we bought Max Pechstein’s *Portrait of Charlotte Cuhrt*, which was made possible through a generous legacy from Mrs Martha Doris and Mr Richard Hillman Bailey. The painting has been on display in the *After Impressionism: Inventing Modern Art* exhibition. At a Sotheby’s auction in New York in January, the Gallery acquired Bernardo Cavallino’s *Saint Bartholomew*, an impressive painting by a rare Neapolitan artist. It was purchased with the support of the American Friends of the National Gallery to whom we express our thanks. This masterpiece has been re-framed with a carved and gilded Italian seventeenth-century frame and now hangs in The Julia and Hans Rausing Room.

The Board extends its gratitude to our Royal Patron, HM The King, to our leading sponsor Credit Suisse, and to all our benefactors, lenders, supporters, sponsors and Friends. It is a pleasure to acknowledge the energy, imagination and commitment of our Director and colleagues, without whom none of the achievements of the past year would have been possible. Finally, we are very grateful as ever to the Department for Culture, Media and Sport for its continued support, financial and in so many other ways as we recover from the impact of the pandemic.

THE NATIONAL GALLERY OPENED ITS DOORS just under 200 years ago on 10 May 1824 in a town house on Pall Mall. The regulations pinned to the door declared that it was a collection of pictures for the 'use of the public' and it has continued to be that in its site on Trafalgar Square, growing in size and ambition and serving an ever-larger number of visitors. Thanks to the commitment of successive governments and the Gallery Trustees it has remained free for all to visit. As the Bicentenary approaches we look forward to rededicating the Gallery to the people of the United Kingdom and visitors from beyond these islands.

In 2022–3 we have begun to put into effect the careful plans we have laid for the Bicentenary celebrations. With the staged closure of the Sainsbury Wing galleries, paintings have been decanted to the Wilkins (Main) Building to be redisplayed there or to go into store in Gallery A. We have taken the opportunity to undertake conservation work on some of the major Renaissance works including Piero della Francesca's *Nativity*, Paolo Uccello's *Battle of San Romano* and the Pollaiuolo brothers' *Martyrdom of Saint Sebastian*. The first of these was conserved by senior restorer Jill Dunkerton and was presented in a special display for the Christmas season in its new fifteenth-century frame. At the same time the Gallery conservators have found time to restore paintings from the Ulster Museum and the William Morris Gallery as part of the new National Conservation Programme supported by James and Clare Kirkman. Contractors moved into the Sainsbury Wing in March to begin the physical transformation that will enable us to provide a world-class welcome for visitors. The cleaning of the Gallery's façades (undertaken thanks to the generosity of Julia and Hans Rausing) is almost complete, as is the refurbishment project of Room 29, to be known as the The Wolfson Gallery.

The Gallery's large temporary exhibitions transferred to the Wilkins Building, occupying Rooms 1 to 8. The Credit Suisse *Raphael* exhibition benefited enormously from this location which enabled us to include large altarpieces and tapestries. For the charging exhibition on Lucian Freud, which marked a hundred years since the artist's birth in Berlin, and was held in the same spaces, we trialled a successful 'Pay what you wish' initiative on Friday evenings to remove barriers to visiting. The Freud exhibition was shared with the Thyssen-Bornemisza Museum in Madrid and we partnered with the Metropolitan Museum of Art in New York on the *Winslow Homer* exhibition held in the Ground Floor Galleries. The reduced footprint of the Gallery which has resulted from the building works meant that we were also able to take some of the paintings on tour to Asia. Our exhibition *Botticelli to Van Gogh: Masterpieces from the National Gallery* opened in the Shanghai Museum in January and turned out to be their most visited special exhibition.

We were sad to say goodbye to Dr Caroline Campbell, Director of Collections and Research, who left us to become Director of the National Gallery of Ireland at the end of last year. The Gallery continues to seed museums across the UK and Europe with historic appointments over the years to the directorships of the Prado, the Van Gogh Museum, the British Museum, the Wallace Collection and the Ashmolean and Fitzwilliam Museums. Caroline has been succeeded by Dr Christine Riding who was formerly the Jacob Rothschild Head of the Curatorial Department and Curator of British Paintings.

The Gallery's commitment to academic research continues with significant acquisitions for the library and archive, including material relating to the British Hispanist Richard Ford (1796–1858) who was the former owner of a painting by



Chairman of Trustees John Booth, architect Annabelle Selldorf, Mark Sainsbury and Gabriele Finaldi at the NG200 ceremonial 'ground-breaking' event in the Sainsbury Wing

Francisco Ribalta in the Gallery's collection (*The Vision of Father Simón*), and publication of two *Linbury Lectures at the National Gallery* by distinguished professors Joseph Leo Koerner and Patricia Lee Rubin on Dürer and Raphael, respectively. Gallery books, catalogues and the *Technical Bulletin* are published by National Gallery Global Ltd, the Gallery's commercial arm. For many years they have been lovingly overseen by the Managing Director, Julie Molloy, who after 27 years' service is moving on. I wish to express our gratitude to her and wish her well.

GABRIELE FINALDI
Director

NG200 Welcome Capital Project

The National Gallery has embarked on a sizable capital project to refurbish and renew the Sainsbury Wing, the Research and Learning Centres, and to create a Supporter’s House. A design team led by Selldorf Architects working with Purcell Architects was appointed in July 2021. Founded by Annabelle Selldorf in 1988, Selldorf Architects have extensive experience across the cultural sector, with clients including The Frick Collection, Smithsonian American Art Museum, Neue Galerie New York and Clark Art Institute. The refurbished Learning Centre (until recently the Pigott Education Centre) will be designed by Lawson Ward Studio in partnership with Purcell.

The National Gallery Trustees provide governance and oversight while the capital project is managed day-to-day by the Gallery’s in-house team, led by Project Director Sarah Younger, working with external Project Managers and cost advisers Gardiner & Theobald.

During this year the project team have been undertaking detailed design development and consulting with numerous stakeholders. Planning Permission and Listed Building Consent for all works was received in December 2022 along with approval for the proposals from the Department for Culture, Media and Sport.

Considerable preparation work has been undertaken to clear the Sainsbury Wing and Learning Centre ready for occupation by the contractors and the visitor entrance has been temporarily sited in the Main Portico for the duration of the works. Construction started in March 2023 after considerable service diversions and enabling works.

The project is being undertaken in two phases. Phase 1 will be complete in spring 2025 and Phase 2 is expected to complete in spring 2027.



The view from Trafalgar Square in the evening approaching the Sainsbury Wing, with new transparent glass, reconfigured gates and new external seating



Sectional perspective, looking north through the Sainsbury Wing, Jubilee Walk and the Wilkins Building, showing the new spaces and connections

Phase 1 will provide a welcome experience befitting a world-class institution by reconfiguring the Sainsbury Wing entrance, foyer and café areas, creating a more welcoming and inclusive space for all. We will celebrate the Gallery’s historic setting by reimagining the public realm outside the Sainsbury Wing; improve our visitors’ experience by upgrading a host of amenities, from wayfinding to better toilet provision, with an emphasis on sustainability, accessibility, comfort and wellbeing; create a new Supporters’ House for members and supporters wishing to engage more deeply and regularly with the Gallery and its collection, and transform our Learning Centre for families and community groups, school children and adult learners; reduce our environmental impact and increase our resilience to the impacts of climate change on our collections, staff and visitors; invest in revenue generating facilities such as retail, cafés, private hire spaces and the new Supporters’ House to enhance visitor services and reduce our reliance on public funding. An important aspect of this phase will be to respect and conserve the special architectural and historic character of our buildings and their internationally important heritage setting. By opening up the collection to a broader and more



Visualisation of Art Studio on the first floor of the Learning Centre

diverse demographic we will communicate better with harder-to-reach groups in London and across the UK.

The second phase of works will consolidate and upgrade our research, library and archive spaces into a visible, accessible and productive National Gallery Research Centre in the heart of the Gallery. This phase will also see completion of horizontal and vertical visitor circulation works between and within the Sainsbury Wing and the Wilkins Building.

We hope to complete and open the first phase of works to the public in spring 2025, the culmination of our Bicentenary year, and we look forward to welcoming our visitors back to these familiar spaces, but brighter, with better facilities, more accessible and more sustainable.

SUPPORTERS 2022–2023

The Garfield Weston Foundation
The Linbury Trust
The Headley Trust
The National Gallery Trust
The American Friends of the
National Gallery London
The John Booth Charitable
Foundation
Stuart & Bianca Roden
Mark Pigott KBE, KStJ
Christoph & Katrin Henkel

The Deborah Loeb Brice Foundation
Hugh & Catherine Stevenson
Franck Petitgas & Amanda Bradley Petitgas

THE NATIONAL GALLERY
SUMMER PARTY 2022
‘THE ALCHEMIST’S FEAST’
IN SUPPORT OF NG200

Supported by
Mrs Aud Jebsen
Sponsored by
Burberry

SARAH YOUNGER
Project Director NG200

Bernardo Cavallino

Saint Bartholomew, about 1640–5

The National Gallery has long sought to acquire a masterpiece by the Neapolitan Baroque artist Bernardo Cavallino. Renowned for his small, sensitive paintings of mythological and biblical subjects, Cavallino worked primarily for private clientele in the city of his birth. His painterly style is highly distinctive, characterised by lyrical colour harmonies, virtuoso brushwork and dramatic, stylised compositions. The works painted during the final years of his life display a renewed interest in rendering expression and emotion.

This life-size, full-length depiction of Saint Bartholomew is one of Cavallino's most important works. The saint sits alone in the wilderness. His appearance follows the tradition of the thirteenth-century *Golden Legend*, which describes his black hair and wide eyes, the strands of grey in his beard and his white mantle. Bartholomew's expression is one of grim determination, at once horrified and resolved, as if he has already entered another realm. He turns towards us, unable to look at the knife claspd in his left hand. This will be the tool of his martyrdom, for Bartholomew was flayed alive.

One of the 12 apostles, Bartholomew was said to have preached the gospel in India and in Armenia, where his many conversions to Christianity angered local priests. When Bartholomew refused to make a sacrifice to their gods, he was horribly martyred, first flayed then beheaded. Gruesome depictions of the saint's martyrdom were popular in seventeenth-century Naples: Jusepe de Ribera, the greatest artist of the Neapolitan Baroque, painted at least half a dozen versions. Ribera's treatments of the subject most often showed Bartholomew tied to a tree, with executioners and pagan priests in attendance. Often, as can be seen in Cavallino's earlier, multi-figural interpretation of the martyrdom in the Museo di Capodimonte, the act of flaying has already begun.

The power of this composition comes from how severely it has been pared back. Bartholomew is the sole protagonist in this almost monochromatic, intensely psychological picture. Stark light illuminates the mantle and the flesh, which provides the only colour in a picture otherwise composed of silvery grey tones. We are not confronted here with violence, rather, it is the threat and imminence of violence that is so menacing. White highlights gleam on the blade and handle of the knife; the rope, which will be used to bind the apostle, dangles ominously above. Instead of witnessing Bartholomew's flayed flesh, the picture is dominated by the creamy mantle, whose folds are so elaborate that they cannot help but make us think of skin. Whether in the crisply delineated edges of the fabric or the strong sense of outline created by pulling the white paint right up to the flesh, the act of incision is unseen but ever-present. The skin itself is beautifully painted, the visible brush marks on the shoulder, for example, giving it a strikingly realistic texture.

FRANCESCA WHITLUM-COOPER

Acting Curator of Later Italian, Spanish and 17th-Century French Paintings

PROVENANCE

Francesco Cavallino (d. 1677), Naples (15 May 1677 posthumous inv. no. 43); thence by descent to one of his sons, 1677; Ignazio Provenzale (d. 1693), Duke of Collicorvino, Naples (1 August 1693 posthumous inv. no. 8); thence by inheritance to his wife, Giovanna Provenzale (1651–1693), Naples (7 September 1693 posthumous inv. no. 8); anonymous sale, Christie's, London, 28 April 1903, lot 103 (as Ribera); where acquired by 'Farr' (identifiable as the Belgian dealer John Dominic Farr); private collection, Netherlands, by 1988; by whom anonymously sold Sotheby's, Amsterdam, 8 February 1988, lot 146 (Spanish School, 17th century, with an estimate of 25,000 to 35,000 guilders); where acquired by P. & D. Colnaghi, Ltd., London and New York; from whom acquired by a private collector, New York and Buenos Aires, 1991 (as Cavallino); from whom acquired by Mark Fisch and Rachel Davidson, New York, 1997; from whose collection sold by Sotheby's, New York, 26 January 2023, lot 8, where purchased by the National Gallery.

EXHIBITIONS

Master Paintings 1350–1800, Colnaghi, New York 1990; *Bellini to Tiepolo: Summer Loans at the Metropolitan Museum of Art*, Metropolitan Museum of Art, New York 1993.

LITERATURE

J.T. Spike, *Master Paintings 1350–1800*, exh. cat. Colnaghi, New York 1990, pp. 54–5; N. Spinosa, 'Altre aggiunte a Bernardo Cavallino e qualche precisazione sui rapporti con Nicolas Poussin e la sua cerchia', *Paragone*, vol. 41, no. 485 (June 1990), pp. 44–5, 57, note 4; N. Hall, *Colnaghi in America: A Survey to Commemorate the First Decade of Colnaghi New York*, New York 1992, pp. 68–9; G. Labrot (ed.), *Collections of Paintings in Naples, 1600–1780*, Munich 1992, pp. 137, 177; E.M. Zafran in *Botticelli to Tiepolo: Three Centuries of Italian Painting from Bob Jones University*, Seattle 1994, p. 98; N. Spinosa, 'Un autoritratto e altri inediti di Bernardo Cavallino', in M. Scolaro and F.P. di Teodoro (eds), *L'intelligenza della passione, Scritti per Andrea Emiliani*, San Giorgio di Piano 2001, p. 578, note 2; N. Spinosa, *Pittura del seicento a Napoli. Da Caravaggio a Massimo Stanzione*, Naples 2010, pp. 193–4, no. 61; N. Spinosa, *Grazie e tenerezza 'in posa': Bernardo Cavallino e il suo tempo 1616–1656*, Rome 2013, pp. 366–7, no. 102.



BERNARDO CAVALLINO (1616–1656?)

Saint Bartholomew, about 1640–5

Oil on canvas, 176 × 125.5 cm

BOUGHT WITH THE SUPPORT OF THE AMERICAN FRIENDS
OF THE NATIONAL GALLERY, 2023, NG6698

Jacques Joseph (James) Tissot
Portrait of Algernon Moses Marsden, 1877

In his portrayals of elegant society gatherings with their fashionably dressed women and attentive men, Tissot encapsulated modern city life of Paris and London. Born in Nantes to a prosperous cloth merchant, he moved to Paris in 1857 to attend the Ecole des Beaux-Arts, where he studied with two former students of Jean-Auguste-Dominique Ingres: Jean-Hippolyte Flandrin and Louis Lamothe. From such teachers emanated his highly polished technique, from artists such as Edouard Manet and James Abbott McNeill Whistler his predilection for subjects taken from modern life. In 1859 he made his debut at the Paris Salon. In 1870–1 he fought in the Franco-Prussian War, and after the defeat of the Paris Commune left for London in June 1871. A lifelong Anglophile (going by the name of ‘James’ by the 1850s), Tissot settled in London for almost a decade, returning to Paris in 1882 following the death of his companion Kathleen Newton.

Tissot excelled at portraiture, for which he received countless commissions. Among these was that of Algernon Moses Marsden (1847–1920) the son of Isaac Moses (1809–1884) who had built up a successful clothing company, E. Moses & Sons, with a number of establishments in the City. One of these, in Aldgate, was by the 1850s the single largest shop in London, remarkable not only for its innovative displays but also for its frank emulation of the kind of service provided by a West-End tailor. Isaac Moses played a key role in British Jewish life. As the family prospered it participated increasingly in public life, and in 1865 added the surname Marsden.

Rather than enter the family clothing business, Algernon Moses Marsden instead chose art dealing, and for a time represented Tissot himself. While initially successful (in 1876 he moved to King Street Galleries and expanded his business), by 1881 he was bankrupt, a situation not helped by his gambling habit. This turned out to be the first of a number of bankruptcies, the penultimate of which was in 1901, after which he abandoned his wife and 10 children and fled to the United States with another woman.

Marsden sits, his left hand resting against his temple, fingers curled under, a signet ring prominently visible. His other hand is placed on his drawn-up knee, cigar balanced between delicate fingers. He looks directly at the spectator, worldly and confident, yet with the hint of the aesthete in his languid pose. But the portrait is as much about Tissot as Marsden. Set in Tissot’s studio, the sitter’s leisurely posture is matched by the luxury of such objects as the tiger-skin rug and the Chinese blue and white porcelain, combining to create one of the most celebrated portraits of the Aesthetic Movement. Acquired jointly with the National Portrait Gallery, it is the first painting by Tissot to enter the National Gallery’s collection.

SARAH HERRING
Associate Curator of Post-1800 Paintings



JACQUES JOSEPH (JAMES) TISSOT (1836–1902)
Portrait of Algernon Moses Marsden, 1877
Oil on canvas, 48 × 72.5 cm
Signed and dated lower right: *J. Tissot, 1877*

BOUGHT JOINTLY BY THE NATIONAL GALLERY AND THE NATIONAL PORTRAIT GALLERY,
WITH THE GENEROUS SUPPORT OF SIR MARTYN ARBIB AND HIS CHILDREN, 2022, NG6696

PROVENANCE

Commissioned by Algernon Moses Marsden in 1877; by descent in the family; sale, Sotheby’s, London, 17 February 1971, lot 59, as property of Robert Marsden; sale, Christie’s, London, 25 November 1983, lot 64, as property of Robert Marsden’s granddaughter; private collection, Oxfordshire; with Grant Ford International Fine Art Advisory, 2021; export-stopped and subsequently bought jointly by the National Gallery and the National Portrait Gallery, with the generous support of Sir Martyn Arbib and his children, 2022.

EXHIBITIONS

James Tissot, Barbican Art Gallery, London, Whitworth Art Gallery, Manchester, Petit Palais, Paris 1984–5, no. 76 (London and Manchester only); *James Tissot: Victorian Life, Modern Love*, Yale Center for British Art, New Haven, Musée du Québec, Québec, Albright-Knox Art Gallery, Buffalo 1999–2000, no. 17 (Yale only); *The Cult of Beauty: The Aesthetic Movement (1860–1900)*, Victoria and Albert Museum, London, Musée d’Orsay, Paris, De Young Museum, San Francisco 2011–12; on long-term loan to the Ashmolean Museum, University of Oxford, 2016–19; *James Tissot: Fashion and Faith*, De Young Museum, San Francisco, *James Tissot: L’ambigu moderne*, Musée d’Orsay, Paris, 2019–20, no. 30 in San Francisco, no. 35 in Paris.

LITERATURE

M. Wentworth, ‘Energized Punctuality: James Tissot’s *Gentleman in a Railway Carriage*’, *Worcester Art Museum Journal*, no. 3 (1979–80), pp. 9–27 (10); M. Wentworth, *James Tissot*, Oxford 1984, pp. 143–4, pl. 128; C. Wood, *Tissot: The Life and Work of Jacques Joseph Tissot (1836–1902)*, London 1986, p. 101; E. Angiuli and K. Spurrell, *De Nittis e Tissot. Pittori della vita moderna*, exh. cat., Palazzo della Marra, Pinacoteca Giuseppe De Nittis, Barletta, 2006, pp. 35–8; G. Chazal, D. Morel and E. Angiuli, *Giuseppe De Nittis. La modernité élégante*, exh. cat., Petit Palais, Paris, Palazzo del Governatore, Parma, 2010–11, fig. 3; C. Sciamia, ‘James Tissot, the Englishman’, in C. Corbeau-Parsons, *Impressionists in London: French Artists in Exile (1870–1904)*, exh. cat., Tate Britain, London, Petit Palais, Paris 2017–18, pp. 81–5 (83); K. Matyjaszkiewicz, ‘In Focus: *The Ball on Shipboard, 1874*’, *Tate Research Publication*, 2019, p. 113; K. Matyjaszkiewicz, ‘Algernon Moses Marsden, “the most enterprising of picture dealers”’, *The Burlington Magazine*, vol. 164, no. 1434 (September 2022), pp. 874–87.

Ferdinand Hodler

The Kien Valley with the Bluemlisalp Massif, 1902

Largely forgotten outside Switzerland following his death, the international revival of interest in Ferdinand Hodler began in the early 1970s almost simultaneously in the USA and UK. In the half-century since, he has come to be acclaimed as the leading Swiss painter of modern times, famous for the intensity of his colour and increasing abstraction of forms, and for allying his country’s art and artists with the most forward-looking aesthetic currents of the day across Europe. Although he regularly visited and showed in Berlin, Munich, Paris and Vienna, works by Hodler remain surprisingly rare outside his native land. Until now, the only example to be found in the UK was a mountain landscape of 1910, presciently acquired by the National Galleries of Scotland, Edinburgh as early as 1975. The artist’s highly distinctive Alpine landscapes are particularly cherished, and the opportunity of acquiring one for the Gallery was seized on avidly.

This painting depicts the Kiental, or Kien Valley, in the Bernese Oberland looking towards the Bluemlisalp, a massif at the far end of the valley. (Swiss love of the Alps is matched only by its British equivalent; the massif was first climbed, in 1860, by Leslie Stephen [1832–1904], leading British alpinist, editor of the *Dictionary of National Biography* and father of Virginia Woolf.) Hodler spent the summer of 1902 painting there and would have been begun this work on site. Unique in his oeuvre is its aggressively vertical format collapsing near and far distances. Tiny, individual wildflowers are seen close-up at the bottom, the 3,661-metre Bluemlisalp above, several kilometres away. Having completed the painting, back in the studio Hodler keyed-out the stretcher at the top to add an extra centimetre to its insistent verticality, thus ensuring that the upper part of the composition is given over to cloud in syncopated rhythm across the hilltop.

Here Hodler experiments with a new geometric precision in his art: the Kiental hills are made to intersect diagonally like the lacing of a boot, while clouds and peaks seem to dance around one another. As in nature, so too in human movement. Hodler’s friendship with his Geneva friend Emile Jaques-Dalcroze (1865–1950), the exponent of eurhythmic movement so influential on modern dance, is key in the early years of the twentieth century. He saw the play of rhythmic movement as underlying the very structure of nature. If we can understand such basic formal principles, Dalcroze taught him, we can intuit the workings of the universe itself. Micro- and macrocosm uniquely align, and it is these vaster forces, as well as the specifics of a unique, identifiable Alpine motif that Hodler sought to communicate.

CHRISTOPHER RIOPELLE
The Neil Westreich Curator of Post-1800 Paintings

PROVENANCE

Collection E.C., Geneva, until 1938; Galerie Moos, Geneva, no. 4881; private collection, Switzerland; Beuret Bailly Auktionen, Basel, 21 June 2014, lot 232; La Tâche Fine Arts S.A., Vaduz, Liechtenstein; Michael and Judy Steinhardt, New York; Artemis Fine Arts S.A., Vaduz [David Lachenmann, Switzerland].

EXHIBITIONS

Ferdinand Hodler, Galerie Moos, Geneva 1928, no. 33; *Ferdinand Hodler. Exposition commémorative à l’occasion du XIV^e Congrès International d’Histoire de l’Art*, Galerie Moos, Geneva 1938, no. 68; *Ferdinand Hodler. Landschaften der Reife und Spätzeit*, Kunsthaus Zürich; Städtische Galerie, Biel 1964, no. 2; *Ferdinand Holder, Ausstellung zum 50. Todestag*, Kunstmuseum Bern 1968, no. 42; *Die Berner Schule, Künstler in der Nachfolge Ferdinand Hodlers*, Museum Neuhaus, Biel 2009, no. 6, ill.

LITERATURE

C.A. Loosli, ‘Generalkatalog, unpublizierter Nachtrag zum Generalkatalog im Schweizerischen Kunstarchiv, SIK-ISEA, Hodler-Archiv von C.A. Loosli, no. 2405, entry of 23 May 1928’, in *Ferdinand Hodler, Leben, Werk und Nachlass*, 4 vols, Bern 1921–4, vol. IV; W.Y. Millier, *Die Kunst Ferdinand Hodlers, Gesamtdarstellung*, vol. II (*Reife und Spätwerk 1895–1918*), Zurich 1941, no. 284a; H. Mühlstein and G. Schmidt, *Ferdinand Holder 1853–1918, Sein Leben und sein Werk*, Zurich 1942, p. 453; A. Reinle, ‘Ferdinand Holder’, in J. Gantner and A. Reinle, *Kunstgeschichte der Schweiz*, vol. IV (*Die Kunst des 19. Jahrhunderts*), Frauenfeld 1962, p. 308; P. Müller, ‘Taler / Die skizzierte Landschaft / Wasserspiegel’, in *Ferdinand Holder, le paysage*, exh. cat., Musée Rath, Geneva, Kunsthaus Zürich 2003; O. Bätschmann and P. Müller, *Ferdinand Hodler, Catalogue Raisonné der Gemälde*, vol. 1, Zurich 2008, pp. 254–5, no. 295 (SIK 9274), ill. in colour.



FERDINAND HODLER (1853–1918)

The Kien Valley with the Bluemlisalp Massif, 1902

Oil on canvas, 102 × 70.7 cm

Signed lower right: *F. Hodler*

BOUGHT WITH THE SUPPORT OF THE NATIONAL GALLERY TRUST,
THE ATHENE FOUNDATION IN MEMORY OF ASBJØRN LUNDE, THE ESTATE
OF MR DAVID LESLIE MEDD OBE, AND OTHER BEQUESTS, 2022, NG6695



MAX PECHSTEIN (1881–1955)
Portrait of Charlotte Cuhrt, 1910
 Oil on canvas, 175.8 × 85.4 cm
 Signed and dated, lower left: *Pechstein 1910*

BOUGHT THANKS TO A GENEROUS LEGACY FROM MRS MARTHA DORIS
 AND MR RICHARD HILLMAN BAILEY, 2022, NG6697

Max Pechstein *Portrait of Charlotte Cuhrt*, 1910

With the acquisition of Max Pechstein's *Portrait of Charlotte Cuhrt*, the National Gallery's collection further expands its boundaries well into the twentieth century. Joining avant-garde masterpieces such as Henri Matisse's *Portrait of Greta Moll* (1908), or a recently acquired landscape by Ferdinand Hodler (see pp. 16–17), this work testifies to the Gallery's commitment to modern art.

A pivotal figure of German Modernism, Max Pechstein trained at the Royal Academy of Arts in Dresden before turning to a dramatic style, profoundly influenced by Vincent van Gogh and Edvard Munch. Their dynamic and expressive brushwork, combined with the highly saturated colours of the Fauves and the non-Western artefacts Pechstein could see in the Ethnographic Museum of Dresden, had a lasting impact on him. In 1907 the artist joined the artistic group *Die Brücke* (The Bridge) alongside Ernst Ludwig Kirchner, Erich Heckel and Karl Schmidt-Rottluff, among others. As a ground-breaking movement aiming to 'attract all revolutionary and restless forces', *Die Brücke* played a crucial role in the development of German Expressionism.

This striking portrait depicts the 15-year-old Charlotte Cuhrt. The daughter of Max Cuhrt, a patron of the avant-garde moving in Berlin Secession circles, Charlotte is shown seated in an armchair in the very room in which the finished painting would hang, dressed in brilliant red, feet on richly carpeted floor, large, watery eyes staring ahead in innocence and trust. Yellow and green walls and furniture behind her contrast with and set off her own garments. The paint handling is bold, free and open. Displayed in an altar-like custom-made wooden frame – a work of art in itself – the picture was part of a wider decorative programme for the Cuhrts's lavish apartment in Kurfürstendamm 152, Berlin. The architect Bruno Schneidereit, assisted by Pechstein, conceived this extravagant flat as a *Gesamtkunstwerk*, a total artwork in which every element of the architecture, furniture and decorative scheme would respond to one another. The height of the portrait – almost six feet – announces that attention should be paid. It is a bold statement of a new style. The painting shows the international cross-currents and fecundity of ideas free-floating in Europe in the early years of the twentieth century.

Only two other paintings by the artist are in British public collections: a flower still life recently acquired by the Barber Institute of Fine Arts, Birmingham, and a marine landscape in Leicester.

CHIARA DI STEFANO
 Associate Curator of Post-1800 Paintings

PROVENANCE

Max Cuhrt Collection, Berlin (commissioned from the artist in 1910); private collection, Germany (by descent from the above); private collection, Europe (acquired from the above in 2008); Sotheby's, London, 3 February 2015, lot 43, not sold; anonymous sale, Ketterer, Munich, 11–13 June 2015, lot 221; private collection, Switzerland (acquired at the above sale); Bonhams, London, 16 November 2022, lot 11, where purchased by the National Gallery.

EXHIBITIONS

Die Neue Secession, III. exhibition, Kunstsalon Maximilian Macht, Berlin 1911, no. 33 ('Bildnis L.C.'); on long loan to the Galerie Belvedere, Vienna, 2009–14; *After Impressionism: Inventing Modern Art*, The National Gallery, London 2023.

LITERATURE

J. Sievers, 'Die Neue Secession in Berlin', *Der Cicerone*, year 3, issue 5 (1911), p. 178; A. Soika, *Max Pechstein. Das Werkeverzeichnis der Ölgemälde*, vol. 1: 1905–1918, Munich 2011, no. 1910/62, illus. p. 275; A. Soika, 'Max Pechstein's Rahmen', in *Unzertrennlich, Rahmen und Bilder der Brücke-Künstler*, exh. cat., Brücke-Museum, Berlin 2020, pp. 430–1, illus. p. 431; G. Thomas, 'Deutscher Zuwachs. Die National Gallery erwirbt ein frühes Mädchenporträt von Max Pechstein', *Frankfurter Allgemeine Zeitung*, 24 February 2023, no. 47, p. 12; M. Stevens, *After Impressionism: Inventing Modern Art*, exh. cat., The National Gallery, London 2023, p. 211, no. 77.

Paulus Potter

Landscape with Cattle and a Woman cleaning a Bucket by a Stream, 1647



PAULUS POTTER (1625–1654)
Landscape with Cattle and a Woman cleaning a Bucket by a Stream, 1647
Oil on wood, 42.5 × 37.5 cm
Signed and dated at upper right: *Paulus Potter f. / 1647*
ON LOAN FROM A PRIVATE COLLECTION

This exquisitely executed picture is one of the most important works by Paulus Potter to remain in private hands. It has not been seen in public since 1928, when it was sold in a celebrated auction of works from the Six collection in the Netherlands. The provenance of the painting reads like a roll call of the most prominent collectors in eighteenth-century France, including such names as the duc de Choiseul (1719–1785) and the Prince de Conti (1717–1776). It was eventually sold by agents of the legendary dealer Alexandre Joseph Paillet (1743–1814) to the immensely rich Amsterdam collector Lucretia van Winter (1785–1845), whose collection was merged into the Six van Hillegom–van Winter collection upon her marriage in 1822 to Hendrik Six van Hillegom (1790–1847). It is extraordinary to think that in Lucretia van Winter’s collection the picture rubbed shoulders with Johannes Vermeer’s *Milkmaid* (Rijksmuseum, Amsterdam), but such are the vagaries of taste that it was not her Vermeer but this work by Potter that was the most expensive painting that she ever bought.

A pioneer in the depiction of landscapes with animals, Potter created this picture in the same year as his most famous work, the monumental *Young Bull* (Mauritshuis, The Hague). The present picture shows a similar subject but painted on a much smaller scale and consequently in a much more delicate technique. It is the most perfect demonstration of Potter’s ability to combine the meticulous rendering of the anatomy of cattle with beautifully observed details of the surrounding landscape. The standing cow and the woman cleaning a bucket catching the light in the foreground are contrasted with the man and dog in the shadows and skilfully mirrored in the water in the foreground, while the painter also invites us, in a vignette that is as exquisite as the picture’s main subject, to explore the wide expanse of the flat Dutch landscape beyond.

BART CORNELIS
Curator of Dutch and Flemish Paintings 1600–1800

Rachel Ruysch

Still Life of Flowers in a Glass Vase on a Marble Ledge, 1710

This superb still life rightly counts as one of Rachel Ruysch’s finest works. The dark background sets off the colourful, dramatically lit and skilfully painted bouquet, whose defining feature is the snapped stem of the sunflower, which creates a sense of weight that is beautifully contrasted by the central tulip curling up in the air, together creating a subtle S shape. In this work Ruysch outdid herself, no doubt because it was commissioned from the artist – together with a pendant painting of fruit (present whereabouts unknown) – by Pieter de la Court van der Voort (1664–1739), a Leiden cloth merchant and important art collector. He paid the phenomenal sum of 1,300 guilders for the pair.

Just before their delivery, the two pictures were seen in Ruysch’s house in Amsterdam on 14 March 1711 by the German scholar Zacharias Conrad von Uffenbach (1683–1734): ‘We also went to Mr Pool [Juriaen Pool], in the Wolvenstraat, a painter, to see the work of his wife Rachel Ruysch (the daughter of the famous Anatomist)’, where they ‘luckily saw two paintings, because she rarely has something finished and everything is ordered a year in advance. The two works were for Mr la Court in Leiden’. Uffenbach noted that they were ‘very pretty and painted very delicately’ and that Ruysch had told them that ‘she cannot paint much more than two paintings in one year’, because ‘she has to deliver one painting every year to the Elector of the Pfalz, for whom she is the court painter and from whom she receives a pension’.

Ruysch was indeed as celebrated then as she is today, and it is gratifying that the most attractive of the two works that resulted from Pieter de la Court’s commission is now on long-term loan to the National Gallery.

BART CORNELIS
Curator of Dutch and Flemish Paintings 1600–1800



RACHEL RUYSCH (1664–1750)
Still Life of Roses, Tulips, a Sunflower and other Flowers in a Glass Vase with a Bee, Butterfly and other Insects upon a Marble Ledge, 1710
Oil on canvas, 88.9 × 71.1 cm
Signed and dated at lower right: *Rachel Ruysch / 1710*
ON LOAN FROM THE COLLECTION OF JANICE AND BRIAN CAPSTICK

The Restoration of Piero della Francesca’s *Nativity*

Of the National Gallery’s celebrated collection of Italian Renaissance paintings, Piero della Francesca’s *Nativity* is perhaps the one most influenced by its conservation history in its appearance and reception. Descriptions of the painting’s condition when it arrived in London in 1861, having been bought by Alexander Barker, and then subsequently in 1874 when acquired by the National Gallery, confirm that it was already much damaged. Since it was known to have remained in Piero’s family until its sale, it was widely accepted that it was a commissioned altarpiece that had probably been left unfinished because of the painter’s declining health and eventual death in 1492.

The publication in 1992 of documents concerning the contents of Piero’s family *palazzo* in Borgo San Sepolcro contradict this assumption. Drawn up only a few years after his death, they reveal that the highly prized panel was hanging in a room likely to have been the principal bedchamber. There is no mention of it being unfinished, whereas other works (now lost) were described as such. As well as the need for reconsideration of the presentation of the painting, in recent years it was becoming apparent that the materials used in the last restoration in 1950 were deteriorating, with discolouration of the varnish and retouching becoming detrimental to the sense of space and light associated with Piero’s works.

In addition, there were long-standing concerns about the fragility of the painting’s structure. When *The Nativity* arrived in London in 1861 the boards of the panel were described as having broken apart into three pieces. The panel was immediately repaired and restored, but in 1884 it was cleaned and restored again, and a heavy wooden cradle attached to the reverse. Exceptionally for that early date, the painting was photographed before restoration, recording its much-damaged state. In 1949 the panel underwent another intervention, intended to correct the deleterious effects of the cradle, but this treatment arguably made matters worse with tensions in the rigid structure resulting in further episodes of paint flaking from the panel. Unfortunately, many of the effects of the treatments in 1884 and 1949 cannot be reversed, although it has been possible to release much of the tension in the fragile panel and to fit the back with a more flexible method of support. However, one consequence of the past panel treatment has been remedied. When the open boards were re-joined in 1861, their edges were shaved down slightly removing a small amount of wood and paint. This left insufficient space for the face and proper left eye of the angel on the right of the group and led to perspective



Piero della Francesca’s *Nativity* (early 1480s) before treatment, photographed in 2020

distortions, especially in his lute. After much discussion, it was felt that the location of this join justified the process of opening it and recreating the correct spacing by insertion of slivers of wood from behind. This precise operation normally would not be particularly difficult, but was made so in this case by the previous treaments.

As in the previous restoration, the new campaign of retouching included the splits, flake losses and larger areas of damage, such as the candle burns in the lower part of the picture. This time, however, greater attention was given to the many smaller losses and especially to areas of abrasion to recover more of Piero’s original spatial conception as well as a greater sense of unity across the composition. Many parts are relatively well preserved, including the richly varied colours of the draperies of the Virgin and angels, and many exquisite details have survived. The painter’s fingerprints can often be seen where he blotted the final glazes, including around the patches of foliage, now discoloured to a dark brown. By contrast, in some areas the upper paint layers have been severely abraded by inexperienced cleaning, almost certainly while the painting still belonged to Piero’s family. This damage exposed alterations made by the painter, such as the elimination of the ox’s horn which, as Piero recognised, confuses the spatial recession, and particularly affected the upper right of the painting, notably the shepherds, parts of Joseph and the side wall of the stable. These areas had previously been left unrestored, with results that were disruptive to the design as well as to aspects of the meaning of the work. The upper paint



The painting as it appeared following cleaning at the National Gallery in 1884

layer had been scraped away from the crumbling edge of the stable wall, making it appear light, when it should be in the shadow of the thatched roof. Replacement of the missing glazes made evident a patch of brightly lit stones, always present but not easily observed, which must represent a shaft of light streaming through a hole in the thatch, again not previously recognised as of significance. This explains the gesture of the younger shepherd, drawing attention to Divine Light (more usually shown radiating from the Christ Child), which is an important aspect of paintings of the Nativity, such as this, based on the visions of Saint Bridget of Sweden. The continual process of discussion and consultation throughout the treatment led to the agreement that this figure and his companion could not be left completely unrestored as before. The patches of exposed white gesso are particularly disruptive to the image and so they have been toned down, with the aim of re-establishing something of the original recession of the figures, while retaining the visibility of Piero’s careful underdrawing, which is all too apparent because of the damage. Such a restoration can only be a compromise, and, as always, the choice of materials means that it can easily be reversed in the future. For the present it allows for a better understanding of this remarkable work, once intended for the private contemplation of Piero and his family and now more accessible to the Gallery’s many visitors.

JILL DUNKERTON
Senior Restorer



Freelance panel conservator Gert van Gerven and Britta New of the Conservation Department treating the panel

PICTURES CLEANED AND RESTORED IN THE CONSERVATION DEPARTMENT 2022–2023

MARCO BASAITI <i>The Virgin and Child</i> NG2499	For National Programmes
FOLLOWER OF BARTHOLOMEUS VAN BASSEN <i>Interior of a Church</i> NG924	CIRCLE OF NICOLÒ DELL’ABATE <i>Zaleucus and his Son</i> (William Morris Gallery, London)
WORKSHOP OF DIRK BOUTS <i>The Virgin and Child with Saint Peter and Saint Paul</i> NG774	FRANS HALS <i>Portrait of a Man holding a Skull</i> (The Barber Institute of Fine Arts, Birmingham) M1646
QUINTEN MASSYS <i>An Old Woman</i> (‘ <i>The Ugly Duchess</i> ’) NG5769	BALDASSARE PERUZZI <i>Nativity</i> (Ulster Museum, Belfast) M980
PIERO DELLA FRANCESCA <i>The Nativity</i> NG908	SUPPORTERS 2022–2023
PIERO DI COSIMO <i>A Satyr mourning over a Nymph</i> NG698	The Aldama Foundation Mr & Mrs Arthur Koenig Hannah Rothschild CBE The Rothschild Foundation
GIOVANNI BATTISTA PITTONI <i>The Nativity with God the Father and the Holy Ghost</i> NG6279	THE ROBERT GAVRON CONSERVATION FELLOW <i>Supported by</i> Lady Gavron
SIR JOSHUA REYNOLDS <i>Captain Robert Orme</i> NG681	
LO SPAGNA <i>Christ carrying the Cross</i> NG6693	
DAVID TENIERS THE YOUNGER <i>A Cottage by a River with a Distant View of a Castle</i> NG861	
ASSOCIATE OF JAN CORNELISZ. VERMEYEN <i>Portrait of a Man</i> (Alfonso de Valdés?) NG2607	
PAOLO VERONESE <i>Portrait of a Gentleman of the Soranzo Family</i> NG6694	
PROBABLY BY FRANCESCO ZUGNO <i>The Finding of Moses</i> NG3542	

Framing Piero della Francesca’s *Nativity*



Piero della Francesca’s *Nativity* after restoration in its new frame

Recent research has established that Piero’s *Nativity* was first displayed in the principal bedchamber of the palatial home he designed in Borgo San Sepolcro. The previous nineteenth-century altarpiece frame was therefore no longer the appropriate setting, and we searched for a more suitable period frame. The perfect solution was suggested by Thomas Knöll (Basel, 1957–2022), from within his unrivalled collection of Italian Renaissance frames.

Dating from about 1480, this Tuscan frame is made from four wide flat boards of walnut. The character of a flat board is retained at the outer perimeter; the mouldings and carvings create the illusion of steps leading down towards the edge of the painting, where the innermost border is defined by one of three lines of flat gilding.

The first of the four carved mouldings has a complex repeat pattern of minutely carved shells and bunches of leaves, set alternately within a half quatrefoil, segmented by a single gilded stem surrounded by foliage. It is a tapestry-like design, highly unusual in carved wood, and sets the tone for Piero’s masterpiece. The second row has finely carved overlapping leaves in a half round – a pattern flowing clockwise from the top right corner to the top left, which is then reversed. The dominant central carving is a guilloche between two gilded lines, in which two intertwining bands of scales twist around small carved and gilded flowers. It is an endless band in clockwise orientation. The outermost carved band is a small repeating leaf-and-shield motif radiating outwards; the leaves are carved

with fine lines which emulate chased bronze and give the whole frame the character of cast metal. These shallow architectural and foliate ornaments are reminiscent of a carved door frame in Piero’s house.

In the painting, the choir of angels celebrating the birth of Christ accompany their hymn with two lutes and a fiddle. The harmony of their blue costumes with the Virgin’s robe and cloak is the visual expression of a musical chord: we can almost hear its echo, represented by the distant sky in the stillness of the parched summer day. The frame gives a rhythm to this chord, in the tight cadence of the two leaf patterns with the more relaxed but infinitely complex innermost moulding accompanying the central braided band. The carved scales of the guilloche seem to slow the movement of time to a stop, like the music-making in the painting: the world holds its breath.

Historically informed performance has become the standard for the making of early music; but just as the different timbre of ancient instruments or their replicas enables us to hear period music to its best advantage, so antique frames give the truest setting for historical paintings.

PETER SCHADE
Head of Framing



Detail of the frame

PAINTINGS REFRAMED IN 2022-2023

- Framed with recently acquired antique frames**

LUDOLF BAKHUIZEN
Dutch Men-of-war and Small Vessels in a Fresh Breeze off Enkhuizen NG204

PARIS BORDONE
A Pair of Lovers NG637

JAN BRUEGHEL THE ELDER
Bouquet in Clay Vase L1253

BERNARDO CAVALLINO
Saint Bartholomew NG6698

PIETER CODDE
A Woman holding a Mirror NG2584

POSSIBLY BY PIETER FRANCHOIJS
Portrait of Lucas Fayd'herbe (?) NG1012

FRANS HALS
Portrait of a Man holding Gloves NG2528

FERDINAND HODLER
The Kien Valley with the Bluemlisalp Massif NG6695

JAN LIEVENS
Self Portrait NG2864
- JEAN-ETIENNE LIOTARD
The Laverne Family Breakfast NG6685

BARTOLOMÉ ESTEBAN MURILLO
The Heavenly and Earthly Trinities ('The Pedroso Murillo') NG13

PIERO DELLA FRANCESCA
The Nativity NG908

JUSEPE DE RIBERA
Jacob with the Flock of Laban NG244

WILLEM VAN DE VELDE
The Shore at Scheveningen NG873

PAOLO VERONESE
Portrait of a Gentleman of the Soranzo Family NG6694

JAN WEENIX
An Italian Courtyard NG6462

Framed from Gallery stock

FOLLOWER OF PONTORMO
The Madonna and Child with the Infant Baptist NG6375

PETER PAUL RUBENS
Portrait of Susanna Lunden(?) ('Le Chapeau de Paille') NG852

- Frame reproductions**

ROBERT CAMPIN
The Virgin and Child before a Firescreen NG2609

QUINTEN MASSYS
An Old Woman ('The Ugly Duchess') NG5769

PIERO DI COSIMO
A Satyr mourning over a Nymph NG698

ROGIER VAN DER WEYDEN
The Magdalen Reading NG654

SASSETTA
Scenes from the San Sepolcro Altarpiece NG4757, NG4758, NG4759, NG4760, NG4761, NG4762, NG4763

DAVID TENIERS
THE YOUNGER
A Cottage by a River with a Distant View of a Castle NG861

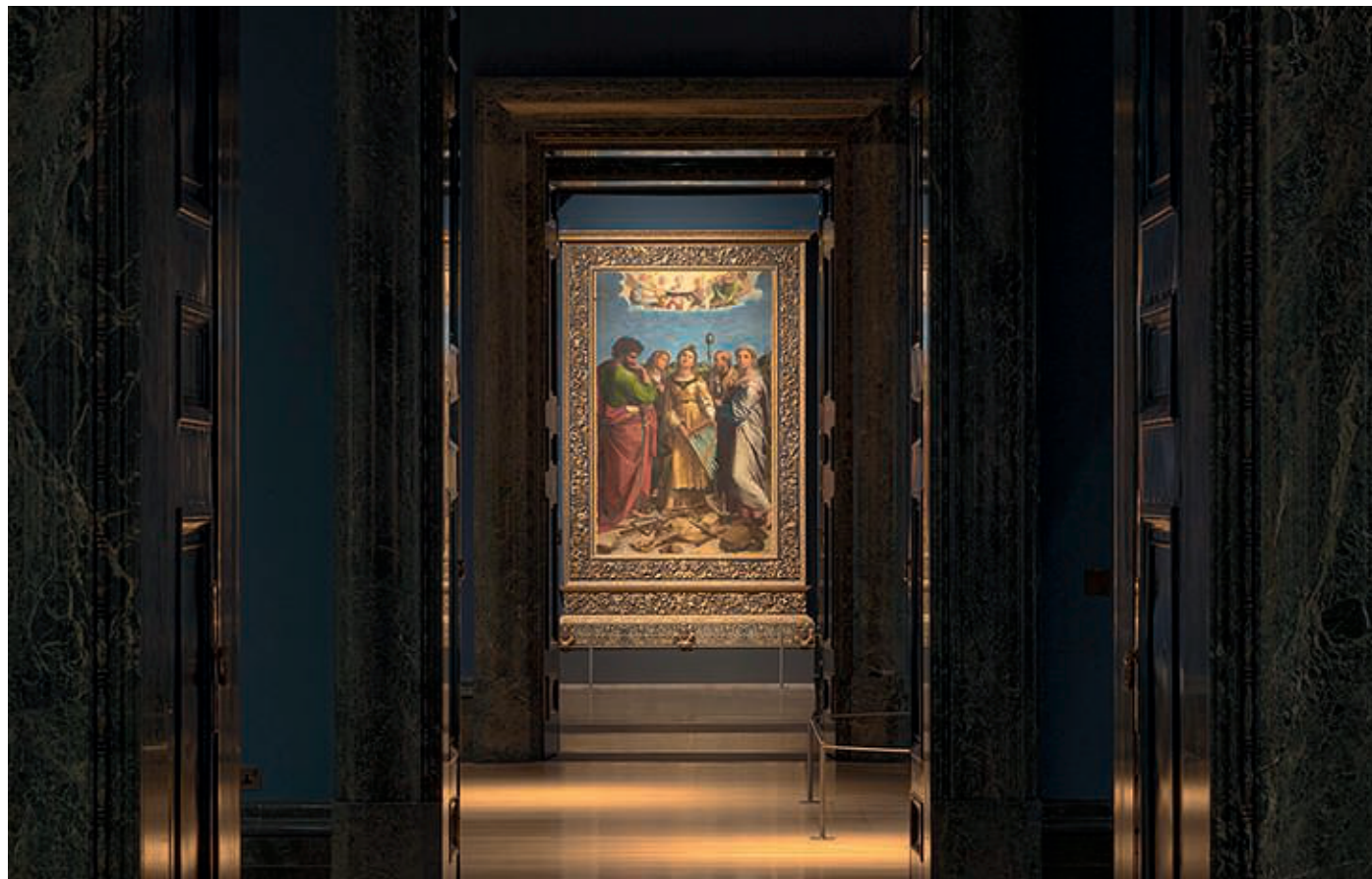
ASSOCIATE OF JAN CORNELISZ. VERMEYEN
Portrait of a Man (Alfonso de Valdés?) NG2607

PHILIPS WOUWERMAN
The Interior of a Stable NG879
- SUPPORTERS 2022-2023**

The Aldama Foundation
Waverly McRoberts – Junior Patron
Hannah Rothschild CBE
The Rothschild Foundation

The Credit Suisse Exhibition: Raphael

9 April – 31 July 2022



Vista with *Saint Cecilia with Saints Paul, John the Evangelist, Augustine and Mary Magdalene* (1515–16, Pinacoteca Nazionale, Bologna)

The National Gallery celebrated the 500th anniversary of Raphael's death (6 April 1520) two years late due to the Covid-19 pandemic. Originally planned for the autumn of 2020, *The Credit Suisse Exhibition: Raphael* finally opened in April 2022. Happily, support from the Gallery's international partners ensured that the exhibition could take place without major revisions to loans. Unhappily, the Russian invasion of Ukraine meant the last-minute cancellation of a loan from St Petersburg, standing in stark contrast to the profound commitment to human community and, ultimately, civilisation of Raphael's art.

The exhibition was installed on the Gallery's Main Floor in Rooms 1–8. The expansive spaces, high ceilings and Victorian architecture ensured ample space for the 85 individual exhibits, while simultaneously providing a congenial setting, recalling as it did the peak period of collecting Raphael in Britain. Ideal for an exhibition that attempted both to embrace and interrogate the canonicity of Raphael in Western art.



The Alba Madonna (about 1509–11, National Gallery of Art, Washington DC)

The focus was on the entirety of Raphael's (1483–1520) short but protean career and the universality of his creative activity, encompassing not only his work in drawing and painting but also as an architect and as a designer for sculpture, decorative arts, tapestry and prints, as well as his pioneering activity as an archaeologist and his essays in poetry.

The initial sections were devoted to the artist's formation in Urbino and Umbria, his work in Florence through to his relocation to Rome in 1508. The Gallery's own holdings here provided the core of a display enhanced by extraordinary loans, not least paintings of the Virgin and Child such as the so-called *Terranuova Madonna* from the Staatliche Museen zu Berlin, Gemäldegalerie, the *Tempi Madonna* from the Alte Pinakothek, Munich, and *The Alba Madonna* from the National Gallery of Art, Washington DC.

The following sections, devoted to Raphael's multifarious work in Rome, were broken down more thematically and included such key loans as two bronze roundels on the theme of the Resurrected Christ lent by the Abbey Church in Chiaravalle, the great *Saint Cecilia* altarpiece from the Pinacoteca in Bologna – displayed on vista at the end of the main suite of galleries – and one of the enormous Sistine tapestries from the Vatican, *Saint Paul preaching at Athens*. The latter was paired with a state-of-the-art 3D replica of the corresponding cartoon in the Royal Collection (on permanent loan to the Victoria and Albert Museum), created for the exhibition by Factum Arte.



Design for the right-hand wing of a stage set (1519, Gallerie degli Uffizi, Florence)



Saint Paul preaching at Athens (about 1517–19, Vatican Museums) with a facsimile of the corresponding cartoon



Self Portrait with Giulio Romano (1519–20, Musée du Louvre, Paris)

Raphael's great frescoes in the papal apartments were represented by a richly varied selection of his preparatory drawings, accompanied by a large-scale photographic reproduction of his most famous work, the so-called *School of Athens* – arguably his definitive statement on human interconnectedness.

The exhibition ended with a selection of Raphael's late portraits, mostly of his close friends and associates, among them the Palazzo Pitti so-called *Donna Velata*, the Washington *Bindo Altoviti* as well as the *Self Portrait with Giulio Romano* and *Baldassare Castiglione*, both from the Musée du Louvre in Paris. This helped draw out the more intimate aspects of Raphael's art, concluding the exhibition on an acutely empathetic note.

The exhibition was co-curated by Tom Henry, David Ekserdjian and Matthias Wivel. It was sponsored by Credit Suisse, Partner of the National Gallery, with additional support from The Thompson Family Charitable Trust, Fabrizio Moretti, The Vaseppi Trust and The Hintze Family Charitable Foundation. The catalogue was supported by Wolfgang Ratjen Stiftung, Liechtenstein.

MATTHIAS WIVEL
Aud Jebsen Curator of 16th-Century Italian Paintings



La Donna Velata (about 1513–14, Galerie degli Uffizi, Galleria Palatina, Florence)



Studies for a figure leaning on a parapet
 (about 1508–9, Musée Fabré, Montpellier)

Picasso Ingres: Face to Face

3 June – 9 October 2022

In a blaze of publicity in March 1936, the National Gallery acquired in Paris Jean-Auguste-Dominique Ingres's grand seated portrait of *Madame Moitessier*, commissioned in 1844 but completed after repeated delays only in 1856. As the Ingres was offered for sale Pablo Picasso chose to exhibit for the first time, also in Paris, his no-less-grand *Woman with a Book*, completed quickly and seemingly without hesitation four years earlier in 1932. It depicts the painter's young mistress, Marie-Thérèse Walter, seated with right hand to cheek looking up pensively from the book open on her lap.

As critic Georges Duthuit noted at the time, the Picasso is based on the Ingres, borrowing both the distinctive gesture and use of a mirror reflection. From there, every colour is intensified, every pattern made bolder, every form more voluptuous and erotic. But the source is indisputable. Picasso had first seen *Moitessier* at a retrospective exhibition in 1921. Ingres's technically flawless art exerted considerable influence on him during the Spaniard's so-called 'return to order' in the 1920s. What surprised now was that Ingres's influence suddenly re-emerged in the 1930s when Picasso's style had significantly evolved in

the direction of Surrealism; unsurprising, perhaps, was that Picasso, arch-marketeer, seems to have exploited publicity surrounding the National Gallery acquisition to promote a previously unknown aspect of his own art.

Duthuit said in 1936 that the two canvases should be seen side by side. It came to pass 86 years later in London and Pasadena, CA, where the Picasso now resides at the Norton Simon Museum, the second in a planned series of joint exhibitions sharing the highlights of the two collections. Co-curated by Christopher Riopelle of the National Gallery and Emily Talbot of the Norton Simon, joined with an essay in the catalogue by the Ingres *and* Picasso expert Susan Siegfried, the exhibition in London could not have been simpler; two paintings alone in Room 46, the confrontation unmediated except for wall texts. Some 330,000 visitors came. Many were young. Inevitably, they took selfies, but as author Julian Barnes noted in a *London Review of Books* appraisal almost all were with the Picasso. It is intriguing that a 90-year-old painting still registers with the young as entirely contemporary. *Picasso Ingres* was part of the H J Hyams Exhibition Programme supported by The Capricorn Foundation.

CHRISTOPHER RIOPELLE
The Neil Westreich Curator of Post-1800 Paintings



View of Ingres's *Madame Moitessier* (1856, National Gallery, London) and Picasso's *Woman with a Book* (1932, Norton Simon Museum, Pasadena)

Winslow Homer: Force of Nature

10 September 2022 – 8 January 2023

*Prisoners from the Front* (1866, The Metropolitan Museum of Art, New York)

Winslow Homer (1836–1910) has been admired in the USA from his lifetime to the present day. His work has generated one of the largest scholarly and critical literatures of any American artist. On the other hand, even though he spent almost two years in the UK (1881–3), he is little-known here, nor are any paintings to be found in British public collections. While the exhibition at the Metropolitan Museum (titled *Winslow Homer: Crosscurrents*) proposed a provocative new interpretation of a famous figure, in London that same exhibition served largely as introduction. (Some visitors would have remembered a pioneering display of seascapes at the Dulwich Picture Gallery in 2006.) It was the third collaboration between the Metropolitan and the National Gallery on major figures of American art following *Americans in Paris, 1860–1900* (2006) and *Thomas Cole: Eden to Empire* (2018), and the most contentious.

Headed by curators Stephanie L. Herdrich and Sylvia Yount of the American Wing of the Metropolitan,

with Christopher Riopelle of the National Gallery, the exhibition explored Homer's career-long investigation of conflict in its many racial, political, military and environmental manifestations. It began with paintings derived from Homer's reporting on the American Civil War (1861–5) including his subtle plea for reconciliation, *Prisoners from the Front* of 1866. Assessment followed of the highly original American subjects Homer invented and explored in the ensuing decade and a half; the lives of African Americans following Emancipation; children being trained-up to assume the reins of the Republic; humans' fraught relationship with the natural world, not least animals; a growing fascination with the sea and sailing as a metaphor of conflict in all its guises.

In 1881 Homer returned to the UK – he had passed through on his way to Paris in late 1866 – visiting London quickly but making his way to Cullercoats (Tyne and Wear), a fishing village on the North Sea where he anticipated spending six months but stayed nineteen. The rugged lives

*The Gulf Stream* (1899, reworked by 1906, The Metropolitan Museum of Art, New York)

of the fishermen and women fascinated him, not least the Life Saving Brigade that rescued those in peril on the sea. Here was true popular heroism for a modern age. There, his work took on a new monumentality and simple grandeur that long outlived his return to America. From 1884 Homer made almost annual winter trips to the Caribbean, visiting Cuba where he witnessed the final days of the Spanish Empire in the New World and the war with the USA that ended it. He visited many other islands caught up in trans-Atlantic trade and changing ways of life. From this emerged *The Gulf Stream* of 1899–1906, arguably Homer's greatest painting, certainly his most harrowing as the fate of the lone Black sailor is entirely unclear.

For much of the final decade of his life Homer lived alone on the rocky seacoast of Maine. The human figure largely disappeared from his art to be replaced by 'pure' landscape comprising water, wind, rock and sky in elemental confrontation. While some critics and visitors objected to the political tone of the wall texts guiding

them through the exhibition – as they had even more vociferously in New York – most, it seems, were moved to meet such a powerfully original new artist. The exhibition was sponsored in London by White & Case and Ocean Outdoor, with support from the Terra Foundation for American Art, Gregory Annenberg Weingarten, GRoW@Annenberg, the Athene Foundation and the Dr Lee MacCormick Edwards Charitable Foundation.

CHRISTOPHER RIOPELLE
The Neil Westreich Curator of Post-1800 Paintings

The Credit Suisse Exhibition – Lucian Freud: New Perspectives

1 October 2022 – 22 January 2023



Installation view including *Head of a Girl* (1962, private collection) and *Large Interior, Paddington* (1968–9, Museo Nacional Thyssen-Bornemisza, Madrid)

Lucian Freud (1922–2011) is widely considered one of the most important figurative painters of the twentieth century. Marking the centenary of the artist’s birth, this first major survey of Freud’s paintings in 10 years took stock of his achievements as well as of their past reception and related scholarship. Organised in collaboration with the Museo Nacional Thyssen-Bornemisza, Madrid, the exhibition brought together paintings from more than seven decades, charting the change of Freud’s artistic practice from his early and intimate portraits to his well-known, monumental late canvases.

Born in Berlin, the grandson of the psychoanalyst Sigmund Freud, the artist and his family fled Nazi Germany in 1933 and were welcomed in Britain, where they made their home. Quoted as going to our collection ‘rather like going to a doctor for help’ and consulting his artistic predecessors to study solutions for his own practice, for Freud the National Gallery played a formative role in his life and painting.

Interest in Freud’s work has often been overshadowed by interest in his celebrity. The National Gallery’s exhibition focused on historical and contextual research, aiming to complement existing biographical approaches



Self-portrait (Fragment) (1956, private collection)

with additional research methodologies. Featuring nearly 60 paintings, it presented Freud’s work roughly chronologically, yet in thematic groups. ‘Becoming Freud’ introduced the artist’s early work and development with such iconic paintings as *Girl with Roses*, highlighting his continued interest in the northern Renaissance. Psychologically dense portraits such as *Bella and Esther* (1987–8, private collection) aimed to introduce nuance and complexity to the topic of ‘Intimacy’ in Freud’s work, while sections on ‘Art and the Studio’ or ‘Power and Death’ – featuring the poignant *Man in a Chair* (*Portrait of Baron H.H. Thyssen-Bornemisza*) (1985, Museo Nacional Thyssen-Bornemisza, Madrid) and *The Painter’s Mother, Dead* (1989, The Cleveland Museum of Art) – allowed for a re-assessment of Freud’s work in the proximity of an old master collection. The magisterial *Sleeping by the Lion Carpet* and other large-format works concluded the exhibition’s final section, ‘The Flesh’, on a theme of human mortality and its transcendence in art.

The catalogue of the exhibition brought together original research on Freud, including interviews with contemporary artists David Dawson, Tracey Emin, Chantal Joffe and Jutta Koether.

Lucian Freud: New Perspectives welcomed 120,648 visitors and received interest from an audience of more than four million online. It was sponsored by Credit Suisse, Partner of the National Gallery, with additional support from The Thompson Family Charitable Trust, The Acquavella Family, Mr and Mrs Giuseppe Ciucci, Melanie Clore and Henry Wyndham, Allan Murray-Jones and Deborah Finkler.

DANIEL F. HERRMANN
Curator of Modern and Contemporary Projects



Girl with Roses (1947–8, British Council Collection)



Installation view of *Sleeping by the Lion Carpet* (1996, private collection)

Discover Manet & Eva Gonzalès

21 October 2022 – 15 January 2023

Discover Manet & Eva Gonzalès was the first in a series of exhibitions to explore themes and questions around an individual picture from the National Gallery's collection, in this case Edouard Manet's portrait of his only pupil, Eva Gonzalès, started in the summer of 1869 and shown at the Salon of 1870. Manet and Gonzalès formed a remarkable artistic relationship which lasted until their deaths, just a few weeks apart, in spring 1883. Gonzalès died at a young age, and as an artist she became eclipsed. The exhibition aimed to restore her reputation by gathering select examples of her best work, notably *The Theatre Box at the Italiens*, generously lent by the Musée d'Orsay.

Manet's portrait, his difficulties with which were eagerly followed by Berthe Morisot (and explored in the exhibition with a digital display showcasing recent technical examination), is remarkably enigmatic. Seated at her easel, Gonzalès is seemingly in the act of painting, her brush held out to the still life of flowers. Yet this still life is already framed and the artist wears a white dress incompatible for such an activity. As was recognised at the time, Manet was alluding to self-portraits by such eighteenth-century women artists as Elisabeth Louise Vigée Le Brun and Adélaïde Labille-Guiard, who portrayed themselves at work in their finest dresses, emphasising their rising status as professional painters and confronting the concept of *La Pittura*, woman as the allegory of painting. For the still life he copied an engraving after the foremost flower painter of the seventeenth century, Jean-Baptiste Monnoyer, transforming it into a rococo emblem.

Manet's enshrining of Gonzalès in flowers throws up the question, much discussed at the period, of what subjects women should paint, a topic explored in the exhibition along with opportunities in training and professional work. Such themes also played out in a display of women's self-portraits, from Vigée Le Brun herself through to Laura Knight, who radically depicted herself painting a nude.

The exhibition culminated with William Orpen's *Homage to Manet* (Manchester Art Gallery) in which a group, including the Irish collector, dealer and museum director Hugh Lane, are shown seated below the portrait. Manet's *Portrait of Eva Gonzalès* was one of the most important works in Lane's collection of modern French painting, now shared between the National Gallery and Hugh Lane Gallery. Prior to its showing in the Sunley Room, the exhibition was staged in Dublin (titled *Eva Gonzalès is what Dublin needs*), celebrating a recently renewed historic agreement between the two institutions.



Installation view of the exhibition with Gonzalès's *The Theatre Box at the Italiens* (1874, Musée d'Orsay, Paris) and Manet's *Portrait of Eva Gonzalès* (1870, National Gallery, London)



Visitors with William Orpen's *Homage to Manet* (1909, Manchester Art Gallery)

The exhibition was co-curated by Sarah Herring, Associate Curator of Post-1800 Paintings, and Emma Capron, Acting Curator of Early Netherlandish and German Painting, assisted by Chiara di Stefano, Associate Curator of Post-1800 Paintings. It was generously supported in London by the Bernard Sunley Foundation, The Rothschild Foundation and Richard Mansell-Jones. ARTscapades supported the catalogue, and The Diane Apostolos-Cappadona Trust in honour of Stacia Apostolos supported the accompanying film.

SARAH HERRING
Associate Curator of Post-1800 Paintings

Turner on Tour

3 November 2022 – 19 February 2023



Turner's *Harbour of Dieppe: Changement de Domicile* (left) and *Cologne, the Arrival of a Packet-Boat: Evening* (right)

The exhibition celebrated the return of *Harbour of Dieppe: Changement de Domicile* and *Cologne, the Arrival of a Packet-Boat: Evening*, two magnificent paintings by Joseph Mallord William Turner, to the UK for the first time since 1911. This exceptional loan was made possible through the generosity of The Frick Collection in New York, while the museum's site on Fifth Avenue was closed for a major refurbishment.

Shown at the Royal Academy in 1825 and 1826 respectively, the paintings exemplify Turner's life-long fascination with the subject of ports, harbours and river-fronts. In *Dieppe* and *Cologne*, he elevated the bustling contemporary scenes by the monumental scale of the canvases and the compositional format specifically associated with the grand seaports of Claude Lorrain. The display highlighted how Turner, then a mature and successful Royal Academician, was increasingly preoccupied with his own legacy and place within Western art. Tellingly, he painted *Dieppe* the year after the National Gallery was founded in 1824 with the acquisition of the Angerstein collection that included three seaports by Claude.

Dieppe and *Cologne* also represented a significant departure for Turner in terms of colour (particularly his use of chrome yellow) and technique. The exhibition

explored how the innovations seen in these two paintings were chiefly the result of recent and related developments in Turner's career: his extended travels in Europe, including his first sketching tour to Italy in 1819, and his intense focus on the creative and commercial possibilities of the medium of watercolour. The evocative colour and light of Italian landscapes, coupled with the vibrant tones and translucency of Turner's experimental watercolours, were increasingly utilised in his oil paintings. Such melding of the traditional and innovative came to define Turner's artistic identity as the great moderniser of the old master tradition.

Turner on Tour was supported by The Capricorn Foundation in memory of Mr H J Hyams.

CHRISTINE RIDING
Director of Collections and Research

Nalini Malani: *My Reality is Different*

National Gallery Contemporary Fellowship with Art Fund
2 March – 11 June 2023



Still from the *Nalini Malani: My Reality is Different*

The National Gallery Contemporary Fellowship with Art Fund is a new initiative as part of the Gallery's programme of Modern and Contemporary projects, partnering with a non-London-based museum to commission art responding to our national collections. Awarded to a senior artist of international standing and renown, the fellowship is a two-year partnership to research and develop new work towards an exhibition.

In 2020, together with the Holburne Museum in Bath, we convened a jury of esteemed members of the international art world to nominate and select an artist for the fellowship. The jury was unanimous in its decision to invite the eminent Mumbai-based artist Nalini Malani to the role, noting the importance of her five-decade-long pioneering art practice that emphasises and unites the voices of women of various cultural traditions and art histories to reflect on our world today.

At the end of the two-year research and development period, Malani produced an 'animation chamber', which was first shown at the Holburne Museum (7 October 2022 – 8 January 2023) before transferring to the National Gallery. Titled after a phrase associated with the Cheshire Cat from Lewis Carroll's *Alice's Adventures in Wonderland*, this immersive video installation invites audiences to look again at the collections of the two museums.

Using an iPad, Malani drew directly over images of 25 well-known paintings, creating numerous animated digital

drawings which were then projected across the gallery walls. Her animated figures and imagined shapes appear to interact with elements from the paintings, including Peter Paul Rubens's *Samson and Delilah* and Hans Holbein's *The Ambassadors* among many others. These dynamic and critical interpretations overlap one another across monumental projections, creating a continuous 40-metre-long panorama of ever-changing cycles of juxtapositions spanning all four walls of the Sunley Room.

Through the installation, Malani puts the history of European art under pressure, bringing to light the cultural stereotypes and traditional, often white male perspectives embodied in the paintings. *My Reality is Different* transforms classical narratives to reveal other histories that have been suppressed or overlooked.

With 246,599 visitors, the free exhibition was supported by Art Fund, with additional support from Dasha Shenkman OBE, SP Lohia Foundation, Leading Philanthropic Supporter of the Modern and Contemporary Programme, and Hiscox, Contemporary Art Partner of the National Gallery. The Sunley Room exhibition programme is supported by the Bernard Sunley Foundation.

PRIYESH MISTRY
Associate Curator of Modern and Contemporary Projects

The Ugly Duchess: Beauty and Satire in the Renaissance

16 March – 11 June 2023

The Ugly Duchess: Beauty and Satire in the Renaissance celebrated one of the National Gallery's most unforgettable faces: Quinten Massys's *An Old Woman*. The figure became known as 'The Ugly Duchess' – and turned into a cultural icon – after she inspired John Tenniel's illustrations for Lewis Carroll's *Alice's Adventures in Wonderland* (1865). She has remained tied to the world of fairy tale ever since.

The exhibition in Room 46 moved away from the painting's Victorian afterlife to focus on its vibrant Renaissance context. Made in Antwerp around 1513, *An Old Woman* is a pioneering work of satirical art. Reunited in the exhibition with her pendant, *An Old Man* (a rare loan from a private collection), she embodies the supposed vanity and lust of older women: clad in a flamboyant, revealing and old-fashioned outfit, she brazenly seeks him as a companion. In treating such figures of fun with the fine execution and serious trappings of portraiture, Massys parodied the genre. The two panels were perhaps commissioned by one of his humanist patrons, who delighted in such satire.

Leonardo da Vinci made an unexpected cameo appearance in the exhibition: Massys based *An Old Woman* on a composition by his Italian contemporary, whose drawings of grotesque heads were famed all over Europe.

The painting was displayed with these sheets for the first time, showing the two artists' shared interest in the expressive and subversive potential of distorting the human face.

The exhibition showed that 'The Ugly Duchess' belongs to a visual tradition that derided and vilified older women. The figure of the foolish hag with a horned headdress was a well-known folkloric type. Yet, beyond the obvious misogyny, the subject afforded Renaissance artists opportunities for invention and play that depictions of normative beauty did not allow. Their unruly bodies were metaphors for social disorder, and there is an undeniable joy in beholding the Ugly Duchess's complete disregard for beauty standards, social conventions and gender expectations. The image's enduring power perhaps lies in this irreverence.

The exhibition was sponsored by the Government of Flanders and supported by The Capricorn Foundation as part of the H J Hyams Exhibition Programme.

EMMA CAPRON
Acting Curator of Early Netherlandish and German Painting



Quinten Massys's *An Old Woman* (about 1513, National Gallery, London) and *An Old Man* (about 1513, private collection)

After Impressionism: Inventing Modern Art

25 March – 13 August 2023



Puvis de Chavannes's *The Sacred Grove* (1884/9, Art Institute of Chicago) and Cezanne's *Bathers* (about 1894–1905, National Gallery) with Rodin's *Walking Man* and *Monument to Balzac* (1900 and 1898, Musée Rodin, Paris)

After Impressionism: Inventing Modern Art explored the period 1886–1914, during which radical change in the visual arts was pursued across Europe. This was an era of rapid modernisation marked by industrialisation, expansion of railways, population growth and urbanisation which saw the provision of new or extended political, cultural and residential structures, the introduction of electric lighting and new modes of urban transportation. In addition, extensive colonisation was fuelling the wealth of nations, cities and individuals. Set within this context, all cultural manifestations – from literature and music to architecture and the visual arts – came to challenge traditional modes of expression dictated by academies and the representation of the external world. In the visual arts, this posed fundamental questions: should art be concerned with the literal transcription of the external world, or should it seek to portray higher truths and profound emotions? This new agenda demanded forging new visual languages that severed overt connections with the objective representation of the external world. It gave license to distortion of form and dismissal of conventional perspective, as demonstrated in the work of Paul Gauguin and Paul Cezanne; it privileged technique over subject, so vividly stated in the paintings of Vincent van Gogh; and it gave legitimacy to the innovative and the new, which became the criterion of excellence and paved the way to Abstract Art.

Taking as its starting point the 1979–80 exhibition *Post-Impressionism: Cross-Currents in European Art* at the Royal Academy of Arts, *After Impressionism* was informed by important academic research, publications and monographic and group exhibitions made in the intervening four decades, as well as appreciation of the vital dialogue between painting and sculpture. It accepted the dominant role of Paris as international capital of the arts, but



Paul Signac, *Bertaud's Pine* (1990, private collection)

also recognised other centres of artistic ferment across Europe. These were identified by the presence of groups of independent, anti-academic artists who created alternative exhibition organisations to support their avant-garde practitioners: Brussels, Barcelona, Berlin and Vienna. It thus shone a light on a shared will to pursue non-naturalism yet allowed appreciation of the varied responses which each city pursued.

After Impressionism encountered both setbacks and positive experiences in the course of its five years of preparation. The invasion of Ukraine in 2022 forced the termination of the National Gallery's partnership with the Pushkin State Museum of Fine Arts, Moscow, thus precipitating the loss of the loan of 15 outstanding works of art and a chapter in the exhibition which would have illustrated the development of avant-garde art in Moscow between 1900 and 1914. However, the imperative to secure at very short notice alternative works of comparable quality was met with sympathy, understanding and support from colleagues in museums and art galleries across Europe and the United States. Furthermore, unfailing help was at hand from the auction houses and galleries to secure works from private collections which ensured generous loans of masterpieces rarely if ever seen in public; indeed, exceptionally, one-third of the exhibition has been drawn from such sources.

By carrying the visitor from Neo-Impressionism and Pictorial Symbolism to movements which marked modernism in the opening years of the twentieth century such as German Expressionism, Fauvism and Cubism, the exhibition provided great visual enjoyment and new insights into the art created at the turn of the nineteenth century. It is hoped that *After Impressionism*, with its recognition of the importance of innovation in sculpture and painting both in and beyond Paris will also encourage new scholarship and greater understanding of this intense moment of ferment, questioning and experimentation, not only in the visual arts but also in the arts in general.

The exhibition was curated by the independent art historian MaryAnne Stevens, assisted by Julien Domercq and Christopher Riopelle at the National Gallery. It was supported by The Huo Family Foundation, Gregory Annenberg Weingarten, GRoW@Annenberg Foundation, Rothschild & Co, The Monument Trust, Christie's, Richard Green and Family, Adrian Sassoon and Edmund Burke.

MARYANNE STEVENS
Independent Art Historian and Curator



Gustav Klimt, *Portrait of Adele Bloch-Bauer II* (1912, private collection, courtesy of HomeArt)



Paul Gauguin, *Vision of the Sermon (Jacob Wrestling with the Angel)* (1888, National Galleries of Scotland)

Botticelli to Van Gogh: Masterpieces from the National Gallery, London

THE SHANGHAI MUSEUM:
17 January – 7 May 2023

NATIONAL MUSEUM OF KOREA, SEOUL:
2 June – 9 October 2023

HONG KONG PALACE MUSEUM:
22 November 2023 – 11 April 2024

As the Gallery prepares for its Bicentenary in 2024, the temporary closure of the Sainsbury Wing has provided an exceptional opportunity to share our paintings with audiences who might otherwise never experience them. *Masterpieces from the National Gallery* is a new touring exhibition of 52 works from the collection which marks the first time the National Gallery has exhibited works in the East Asia region. The exhibition builds on the very successful National Gallery collection tour to Japan and Australia which took place in 2020 and 2021 and attracted around 700,000 visitors.

Masterpieces from the National Gallery is a journey through art history and the Gallery’s unrivalled collection of Western art. Starting with Botticelli and painting in fifteenth-century Italy, the exhibition then takes visitors through the Renaissance, Baroque painting, painting in the seventeenth and eighteenth centuries through to Turner and finishing with Van Gogh and the beautiful works of the Impressionists.

The outstanding works on show include Sandro Botticelli’s *Three Miracles of Saint Zenobius*, Raphael’s *Garvagh Madonna*, Jan Gossaert’s *A Young Princess*, Caravaggio’s *Boy bitten by a Lizard*, Rembrandt’s *Self Portrait at the Age of 63*, Canaletto’s *Venice: Entrance to the Cannaregio*, Vincent van Gogh’s *Long Grass with Butterflies* and Claude Monet’s *Irises*.

Our first partner on the tour was the Shanghai Museum, which houses over one million objects of traditional Chinese arts and artefacts spanning over 8,000 years. With its vast collection and impressive building, it is one of China’s first world-class modern museums.

The exhibition’s opening gala event was attended by Chris Wood, the British Consul-General in Shanghai, with addresses from Director Chu of the Shanghai Museum and a video address from the National Gallery’s Director Dr Gabriele Finaldi. An incredible 420,000 visitors enjoyed the show, including over 8,000 visitors who attended a 24-hour festival to close the exhibition. Some 60,000 people visited multiple times and 50% travelled from outside Shanghai. Many young people visited



Visitors to the Shanghai Museum on opening day



Installation view of the exhibition

the exhibition, 85% of visitors were aged under 50, and around half of these were under 30. The exhibition also attracted a lot of press and social media activity. There were 4,684 media hits, reaching 400 million people, and activity on the Chinese app WeChat reached 6 million people.

We look forward to the continued success of the exhibition as it travels on to the National Museum of Korea, Seoul, the largest museum in Korea, and finally, to the Hong Kong Palace Museum, situated in the new West Kowloon Cultural District, which displays treasures from the Palace Museum in Beijing.

The extraordinary quality of this exhibition and the National Gallery’s globally renowned brand enables us to collaborate with some of the greatest museums in the world. This unique opportunity allows us to share the collection with international visitors, continuing our commitment to cultural exchange.

HANNAH HAWKSWORTH
Senior International Touring Manager

Exhibitions 2022–2023

THE CREDIT SUISSE
EXHIBITION: RAPHAEL

9 April – 31 July 2022

ROOMS 1–8

Sponsored by

Credit Suisse

Supported by

The Thompson Family Charitable Trust

Fabrizio Moretti

The Vaseppi Trust

The Hintze Family Charitable Foundation

WOLFGANG RATJEN STIFTUNG,

Liechtenstein

PICASSO INGRES:
FACE TO FACE

3 June – 9 October 2022

ROOM 46

Supported by

The Capricorn Foundation

in memory of Mr H J Hyams

WINSLOW HOMER:
FORCE OF NATURE

10 September 2022 – 8 January 2023

GROUND FLOOR GALLERIES

Sponsored by

White & Case

Ocean Outdoor

Supported by

Terra Foundation for American Art

Gregory Annenberg Weingarten, GRoW@

Annenberg

Athene Foundation

Dr Lee McCormick Edwards

Charitable Foundation

THE CREDIT SUISSE
EXHIBITION –

LUCIAN FREUD:

NEW PERSPECTIVES

1 October 2022 – 22 January 2023

ROOMS 1–8

Sponsored by

Credit Suisse

Supported by

The Thompson Family Charitable Trust

The Acquavella Family

Mr & Mrs Giuseppe Ciucci

Melanie Clore & Henry Wyndham

Allan Murray-Jones & Deborah Finkler

DISCOVER MANET
& EVA GONZALES

21 October 2022 – 15 January 2023

ROOM 46

Supported by

The Bernard Sunley Foundation

ARTscapades

The Diane Apostolos-Cappadona

Trust in honour of Stacia Apostolos

The Rothschild Foundation

Richard Mansell-Jones

TURNER ON TOUR

3 November 2022 – 19 February 2023

ROOM 46

Supported by

The Capricorn Foundation in memory

of Mr H J Hyams

NALINI MALANI:
MY REALITY IS DIFFERENT

2 March – 11 June 2023

THE SUNLEY ROOM

Supported by

Art Fund, Dasha Shenkman OBE,

the Bernard Sunley Foundation,

SP Lohia Foundation, Leading Philanthropic

Supporter of the Modern and Contemporary

Programme, and Hiscox, Contemporary

Art Partner of the National Gallery

THE UGLY DUCHESS:
BEAUTY AND SATIRE
IN THE RENAISSANCE

16 March – 11 June 2023

ROOM 46

Supported by

The Capricorn Foundation in memory

of Mr H J Hyams

Sponsored by

The Government of Flanders

AFTER IMPRESSIONISM:
INVENTING MODERN ART

25 March – 13 August 2023

ROOMS 1–8

Supported by

The Huo Family Foundation

Gregory Annenberg Weingarten, GRoW@

Annenberg Foundation

Rothschild & Co

The Monument Trust

Christie’s

Richard Green and Family

Adrian Sassoon & Edmund Burke

SUPPORTERS 2022–2023

EXHIBITION COLLOQUIA

Supported by

The Elizabeth Cayzer Charitable Trust

THE H J HYAMS EXHIBITION
PROGRAMME

Supported by

The Capricorn Foundation

SUNLEY ROOM EXHIBITION
PROGRAMME

Supported by

The Bernard Sunley Foundation

MODERN AND
CONTEMPORARY
PROGRAMME

SUPPORTERS 2022–2023

SP Lohia Foundation, Leading
Philanthropic Supporter of the Modern
and Contemporary Programme
Hiscox, Contemporary Art Partner
of the National Gallery

THE NATIONAL GALLERY ARTIST
IN RESIDENCE

In collaboration with the Contemporary Art
Society, generously supported by Anna Yang
and Joseph Schull

NATIONAL GALLERY CONTEMPORARY
FELLOWSHIP WITH ART FUND

Supported by

Art Fund

Dasha Shenkman OBE

UNEXPECTED VIEW

Sponsored by

Galerie Thaddaeus Ropac

Hiscox, Contemporary Art Partner

of the National Gallery

Sotheby’s

Façade Cleaning at the National Gallery

In preparation for the Bicentenary in 2024, the external façade of the National Gallery has been undergoing intensive cleaning over a period of some three years. Work commenced in 2020 with the Sainsbury Wing followed by the North Galleries. The third and final phase started in 2022 with the Wilkins Building, which was last cleaned over 40 years ago. This was the most challenging part of the project, as the Portland stone has been exposed to the elements and subjected to pollutants for almost 200 years, from the Industrial Revolution to the present day.

A complex survey was undertaken to identify key areas that required different levels of cleaning together with proven, tested methodology to establish the most suitable treatments. This enabled us to undertake a full clean of the façade without removing the patina of age, thereby conserving the original materials. Interventions were made only when elements were detrimental to functionality or could accelerate its decay. Several sampling trials were undertaken before work began. This, together with our research and the employment of a stone-conservation consultant, ensured that the correct approach was followed.

An intricate scaffolding was designed to gain access at all levels of the façade to allow work to be carried out in a safe and efficient manner. This was particularly challenging around the dome area of the Portico, where the scaffolding had to be wrapped around the building to gain total access.

Repairs to areas of frost-damaged stone was also a priority but again sections were only replaced if deemed necessary to prevent further decay, in order to preserve the historical fabric of the building. Small sections have been repaired with indents selected to match the original stone and profiles, carved by a stone mason using traditional methods.

Organic matter has also been removed and joints repointed, sealant replaced, drainage gullies re-dressed and lead flashings replaced where needed. The Portico roof flashing drainage gullies were in particular need of attention and this section has been entirely replaced in lead by craftsmen to match the original detailing and ensure efficient water dispersal.

All areas of the stone were cleaned using one or a combination of the following methods: dry cleaning carried out with stiff bristle brushes; super-heated water-pressure cleaning using a ThermaTech steam generator machine, to soften and remove dirt from the stone; abrasive cleaning carried out using VorTech, a swirling gentle-abrasive system that mixes fine aggregates with the



Steam-cleaning the top ledge of the Wilkins Building at roof level

water, to remove dirt without damaging the stone; and finally a poultice application to draw out any residual pollutants. Particularly stubborn or dark stained areas were retreated with a natural clay poultice (Sepiolite). The façades were then washed down to remove any remaining dust and debris.

In some areas, such as beneath the main Portico, evidence of swirling and patches became apparent after the initial cleaning. The damage was found to have been caused by previous work carried out using chemicals, and further intensive cleaning was required, using poultice applications and steam.

Finally, new bird protection will be installed to all potential perch ledges to prevent further staining. The copper lightning protection tape that has caused staining over time has been replaced with a sheathed type matching the stone colour, and the ventilation grilles, original lead rainwater downpipes, hoppers and window grilles will be cleaned, repaired and repainted.

All works are scheduled to be completed in 2023 to ensure that our building looks at its best for our Bicentenary celebrations. We are grateful to Julia and Hans Rausing, whose generous funding has enabled this essential and much needed work to take place.

STEVE VANDYKE
Head of Building and Facilities

SUPPORTERS 2022-2023

NATIONAL GALLERY FAÇADE CLEANING
Supported by
Julia & Hans Rausing

REFURBISHMENT OF ROOM 29
Supported by
The Wolfson Foundation

Environmental Sustainability Statement

The Gallery has been actively working on carbon and energy management since the introduction of its first carbon management plan in 2010. Our goal has been to develop a policy and plan of action, informed by a review of current impacts and practice.

As we look to the future, we recognise that stewardship for our collection and buildings and promoting the enjoyment and understanding of art go hand in hand with a responsibility to act on the climate crisis and the challenges and opportunities it presents us, through both our own actions and our ability to engage with our communities on positive environmental change.

Our approach is based on four pillars: people, care, collection and community. Each marks a different focus, identifying priority areas of activity where the Gallery should concentrate its efforts in making a positive environmental difference. This includes reducing the environmental impacts of our operations and activities – from exhibitions and touring to retail and catering – and outlining key roles and responsibilities to ensure that the policy is put into practice.



The roof of Room 29 with new high-efficiency glazing and large louvres to maximise use of natural light

We are setting our key commitments and, where possible, specific environmental objectives and targets such as on emissions reductions. A range of energy-cutting measures, from lighting upgrades to insulation, saw Gallery energy use emissions decrease by 22% over the five years covered by the first carbon plan (2010/11–2014/15). Since then, energy use has remained constant, despite a significant increase in building plant and equipment, but energy use emissions have decreased by 20% (2014/15–2021/2). This is a result of the combination of a reduction in the carbon intensity of the UK's overall electricity supply and further Gallery energy and carbon reduction measures.

The Gallery's electricity is purchased under a green supply contract which means that all energy is generated from renewable and nuclear sources. The Gallery is investigating the use of Purchase Power Agreements (PPA) to secure long-term electricity supply agreements while also reducing carbon emissions. In addition, we are investigating the decarbonisation of our gas-fired heating plant through the replacement of central plant and the South Westminster Area Energy Network.

Given our location in a Grade I listed building, with the earliest sections dating back to 1838, the Gallery faces challenges improving the thermal performance of the estate with respect to the protected historical fabric elements. Where possible, we will introduce modern efficient materials: examples of this are our waterproof insulated roof membrane and high-efficiency roof glazing.

We have developed an action plan to ensure delivery on commitments and aims across the four pillars, building a strong foundation, which establishes environmental responsibility central to Gallery decision-making and governance.

CHARLOTTE NEWTON
Business Services Manager

THE KEEPER OF PAINTINGS APP AND
THE KEEPER COUNCIL ROBLOX GAME

In April 2022 we launched *The Keeper of Paintings and the Palette of Perception*, a free mobile-based immersive app for families played out across the National Gallery. As visitors move through the Gallery responding to the app’s character-driven story, a new digital world is revealed where users can solve puzzles, find hidden secrets and collect the gems (and powers) connected to the paintings. Through augmented reality, a wider imagined world of Keepers who help care for some of our world’s most precious objects is revealed.

The experience was created and developed by London-based immersive experience agency Arcade and was commissioned by the National Gallery and StoryFutures, Royal Holloway, University of London as part of StoryFutures China, a research and development project funded by the Arts and Humanities Research Council (AHRC). StoryFutures China is led by Brunel Design School, Brunel University London.

The Gallery’s Digital and Learning departments’ approach to co-design and child-led learning had a significant impact on the project brief and its development. A dedicated Children’s Advisory Group and schoolchildren from London, Brighton, Bournemouth and Folkestone were consulted throughout, helping devise the storylines and test the app.

During the early phase of the project the team utilised the popular gaming platform Roblox to work with the advisory group on storylines, characters and what could be done with the digital versions of the paintings in this new world. It quickly became evident that the platform itself was the perfect place to engage a broader online audience, taking the magic of immersive storytelling and the paintings beyond the Gallery’s walls and onto a platform used and understood by children. Game players meet the same Keeper of Paintings from the in-Gallery app, but also a wider ‘World of the Keepers’ who help them with clues and build their own virtual collection in a version of the Gallery that exists in a wide and expansive magical world.

Both the app and Roblox game tested extremely well with families during development. Since launch the Gallery has received significant feedback from parents saying how much it transformed their visit, which has been backed up by researcher from the project conducted by Royal Holloway. *The Keeper of Paintings* app was also listed in the Culture Section of the *Sunday Times* as one of the 10 best art shows and experiences to see in London in the spring of 2022.



The Keeper of Paintings and the Palette of Perception



Screenshot from *The Keeper Council* Roblox game



Children using the *Keeper of Paintings* in-Gallery app

CONTENT AND SOCIAL MEDIA

The Gallery has continued to extend its digital reach, a growth strategy that has seen a 26% increase in 2022–3. We are in the second year of the Bloomberg Philanthropies’ Digital Accelerator programme grant, which has supported the increase in the people, tools and software needed to help us engage new audiences and improve our digital production techniques. Work has begun to upgrade the National Gallery X space with virtual production equipment, which will give us greater opportunities to create richer digital event formats. The NGX Studio will be completed in 2023.

We continue to support digital commercial growth through the creation of a digital membership events programme, exploring the opportunities with on-demand content, exhibition audio guides and the forthcoming re-introduction of a collection audio guide service.

Our TikTok channel has continued to grow rapidly this year, reaching 240,000 followers. At the time of writing the Museo Nacional del Prado in Madrid is still the only museum that has more followers than the National Gallery among the world’s major museums. We continue to be the most followed TikTok account among the top London museums (including Tate, V&A and Natural History Museum) with almost 10 times the number of followers in comparison. Our success with content on YouTube also grew 19% this year and amassed 6.8 million views. As reported by the Art Newspaper, we continue to be the eighth most followed museum in the world, something we hope to improve upon as we document the Bicentenary project and launch the 200 Creators project in 2024.

LAWRENCE CHILES
Head of Digital

VIRTUAL EXHIBITIONS

The Gallery has made a strategic commitment to its digital presence and the growth of its digital audiences, exploring the possibilities of these technologies to connect people and pictures. The growing quality of web platforms to present high-quality digital versions of the Gallery’s collection has meant that online exhibitions have been a key area of focus. The first virtual exhibition, *The Director’s Choice*, showcased Gallery masterpieces which had featured in the weekly emails sent out by the Director during the pandemic to help people stay connected with the Gallery. It won a prestigious Webby Award in April 2022.

One of our contributions to mark the late Queen’s Platinum Jubilee was a second virtual exhibition, *Fit for a Queen: Symbols and Values of Sovereignty*. To mark this unprecedented milestone in the nation’s history, we brought together 28 Gallery paintings that shed light on the notion of queenship, including portraits of female



View of the virtual exhibition,
Fit for a Queen: Symbols and Values of Sovereignty

rulers from different times and countries as well as images that relate to some of the attributes most frequently associated with female monarchs past and present.

Fruits of the Spirit: Art from the Heart, produced as part of the Gallery’s ‘Art and Religion’ research strand (see pp. 48–9), is our latest virtual exhibition. Inspired by Saint Paul’s nine positive attributes or ‘fruit’ of good living, the exhibition explores these themes through pairings of paintings, each ‘fruit’ represented by one Gallery painting juxtaposed with one from each of our nine UK partners, including Canterbury Cathedral, The McManus in Dundee and The Box in Plymouth. ‘Gentleness’, for instance, is explored through the pairing of Thomas Gainsborough’s *The Painter’s Daughters with a Cat* (about 1756) from the Gallery with contemporary artist Lizzie Jones’s *Couple* (2005) from Southampton City Art Gallery. The public response has been very positive, one person commenting: ‘This is a great way for the Gallery to widen access to the collection and encourage engagement with it especially for those who can’t get to the Gallery’; and another telling us: ‘Thank you so much for your effort in working on this virtual exhibition and digital catalogue for ALL! That is Love, Generosity, and all the other great fruits you infused in this work.’

SUSANNA AVERY-QUASH
Senior Research Curator (History of Collecting) / Interim Head of Curatorial

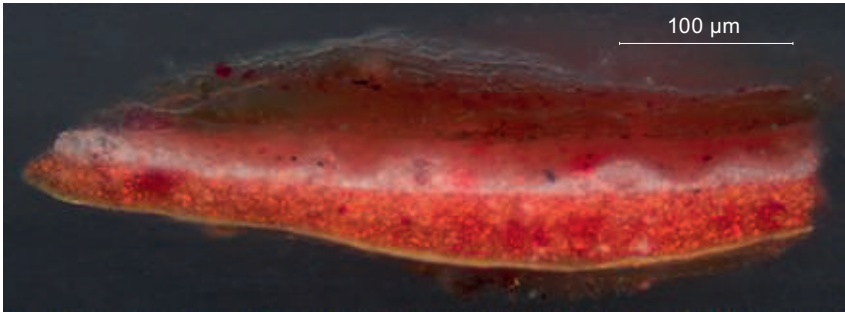
SUPPORTERS 2022–2023

Bloomberg Philanthropies
Google Arts & Culture

Scientific Research: when Thomas Lawrence’s ‘The Red Boy’ was wearing yellow clothes

Sir Thomas Lawrence’s *Portrait of Charles William Lambton* (1825), popularly known as ‘The Red Boy’ because of the colour of the young sitter’s clothes, is one of the most loved images of British art. It was acquired during the summer of 2021 and presented to the public at the end of that year, after undergoing conservation. A core aspect of the Scientific Department’s work is technical examination to support the treatment of paintings, which in this case was critical for cleaning decisions; preliminary tests raised the question of whether some of the brown passages and red clothing might be sensitive to solvents due to surface glazes that might include the same natural resins (pine, dammar and mastic) found in the non-original varnish layers. Work on the portrait continued in 2022 with further research focused on historical questions, which revealed interesting new discoveries about Lawrence’s materials and his development of the composition.

Paint cross-sections revealed an extremely thin yellow layer beneath the red paint of the suit, which was found to contain chrome yellow, a relatively new pigment in 1825, although not completely unknown to other British artists from around that time, such as J.M.W. Turner and John Constable. Lawrence was interested in new painting materials and collaborated with the chemist and pigment manufacturer George Field. Some notes in Field’s journals, datable to around 1815, indeed record that he tested two samples of yellow pigment received from Lawrence, both of which proved to be chrome yellow. Furthermore, macro X-ray fluorescence (XRF) scanning showed that this chromium-containing yellow paint extended under large expanses of the suit, especially interesting considering historical accounts suggesting that Lawrence had indeed originally painted the boy in yellow.



Paint cross-section from Charles William Lambton’s clothes (torso area), showing a thin yellow layer beneath the red paint

The red clothes were painted with a first layer containing a mixture of red lakes with vermilion and red ochre, followed by a complex sequence of layers used to model shadows and highlights. At least three different red lakes were identified: one containing madder rich in the component pseudopurpurin (indicative of the method of preparation), one based on dyestuff from the cochineal insect, and a third type with a brownish-red appearance, characterised by a substrate rich in aluminium – like in the others – but containing a little copper too (an addition that would have influenced the pigment’s hue), as found in certain madder-based lakes used by Turner around the same time. Finally, a lac-based lake was identified in a sample from a flower, augmenting the interesting array of red lakes. These findings hint again at the importance of Lawrence’s relationship with Field, known for his interest in the manufacture of madder pigments.

The preliminary results of this investigation were presented to a specialist audience at the MA-XRF 2022 conference (Delft, 26–7 September 2022). The research will also be published in more detail in one of the new catalogue entries to be made available online as part of the NG200 celebrations, placing the interesting range of painting materials used by Lawrence within the context of this significant period for the history of pigments.

MARTA MELCHIORRE DI CRESCENZO,
DAVID PEGGIE and MARIKA SPRING
Scientific Department



XRF map for chromium showing the yellow paint under the suit



Detail showing the area investigated by XRF scanning

SUPPORTERS 2022–2023

ARTICT PROJECT
Supported by
The Engineering and Physical
Sciences Research Council

E-RIHS-IP PROJECT
Supported by
UK Research and Innovation
under the Horizon Europe
guarantee scheme
(UKRI ref. no. 10042302)

IPERION-HS PROJECT
Supported by
The European Commission
under the Horizon 2020
programme
(H2020-INFRAIA-2019-1,
Grant No. 871034)

PERSISTENT
IDENTIFIERS AS IRO
INFRASTRUCTURE
Foundation Project within the
Towards a National Collection
programme funded by
the Arts and Humanities
Research Council

PRACTICAL
APPLICATIONS OF IIRF
Foundation Project within
the *Towards a National Collection*
Programme funded by
the Arts and Humanities
Research Council

SSHOC PROJECT
Supported by
The European Commission
under the Horizon 2020
programme
(H2020-INFRAEOSC-04-2018,
Grant No. 823782)

Research and Publications

Research for public benefit lies at the heart of everything that the National Gallery does, helping to shed new light on our paintings to existing and new audiences, whether through exhibitions, displays, films, conferences, other events or publications. Fresh scholarship helps enhance our understanding of how, why, when, where and by whom our paintings were made, who subsequently owned them and how they have been displayed and used over time.

Christianity became the predominant force shaping European culture after classical antiquity, which helps explain why one third of the Gallery’s paintings depict religious subject-matter. The Gallery helps diverse audiences to better understand and feel comfortable engaging with this significant part of our collection through a rich yearly programme of activity led by our Art and Religion Fellows, generously supported by Howard and Roberta Ahmanson.

The Art and Religion Fellows teach on our prestigious and well-established master’s degree course in Art and Christianity run with King’s College London, which explores theological topics through the lens of sacred art. They also help support two networks established in 2022: the ‘Interfaith Sacred Art Forum’, founded with King’s College London and St Martin’s-in-the-Fields for faith community leaders and theologians, and the ‘Sacred Art

in Collections, pre-1900 Network’, which connects us with curators and art historians interested in considering art from a theological perspective. Both networks focus annually on a different theme with selected Gallery paintings acting as a fulcrum for interfaith dialogue, peer-group discussion and public events. The theme of 2022 was ‘Crossing Borders’ and that of 2023 ‘The Art of Creation’. In 2022, we launched a series of films with interfaith perspectives called ‘Divine Dialogues’, which are now available through the Gallery’s YouTube channel.

Each Fellow also develops a special project during their fellowships. The latest is *Fruits of the Spirit: Art from the Heart*, a virtual exhibition, online catalogue, Gallery trail with Smartify audio guide and events programme. Ayla Lepine, Ahmanson Fellow in Art and Religion 2021–2, wanted to think afresh about a still-resonant passage in the Bible’s Letter of Saint Paul to the Galatians, where Paul speaks of nine attributes for good individual and community living, which he called ‘fruit of the spirit’, including love, joy and peace. The virtual exhibition explored these nine characteristics through a simple yet effective pairing of paintings, each ‘fruit’ illustrated by one painting from the National Gallery juxtaposed with another from a UK public collection, our partners ranging nationwide from Dundee to Plymouth.



Thomas Gainsborough’s *The Painter’s Daughters with a Cat* (about 1756, National Gallery) and Lizzie Jones’s *Couple* (2005, Southampton City Art Gallery): one of the pairs of paintings shown in the virtual exhibition *Fruits of the Spirit*

Research carries on apace in relation to our ongoing programme to keep the scholarly catalogues of our permanent collection up to date. This year significant progress has been made on our German and Flemish paintings by experts including Susan Foister and Gregory Martin. New findings generated through research for every exhibition are shared through exhibition catalogues, colloquia and conferences. For instance, fresh ideas about Raphael’s oeuvre generated by *The Credit Suisse Exhibition: Raphael* were given voice in a colloquium on 7 April 2022 in which 40 international scholars and lenders participated, and in a two-day hybrid international conference, *Raphael: Universal Artist*, which included a keynote address by Barbara Jatta, Director of the Vatican Museums (24–5 June 2022). Another stimulating colloquium was that held on 16 January 2023 for the *Discover Manet & Eva Gonzalès* exhibition. There, new insights arising

from technical examination were communicated as they had been in a catalogue essay by Hayley Tomlinson and Catherine Higgitt, and in the exhibition itself, through a digital screen. During the colloquium for *Turner on Tour* (31 October 2022) there was again much lively discussion on many topics, not least concerning J.M.W. Turner’s distinctive technique and choice of pigments.

Within this year’s modern and contemporary programme, bold and novel ways of viewing Freud’s iconic work were proposed through the exhibition *Lucian Freud – New Perspectives*. Curator Daniel F. Herrmann shared these insights more widely through the accompanying catalogue, other publications and lectures hosted by various institutions including Cambridge University and the Thyssen-Bornemisza Museum, Madrid.

SUSANNA AVERY-QUASH
Senior Research Curator (History of Collecting) / Interim Head of Curatorial

SUPPORTERS 2022–2023

THE AHMANSON CURATOR
IN ART AND RELIGION
Supported by
Howard & Roberta Ahmanson

THE AHMANSON FELLOW
IN ART AND RELIGION
Supported by
Howard & Roberta Ahmanson

ARCHIVE AND LIBRARY
GRADUATE TRAINEESHIPS
Supported by
The Murray Family

ASSOCIATE CURATOR
OF RENAISSANCE PAINTING
Supported by
Hannah Rothschild CBE
The Rothschild Foundation

THE BERNAYS BRITISH
CURATORIAL FELLOW
Supported by
The R. & I. Pilkington
Charitable Trust

THE CEEH CURATORIAL
FELLOW IN SPANISH
PAINTINGS
Supported by
CEEH (Centro de Estudios
Europa Hispánica)

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

DOCTORAL STUDENTS
RESEARCH NEEDS
Supported by
The R. & I. Pilkington
Charitable Trust

THE DORSET CURATORIAL
FELLOW FOR PAINTINGS
1600–1800
Supported by
The Dorset Foundation

THE RICHARD FORD
COLLECTION
Supported by
Friends of National Libraries,
Society of Dilettanti Charitable
Trust Fund

THE ANNA JAMESON
ANNUAL LECTURE
Supported by
The Diane Apostolos–Cappadona
Trust

THE AUD JEBSEN CURATOR
OF 16TH-CENTURY ITALIAN
PAINTINGS
Supported by
Mrs Aud Jebesen

THE ERIKA LANGMUIR FUND
Supported by
The Diane Apostolos–Cappadona
Trust

THE MYOJIN-NADAR
ASSOCIATE CURATOR
OF PAINTINGS 1600–1800
Supported by
Horizon Asset Limited

NATIONAL GALLERY
CATALOGUES SERIES
Supported by
Arturo & Holly Melosi through
the Arthur and Holly
Magill Foundation

NATIONAL GALLERY
RESEARCH SEMINARS
Supported by
The Elizabeth Cayzer
Charitable Trust

THE JACOB ROTHSCHILD
HEAD OF THE CURATORIAL
DEPARTMENT
Supported by
Hans & Märit Rausing and Family

THE SIMON SAINSBURY
CURATORIAL FELLOW
Supported by
The Woolbeding Charity

THE JAMES AND SARAH
SASSOON CURATOR OF
LATER ITALIAN, SPANISH
AND FRENCH 17TH-CENTURY
PAINTINGS
Supported by
Lord & Lady Sassoon

VIVMAR CURATORIAL
FELLOW
Supported by
The Vivmar Foundation

HARRY M. WEINREBE
CURATORIAL FELLOW
Supported by
The Dorset Foundation

THE NEIL WESTREICH
CURATOR OF POST-1800
PAINTINGS AT THE
NATIONAL GALLERY
Supported by
Mr Neil Westreich

WOMEN AND
THE ARTS FORUM
Supported by
The Diane Apostolos–Cappadona
Trust in honour of Stacia Apostolos



Friday Lates student takeover *The Costumed Gallery*

The Learning Programme is developed to support our mission for Learning: ‘Through our collection we will enrich lives by connecting art, people and ideas across centuries, countries and cultures’. We work with people of all ages, onsite, online and across the UK. This year 60,000 school pupils, 4,600 teachers and over 15,200 children and adults in family groups took part in the programme. In addition, we had over 66,000 attendances at events, talks and courses by adult learners.

ARTICULATION

The Articulation Prize fulfils a key objective of the National Gallery’s Learning Strategy, ‘to work in partnership with children and young people and to inspire positive change through art and culture, for themselves and others’. Young people aged 16 and 19 deliver a ten-minute presentation on a work of art, architecture or an artefact of their choice, enabling them to develop research and oracy skills. Twenty prize events were held across seven regions of the UK in 2023, with nine finalists making it through to the Grand Final at the National Gallery on 28 March 2023, adjudicated by Gabriele Finaldi. The Articulation Prize winner 2023 was Georgie Ellis from Mary Hare School.

Each speaker in the Articulation Prize can join the Alumni Network which currently consists of over 450 young people. Members have taken part in National Gallery programmes including Friday Lates, Picture of the Month and Talk & Draw. Alumni have also presented for organisations including the National Society for Education in Art and Design, Voice 21, Association for Art History, and HENI Talks.

Summer 2022 saw the launch of the Art & Oracy project, designed to ensure that Articulation is inclusive and accessible. We have so far consulted with over 100 young people from three schools in Westminster who will help us develop new categories to ensure further inclusion.

TAKE ONE PICTURE

Each year the Gallery invites primary school pupils across the nation to respond creatively to one of the paintings in the Collection, putting art at the centre of their learning. This year the focus painting was *The Finding of Moses* by Orazio Gentileschi, made in the early 1630s. Moses’s story can be found in the Torah, the Qur’an, the Bible and in the teachings of several other religions, including the Bahá’í Faith. Children explored themes including animals



Articulation Grand Final held at the National Gallery in March

in the River Nile, journeys and family. Others wondered what would force someone to leave a baby in a basket, or why the women are European and in seventeenth-century fashions, when the story is set in Egypt, thousands of years ago. The exhibition featured works from 30 primary schools across the country and welcomed 173,550 visitors. Children hosted the private view and presented their artworks to guests. An accompanying film was viewed over 110,000 times.

SUMMER ON THE SQUARE

The National Gallery’s free festival of art on Trafalgar Square, ran from 11 to 29 August 2022 and was visited by 78,000 people, 9,000 of whom engaged in creative workshops. *Summer on the Square* was a collaboration between departments at the National Gallery and supported by Westminster City Council, which aimed to develop new family audiences. Contributors to the creative workshops included London Drawing in collaboration with performance artist and designer Robert George Sander, artist Adebunji Alade and Circus250.

PUBLIC PROGRAMME

The Public Programme includes courses, events, lectures and talks for adult learners, from those with no prior knowledge of the Collection to art specialists. The programme brings new ideas and perspectives to the Collection and National Gallery exhibitions.

Music and performance events have included violist Stephen Upshaw and mezzo-soprano Lotte Betts-Dean in partnership with SOLO, a platform presenting recitals from leading classical musicians. Pianist Clare Hammond focused on women composers in response to the *Discover Manet & Eva Gonzalès* exhibition and harpsichordist Marco Mencoboni performed for the annual Myra Hess concert. Mezzo-soprano Simone Ibbett-Brown, pianist JongSun Woo, soprano Natasha Agarwal and pianist Daniel Adipradhana performed in the galleries as part of a series of free, lunchtime concerts in collaboration with the Black British Classical Foundation. As part of London’s dance festival Dance Umbrella, we also hosted *Seeking Unicorns* by performance artist Chiara Bersani.

The Friday Lates programme has re-established itself following the pandemic. Contributing artists have included *2b or not 2b*, a collective that focuses on inclusivity and diversity, artist and musician Love Ssega and writer Yomi Sode. Students from Wimbledon College of Arts, UAL, devised a Friday Lates performance, *The Costumed Gallery*, telling stories inspired by the Gallery’s seventeenth-century Spanish and Italian paintings.

KAREN ESLEA
Head of Learning and National Programmes



View of the *Take One Picture* 2022 exhibition in the Sunley Room with work inspired by Orazio Gentileschi’s *The Finding of Moses* (early 1630s)



Gallery Educator Emily Motto with a visitor to the *Summer on the Square* festival



Chiara Bersani performing *Seeking Unicorns* as part of London’s Dance Umbrella festival

LEARNING AND NATIONAL PROGRAMMES

NATIONAL TOURING EXHIBITIONS

The national touring exhibition programme has expanded significantly this year, demonstrating our commitment to working across the UK to ensure national engagement with the collection.

Between 2021 and 2023 the National Gallery worked with three partners on the *Masterpiece Tour* to exhibit a different painting from the collection each year. The second painting was Rembrandt’s *Saskia van Uylenburgh in Arcadian Costume* (1635), chosen jointly by the partner venues: Oriel Davies Gallery, Newtown; the Beacon Museum, Whitehaven; and Carmarthenshire Museum. Oriel Davies Gallery displayed *Saskia* with two contemporary exhibitions responding to themes in the painting: ‘Portraits’ showed works exploring the figurative and looking at depictions of the self or others through the artists’ eye, while ‘Blodeuwedd in Arcadia’ invited audiences into a suspended woodland to explore the Welsh myth of Blodeuwedd. Beacon Museum displayed *Saskia* alongside an X-radiograph of the work together with a projection of Rembrandt’s *Self Portrait at the Age of 34* (1640) and images of Rembrandt’s house in Amsterdam. Artist in residence Alex Jakob-Whitworth worked with local schools to create Dutch houses and flowers for the display. In Carmarthenshire *Saskia* was accompanied by newly commissioned works, including poetry, metalwork, basketry and flowers by Mererid Hopwood, Julia Griffiths Jones, Jeanette Gray and Leigh Chappell.

In October, *Dutch Flowers* opened at Compton Verney in Warwickshire. Exploring the development of Dutch flower painting from its beginnings in the early seventeenth century to its peak in the late eighteenth century, the exhibition featured 10 of the finest examples from the National Gallery’s collection, including works by Ambrosius Bosschaert the Elder, Rachel Ruysch and Jan van Huysum. The tour will continue to The Millennium Gallery, Sheffield and The Box, Plymouth.

Pictures Around Cromer, The National Gallery Collection was our first regional exhibition of replica paintings, part of the Gallery’s commitment to working in areas with little or no cultural infrastructure. Thirty full-size facsimiles were displayed outside across the Norfolk town, with each accompanied by a label and QR code linking to further online resources. The Learning Team supported local primary schools to engage with the exhibition, running a free and exclusive teacher training session. The 2022–3 *Take One Picture* painting, Vernet’s *A Shipwreck in Stormy Seas*, is one of the facsimiles on display, giving schools the option to participate fully in this programme.

Following its successful showing at the National Gallery, the *Sin* touring exhibition – comprising eight exceptional paintings from the National Gallery’s collection



View of the *Dutch Flowers* exhibition at Compton Verney

and two works by Tracey Emin and Ron Mueck – opened at Perth Museum and Art Gallery before travelling to York Art Gallery and The Arc in Winchester. *Sensing the Unseen*, a spectacular immersive digital experience inspired by Jan Gossaert’s sixteenth-century masterpiece *The Adoration of the Kings*, visited Torre Abbey in Devon.

ALEXANDRA KAVANAGH
Head of National Touring Exhibitions

SUPPORTERS 2022–2023

ACCESS PROGRAMME
FOR ADULTS
Supported by
Lord Leonard and Lady Estelle
Wolfson Foundation
D’Oyly Carte Charitable Trust

ARTICULATION
Supported by
Kusuma Trust
The Ampersand Foundation
The Rory and Elizabeth
Brooks Foundation
The Roger De Haan
Charitable Trust
Dr Anita Klesch
& Mr A. Gary Klesch
The Rothschild Foundation
Dasha Shenkman OBE

CITY YEAR UK
Sponsored by
Credit Suisse

FREE ADULT LEARNING
PROGRAMME
Supported by
Elizabeth & Daniel Peltz OBE
The John Armitage Charitable Trust

THE LINBURY LECTURE
Supported by
The Linbury Trust

SCHOOLS PROGRAMME
Supported by
G R P Charitable Trust

SEND (SPECIAL
EDUCATIONAL NEEDS
AND DISABILITIES)
PROGRAMME FOR
CHILDREN AND YOUNG
PEOPLE
Supported by
Lord Leonard and Lady Estelle
Wolfson Foundation

TAKE ONE PICTURE
Sponsored by
Columbia Threadneedle
Investments
Supported by
Columbia Threadneedle
Foundation

The National Gallery
through the year



Gabriele Finaldi (left) and Nicholas Cullinan, Director of the National Portrait Gallery (right), with Sir Martyn Arbib, who with his family supported the acquisition of Tissot’s *Portrait of Algernon Moses Marsden*



Nalini Malani: *My Reality is Different* shown on the Piccadilly Lights, courtesy of Landsec



Pat Doherty with *Profile Donegal Man* (2008) at the opening of the exhibition *Lucian Freud: New Perspectives* (portrait of Frank Auerbach, 1975–6, to left)



Artist Nalini Malani with Priyesh Mistry, Associate Curator of Modern and Contemporary Projects, at the opening of *Nalini Malani: My Reality is Different: National Gallery Contemporary Fellowship with Art Fund*



Céline Condorelli became the National Gallery Artist in Residence for 2023



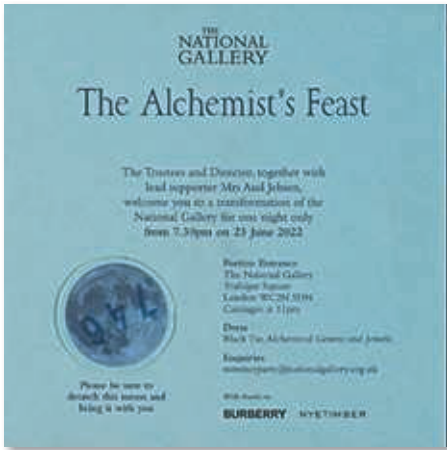
Julie Molloy, Managing Director of National Gallery Global, stepped down after 27 years at the National Gallery



The Lord Mayor of Westminster, Councillor Hamza Taouzzale, with Jennet Jaide and Gallery COO Paul Gray at the opening of the *Discover Manet & Eva Gonzalès* exhibition



The Research Centre has acquired an important collection of library and archive material relating to the Hispanist, collector and amateur artist Richard Ford (1796–1858)



Invitation to the National Gallery Summer Party ‘The Alchemist’s Feast’, in support of NG200



Summer in the Square in August offered free events for children and families in Trafalgar Square



In preparation for the NG200 building project, all paintings in the Sainsbury Wing were relocated by the Art Handling department



Professor Patricia Lee Rubin presented the 2022 Linbury Lecture at the National Gallery: ‘Happy beyond the common dream’: The Uncommon Celebrity of Raphael’s *Madonna della Seggiola*



Replica paintings on display as part of the exhibition *Pictures Around Cromer*, The National Gallery Collection



Samson Kambalu discussing Gauguin’s *A Vase of Flowers* at the *Unexpected View* event in October



Masterpiece Tour with Rembrandt's *Saskia van Uylenburgh in Arcadian Costume* at the Oriel Davies Gallery, Newtown



Protective Services Officer Bye Gauzee, who worked at the National Gallery for 44 years, died in 2022



Dr Caroline Campbell, the National Gallery's Director of Collections and Research, left in November to become the Director of the National Gallery of Ireland in Dublin



Olivia Stoddart, Robert Gavron Conservation Fellow, working on Baldassare Peruzzi's *Nativity* recently acquired by the Ulster Museum, as part of the Gallery's National Conservation Programme

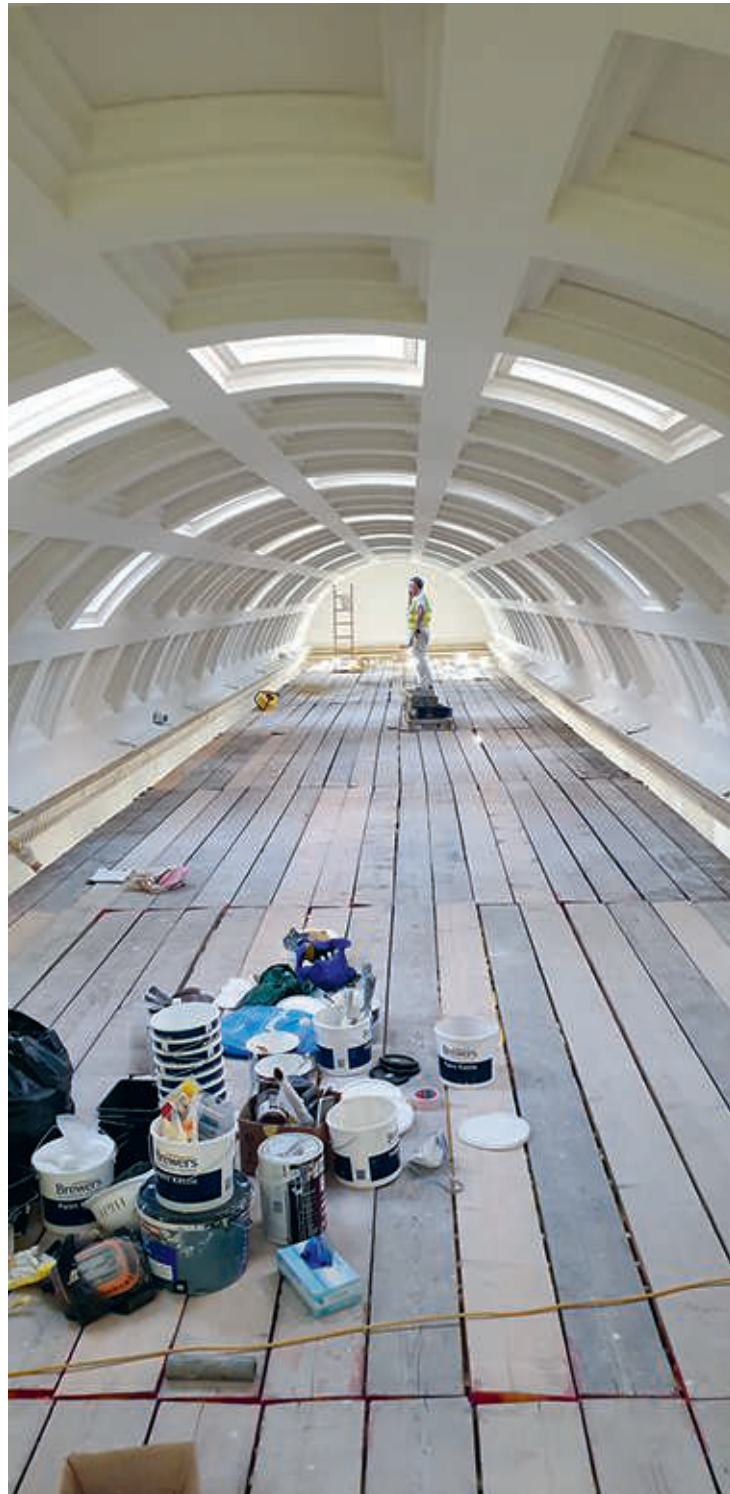


Poet Solomon O.B performing at musician and climate activist Love Ssega's HOME-Zero event, a commission by NESTA and National Gallery X (National Gallery and King's College London)



The Matthiesen Gallery presented a new harpsichord to the Gallery which was inaugurated with a performance by Marco Mencoboni on the occasion of Dame Myra Hess day

Public and Private Support of the Gallery



Work in progress on the refurbishment of Room 29, supported by The Wolfson Foundation

It has been a record-breaking year for the National Gallery's Development department. We would like to express our deepest gratitude to the many donors, sponsors and partners who have helped the Gallery to carry out its mission and supported our ambitions and vision for the future.

This year saw the launch of the National Gallery's Bicentenary project, NG200. The £95 million campaign is the biggest in the Gallery's history and will mark our 200th anniversary by creating an enduring and meaningful legacy, transforming the Gallery for its third century and beyond. This includes a series of ambitious and sustainable capital projects, which will ensure the Gallery's beautiful historic estate remains commensurate with its exceptional collection. These works will be accompanied by an unprecedented public programme, building on the Gallery's commitment to share the collection in new and innovative ways: on Trafalgar Square, throughout the UK, digitally and across the globe.

In June 2022 the Gallery publicly announced its plans for NG200, with founding support of £50 million pledged from trusts associated with the Gallery, and from charitable foundations and individual donors, including a £10 million lead gift from the Sainsbury Family Charitable Trusts (The Linbury Trust and The Headley Trust) and generous pledges from the John Booth Charitable Trust, the Deborah Loeb Brice Foundation, Stuart and Bianca Roden, and Christoph and Katrin Henkel. Since the launch of the campaign the Gallery has received a further principal gift from the Garfield Weston Foundation, as well as significant pledged support from donors including Hugh and Catherine Stevenson, Mark Pigott KBE, KStJ, and The Foyle Foundation. In November 2022 Westminster City Council granted the Gallery planning permission for the project and works began in February 2023.

The National Gallery hosted its inaugural Summer Party on 23 June 2022. The event was generously supported by Mrs Aud Jebsen and sponsored by Burberry, with proceeds going towards the NG200 campaign. Under the leadership of Creative Director Patrick Kinmonth, the party, 'The Alchemist's Feast', was inspired by the spiritual and esoteric aspects of alchemy. The Gallery welcomed guests including Princess Beatrice, Sienna Miller, Damian Lewis and Grayson Perry for an unforgettable evening, which was the perfect opportunity to celebrate the history of the Gallery while looking forward to the next 200 years.

During the year the Gallery continued its programme of world-class exhibitions and displays. Highlights included *The Credit Suisse Exhibition: Raphael*, celebrating one of the giants of the High Renaissance, and *The Credit Suisse Exhibition – Lucian Freud: New Perspectives*, presenting works by one of Britain's finest figurative painters. Both exhibitions were made possible thanks to the Gallery's enduring partnership with Credit Suisse and were generously supported by The Thompson Family Trust, alongside other donors. In September, *Winslow Homer: Force of Nature* captivated visitors. We are grateful to White & Case for their sponsorship of the exhibition, and to Terra Foundation for American Art, Gregory Annenberg Weingarten, GRoW@Annenberg and other supporters who helped to make possible the first UK retrospective on this major American artist.

The long-standing support of the Bernard Sunley Family Foundation and The Capricorn Foundation continues to enable the Gallery to host a diverse and fascinating programme of free exhibitions and displays, both in the Sunley Room, and as part of the HJ Hyams Exhibition Programme. In October, *Discover Manet & Eva Gonzalès* opened as part of the Gallery's commitment to showcase female artists and highlight their place in art history. Later in the year *Turner on Tour* brought two ground-breaking paintings back to the UK for the first time in over 100 years. Hiscox also continued its sponsorship as the Gallery's Contemporary Art Partner, which this year included the exhibition *Nalini Malani: My Reality is Different*, by our first National Gallery Contemporary Fellow. The exhibition was supported by the SP Lohia Foundation, who we were delighted to announce as the Gallery's leading philanthropic supporter of the Modern and Contemporary Programme.

In 2022 the National Gallery became the new home for Articulation, a national education programme inviting students to deliver a presentation to an audience about a work of art, architecture or an artefact of their choice. Established as a tribute to former National Gallery Director Kenneth Clark, the Gallery is delighted to continue this vital programme which develops a multitude of skills in young people across the country. This year's Grand Final took place in The Julia and Hans Rausing Room in March 2023, and was a moving and powerful experience, showcasing young people's ability and insight. We are thankful for the support of many donors, including the Kusuma Trust, who have helped the Gallery in its mission to encourage access to the collection for the education of all.

SUPPORTING THE GALLERY

Another key objective of the Gallery is to enhance its collection by acquiring great pictures for the enjoyment and understanding of the public. Legacies remain an important aid to this, and this year we were fortunate to receive the second tranche of a significant bequest from the late Mrs Martha Doris Bailey, to support the acquisition of paintings. The Gallery received the first tranche in 2006, which enabled us to purchase Adolph Menzel’s *Afternoon in the Tuileries Gardens* (1867) and more recently has used the funds to purchase Max Pechstein’s *Portrait of Charlotte Cuhrt* (1910).

The multi-year commitments of the members of our Director’s Circle and Benefactors’ Circle, as well as our patrons – the George Beaumont Circle, the George Beaumont Group and the Young Ambassadors – allows us to devise ambitious plans for the future, knowing we have the long-term belief and generosity of valued friends, and we remain ever grateful for all their support.

As well as looking back on the past year, we are excited to look ahead to the next few years, which bring with them positive change as the Gallery prepares for its Bicentenary and beyond. We would like to express an enormous debt of gratitude to the donors, sponsors and partners who have made this past year such a historic one for the Gallery and we look forward to making history with you in the future.

ANH NGUYEN
Director of Development

LENDERS TO
THE NATIONAL GALLERY
The Gallery is pleased to acknowledge all those listed below, and those who choose to be anonymous, who have lent works to the collection between April 2022 and March 2023.

The Royal Collection Trust / His Majesty The King
The Warden and Fellows of All Souls College, Oxford
Andrew Brownsword Arts Foundation
The Barber Institute of Fine Arts, Birmingham
Birmingham Museum and Art Gallery
The Capricorn Foundation, London
Janice and Brian Capstick, London
The Devonshire Collections
The Gere Collection
The Government Art Collection
Collection of Sir Laurence Graff
The Earl of Halifax
The Hospital of the Holy and Undivided Trinity, Retford
The Leiden Gallery, New York
The Executors of the Late 9th Marquess of Londonderry
Longford Castle Collection
The Mauritshuis, The Hague
The Peter Meyer Collection
National Portrait Gallery, London
The Ramsbury Manor Foundation, London
The Rector and Churchwardens of St Mary Magdalene Church, Littleton
Society of Antiquaries of London
The Trustees of The Roman Catholic Archdiocese of Southwark, London
Tate, London
The Earl of Verulam
Victoria and Albert Museum, London
Walker Art Gallery, Liverpool
Wycombe Museum, High Wycombe

SUPPORTERS OF
THE NATIONAL GALLERY
The Director and Trustees of the National Gallery 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 2022 to March 2023.

PARTNER OF
THE NATIONAL GALLERY
Credit Suisse

HONORARY COUNCIL
Ronald S. Lauder
Julia & Hans Rausing
Hannah Rothschild CBE

DIRECTOR’S CIRCLE
Regina & Gregory Annenberg Weingarten
Mr Mark Getty KBE
Dr David Landau
Ronald S. Lauder
Chris Rokos
Baron Éric de Rothschild
Hannah Rothschild CBE

BENEFACTORS’ CIRCLE
Mr & Mrs Giuseppe Ciucci
Mr & Mrs Rob Cope
Lady Getty
Christoph & Katrin Henkel
Dr Yan Huo
James & Clare Kirkman
Dr Anita Klesch & Mr A. Gary Klesch
Mr & Mrs Arthur Koenig
Mr Fabrizio Moretti
Dasha Shenkman OBE
Susan & John Singer CBE
Marco Voena
Count & Countess Emilio Voli
Lady Wolfson of Marylebone

INTERNATIONAL CIRCLE
Mr Frederick Iseman
Pierre Morin
Hugo Nathan (Ambassador)
Mr & Mrs Charles Price
Alejandro & Charlotte Santo Domingo (Ambassadors)
David Winter

MAJOR DONORS
The Acquavella Family
Howard & Roberta Ahmanson
The Aldama Foundation
The Al Thani Collection Foundation
The American Friends of the National Gallery
Gregory Annenberg Weingarten, GRoW@Annenberg
The Diane Apostolos–Cappadona Trust
Arario Gallery
The John Armitage Charitable Trust
Art Fund
ARTscapades
Athene Foundation
Mr & Mrs Richard Bernays
Bloomberg Philanthropies
The John Booth Charitable Foundation
The Deborah Loeb Brice Foundation
The Rory and Elizabeth Brooks Foundation
The Capricorn Foundation
The Elizabeth Cayzer Charitable Trust
CEEH (Centro de Estudios Europa Hispánica, Director José Luis Colomer)
Mr & Mrs Giuseppe Ciucci
Melanie Clore & Henry Wyndham
Dr Nicola Coldstream
Columbia Threadneedle Foundation
Contemporary Art Society
Society of Dilettanti Charitable Trust Fund
The Dorset Foundation
D’Oyly Carte Charitable Trust
Tara & Tim Falk-Mitchell
Friends of National Libraries
Lady Gavron
J Paul Getty Jnr Charitable Trust
Lady Getty
The Golden Bottle Trust
G R P Charitable Trust
Richard Green and Family
The Headley Trust
Katrin Henkel
Horizon Asset Limited
The Huo Family Foundation
Graham & Amanda Hutton
Mrs Aud Jebsen
Dr Anita Klesch & Mr A. Gary Klesch
Mr & Mrs Arthur Koenig
Kusuma Trust
Galerie Lelong & Co, Paris and New York

The Linbury Trust
Miss Laura Lindsay
Aarti Lohia and the SP Lohia Foundation
Dr Lee MacCormick Edwards Foundation
Richard Mansell-Jones
Arturo & Holly Melosi through the Arthur and Holly Magill Foundation
The Monument Trust
Fabrizio Moretti
The Murray Family
Allan Murray-Jones & Deborah Finkler
The National Gallery Trust
Elizabeth & Daniel Peltz OBE
Mr Franck Petitgas & Mrs Amanda Bradley Petitgas
Mark Pigott KBE, KStJ
Hans & Märit Rausing and Family
Julia & Hans Rausing
Robbins Foundation
Simon & Virginia Robertson
Stuart & Bianca Roden
The Rothschild Foundation
Hannah Rothschild CBE
Mr Adrian Sassoon & Mr Edmund Burke
Mr William Sharpe
Dasha Shenkman OBE
Susan & John Singer CBE
Hugh & Catherine Stevenson
The Bernard Sunley Foundation
Terra Foundation for American Art
The Thompson Family Charitable Trust
The Philip and Irene Toll Gage Foundation
Vadehra Art Gallery
The Vaseppi Trust
The Vivmar Foundation
Marco Voena
Count & Countess Emilio Voli
Volte Art Projects
Matthew Weatherbie
The Garfield Weston Foundation
Mr Neil Westreich
The Wolfson Foundation
The Lord Leonard and Lady Estelle Wolfson Foundation
The Woolbeding Charity

CORPORATE SPONSORS
Burberry
Christie’s
Columbia Threadneedle Investments
Credit Suisse
Flanders Investment & Trade
Follador
Galerie Thaddaeus Ropac
Google Arts & Culture
Hiscox Underwriting Group Services Ltd
Illy
Margin
Mark’s Club
Nyetimber
Ocean Outdoor
Rothschild & Co
Sotheby’s
White & Case

CORPORATE MEMBERSHIP
The corporate membership programme provides a vital source of income which each year 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.

FOUNDING BICENTENARY
3-YEAR MEMBERSHIP
American Express Services Europe Ltd

CORPORATE BENEFACTORS
Ashurst
Credit Suisse
Herbert Smith Freehills LLP
Korn Ferry
Sarasin & Partners LLP
Sotheby’s
Weil

CORPORATE CONTRIBUTORS
Bloomberg L.P.
Brunswick
Clifford Chance
Chanel
Crédit Agricole CIB
Evelyn Partners
Farrer & Co
Gibson, Dunn & Crutcher LLP
Linklaters LLP
PwC
Russell Reynolds
Slaughter and May
TowerBrook Capital Partners

If you would like to find out more about the Gallery’s corporate membership scheme, please email corporatedevelopment@nationalgallery.org.uk.

THE GEORGE BEAUMONT
CIRCLE AND GROUP
The National Gallery would like to thank the members of the George Beaumont Circle and Group for their generosity. We are enormously grateful to this dedicated community of supporters and would like to thank all of those listed as follows, as well as those who wish to remain anonymous, for their generosity to the Gallery over the past year. Furthermore, we would like to extend particular thanks to Mrs Amanda Bradley Petitgas for her support and excellent work as Chair.

GEORGE BEAUMONT CIRCLE
Mr Stephen Allcock
Mr & Mrs William Arah
The Barness Trust
Mr & Mrs Stephen Barry
Mrs Gillian Berg
Stephen Berger & Cynthia Wainwright
Mr & Mrs Steven Berzin
Mr John Booth
Mr David Borthwick & Mrs Molly Lowell Borthwick
Mrs Amanda Bradley Petitgas
Ms Sue Butcher
Eden Collinsworth
Mr James Corcoran & Mrs Victoria Corcoran
Mrs Peggy Czyzak–Dannenbaum
The Hon. Mrs Ashley Dawson–Damer
Mr & Mrs Patrick Dear
Sir Roger & Lady De Haan
Rebecca Eatough
Tara & Tim Falk-Mitchell
Margaret & Michael Fowle
Mr & Mrs Eric Franck
Mr & Mrs Thomas Gatacre
Lydia & Manfred Gorvy
Mr Andrew Green KC & Ms Jennifer Hirschl
Dame Moya Greene & Roger Springall
Christoph & Katrin Henkel

Dr Yan Huo
Mr & Mrs Graham Hutton
Sir Henry & †Lady Keswick
Cédric Magnin
Mr Allan Murray-Jones & Mrs Deborah Finkler
Ms Karyl Nairn KC
Flavia Ormond
Mr & Mrs Basil Postan
Countess Cornelia von Rittberg
Dame Theresa Sackler DBE
Mr Matthew Santos & Mrs Mary Kiuisisto
Lord & Lady Sassoon
Sir Hugh & Lady Stevenson
Isobel, Countess of Strathmore
Bankim Thanki KC
Count & Countess Emilio Voli

GEORGE BEAUMONT GROUP
LIFE MEMBERS
Mr & Mrs Marcus Agius
The Lady Alexander of Weedon
Mr & Mrs Harold Blatt
Mr & Mrs Charles Booth–Clibborn
Mr Ivor Braka
Mrs Debby Brice
Sir Ronald & Lady Cohen
Michael & Licia Crystal
Sir Harry Djanogly
Mr Johannes de Gier
Mme Alice Goldet
Lady Goodison
Mr & Mrs Thomas Griffin
James & Clare Kirkman
Lady Lever
Mr Michael Mackenzie
Viviane & James Mayor
Mr Donald Moore
Mr & Mrs Shigeru Myojin
Mrs Araceli Navarro
Mark Pigott KBE, KStJ
Mrs Buffy Sacher
Mr & Mrs Jeremy Sacher
Mr & Mrs Michael Sacher
Sir Anthony & Lady Salz
Mr Adrian Sassoon & Mr Edmund Burke
Lord & Lady Sassoon
Mr & Mrs Nicholas Stanley
Hugh & Catherine Stevenson
Mr John Studzinski
The Lady Juliet Tadgell
Mrs Susie Thornton
Mr & Mrs Michael Zilkha

GEORGE BEAUMONT GROUP MEMBERS
Karim Abdel-Motaal & Raya Bohsali
Mr Zain Alatas
Mr & Mrs Federico Aliboni
The Anson Charitable Trust
Professor Diane Apostolos–Cappadona
Mr Alberto Badino
Graham & Joanna Barker
Alexander Bell
Mrs Lucy Beresford
Mr & Mrs Richard Bernays
Mrs Diana Berry
Ms Giovanna Bertazzoni & Mr Andrea Coscelli
Berry Bloomingdale
Dr Susan Bracken
Susan & John Burns
Mr & Mrs Michael Burrell
Mrs Marlene Burston
Mrs Katharine Cadbury
Mr Charles Cator
Mr & Mrs Giuseppe Ciucci

John Clappier
Professor Justin Cobb & Dr Iona Cobb
Mr Henry Cobbe
Mrs Jennifer Coombs
Mr & Mrs Rob Cope
Mr Juan Corbella
Anthony Davis
Mrs Karen Day
Mr Simon Day
Mrs Victoria Deasy
Matthew & Kate Dobbs
Mr Peter Dubens
Dame Vivien Duffield DBE
Mrs Maurice Dwek
Mr Guy & The Hon. Mrs Sophia Elliott
Mr & Mrs Henry Elphick (Strouts)
Rusty and Victoria Elvidge
Lady Fergusson
Mr & Mrs Richard Fitzalan Howard
Lord & Lady Charles FitzRoy
Andrew Fletcher
Dr Corinne Flick
J A Floyd Charitable Trust
Mr Sam Fogg
Mr & Mrs Antonio Foglia
Mr Gerald Fox
Mr Jonathan Gaisman
Ms Gabriela Galcerán Montal & Mr Ball
Lady Gavron
Mr & Mrs Robin Geffen
Mr & Mrs Jonathan Gestetner
Mr James Green
Jonathan & Alison Green
Mr Louis Greig
Karen Groos
Lady Hamlyn
Mr & Mrs Eric Heerema
Mr Jacques Hennessy
Andrew Hochhauser KC
Mr Bernard Hunter
Professor Hurlbert & Lord Ridley
Mrs Aud Jebsen
Mr & Mrs Jungels-Winkler
Mr & Mrs Daniel Katz
Mr & Mrs James King
Dr Anita Klesch & Mr A. Gary Klesch
Mr & Mrs Arthur Koenig
Sonja Koenig
Mr & Mrs David Koetser
Ms Bettina Korek
James & Jakyung Lambert
Mrs Elizabeth Lane
Mr & Mrs Peter Leaver
Anna & Andreas Lehmann
The Hon. Sir James & Lady Leigh-Pemberton
Jacqueline & Marc Leland Foundation
Mr David Leventhal
Miss Laura Lindsay
Sir Stuart & Lady Lipton
Mr & Mrs Timothy Llewellyn
Mr William Lock
José-Ramón & Mantina López-Portillo
Sir Patrick & Lady Lowther
Mr Walter Marais
Marina, Lady Marks
Lord Marks of Broughton
Mrs Clare McKeon
Ms Jeannette Meinel
Mrs Carol Michaelson
Mr Fabrizio Moretti
Mr Alan Morton
Mr & Mrs John Morton Morris
Mr & Mrs Sherif Nadar
Mr Hugo Nathan
Miss Catherine Newman KC
Anh Nguyen & Christopher Schlaeffer
Mr William E. Northfield, Jr
Mr & Mrs Richard Oldfield

SUPPORTING THE GALLERY

Mr Jocelyn Ormond
Sig. Carlo Orsi
Mr & Mrs Charles Park
Mrs Maria de Peverelli
Mr & Mrs Ugo Pierucci
Mr & Mrs Lionel Pissarro
† Barbara, Lady Poole
Stephan Pretorius
 & Liese Van Der Watt
Mrs Ivetta Rabinovich
Mr & Mrs Douglas Rae
Julia & Hans Rausing
Lady Rayne Lacey
Ursola Rimbotti
Sir Simon & Lady Robey
Mr Orlando Rock
Mrs Sarah Ross Goobey
The Dowager Viscountess Rothermere
Hannah Rothschild CBE
Lord Rothschild
Lady Sainsbury
The Rt Hon. Sir Timothy
 & Lady Sainsbury
Andrew & Sally Salmon
Mr & Mrs Christian von Sanden
Mr & Mrs Federico von Sanden
† Mrs Gisela von Sanden
Mr Peter Scott CBE KC
 & Dr Richard Ballantine
Mr & Mrs Charles Sebag-Montefiore
The Rt Hon. Richard Sharp
Dasha Shenkman OBE
Mr & Mrs Michael Simpson
Susan & John Singer CBE
Maarten and Taina Slendebroek
Mr and Mrs Michael Smyth CBE
Lady Henrietta St George
Nancy Standwill-Warren
 & Graham Warren
Sir Angus & Lady Stirling
Mr Mark Storey
Lord & Lady Sumption
Mr James Swartz
Mr & Mrs Rhoddy Swire
Christopher and Sally Tennant
Melissa Ulfane
Dr Claire Van Cleave
Johnny & Sarah Van Haeften
Ewan Venters
Mr & Mrs William Vereker
Mr & Mrs Paul Wates
The Duke & Duchess of Wellington
Mr R. West & Ms C. Shiells
Fritz von Westenholz & Caroline Sieber
Mr Neil Westreich
Ms Maxine White and Mr David Grigg
Jane and Michael Wilson
Mr Nicholas White
Mr & Mrs Richard Wingfield
Lady Wolfson of Marylebone

Eleanor Stephenson
Antonia Thomas
Meeri Tsukanova
William Wei
Hugo Wilson
Lady Gabriella Windsor
Alma Zevi

Members

Harriet Agnew
Harriet Aylwin
Melissa Baksh
Gergely Battha-Pajor
Jacques-Louis de la Beraudiere
Alexandra Burston
Honor Cargill-Martin
Tadiwa Chanakira & Jodi McInnes
Cherry Cheng
Nathan Clements-Gillespie
Quito Clothier
Nicholas Devereux
Sophie Dickson
Petra Dismorr
Noel Duan
Fergus Duff
Evelyn Earl
Ambrose Faulks
Siemma Fazal
Ore Gazit
Sam Glatman
Emma Hodgson
Eugenia Iori
Kimberley Jackson
Frederic Jeanmaire
Richard Jones
Yuliy Kaloev
Geordie Keelan
Hasna Kerkeb
Alexandra Kordas
Josh Kruger
Laurel Langworthy
Georgina Lewis
James Lisle
Anika Valentina Maric
Svetlana Marich
Neha Miglani
David Matunda
Aline Miller
Miruna Onofrei
Olivia Paterson
Melissa Perold
Franziska Petersen
Leslie Ramos & Thomas Forwood
Farnham Rankin
The Raven-Williams Family
Almine Rech Gallery
Alexander Reviakin
Raphaella Ricciardi
Nour Saleh
Michal Schreier
Alexandra Seidel
Yvonne Shelling
Lara Smith-Bosanquet
Teresa Song
Lucy Speelman
Isabel Taylor
Maria & Mark Trefgarne
Celia Weinstock
Ella Wells
Vanessa Wildenstein
Mark Wills
Lang Xiao
Phoebe & Arthur Yates
Mariam Zerehi

YOUNG AMBASSADORS

We are enormously grateful to all of the supporters below and to those who wish to remain anonymous.

Steering Committee

Lady Dalmeny (Co-Chair)
Sabine Getty (Co-Chair)
Fiorella Ballabio
Milo Dickinson
Madeleine Haddon
Rose Hulse
Monica Irani
Robin Katz
Isabella Lauder-Frost
Annina von Pfuel
The Hon. Alexandra Sassoon
Chloe Stead

DONATIONS TO THE AMERICAN FRIENDS OF THE NATIONAL GALLERY, LONDON INC.

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 2022 to March 2023.

The Acquavella Family
Howard & Roberta Ahmanson
The Diane Apostolos-Cappadona Trust
The Deborah Loeb Brice Foundation
Mr & Mrs Arthur Koenig
Dr Lee MacCormick Edwards Foundation
Arturo & Holly Melosi through the Arthur and Holly Magill Foundation
Mr Franck Petitgas & Mrs Amanda Bradley Petitgas
Mr & Mrs Charles Price
Robbins Foundation
The Philip and Irene Toll Gage Foundation
Mr Neil Westreich
David Winter

LEGACIES TO THE NATIONAL GALLERY

The National Gallery is grateful 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.

Mrs Martha Doris Bailey
Frances Patricia Hill
Dr Roger Allum Hobdell
Miss Dorothy Kathleen Scruton
Maureen Margaretta Wilson
Miss Kathleen Yates

AMERICAN FRIENDS OF THE NATIONAL GALLERY, LONDON INC.

Board of Directors
William B. Beekman
John Booth
Julia Brody
D. Ronald Daniel
 (until November 2022)
Kenneth S. Davidson
Mark Getty
Alice Handy (until November 2022)
Lady Rosemary Leith Berners-Lee
Paul S. Levy
Jason MacDonald
Lauren A. Meserve
David P. O'Connor
Hannah Rothschild CBE (Chair)
Frank E. Richardson
 (until November 2022)
Angelica Zander Rudenstine

NATIONAL GALLERY TRUST

Board of Trustees
John Booth
Isabel Emo Capodilista
John Nelson (Chair)
Nick Ritblat
Andrew Ross
Charles Sebag-Montefiore
Caroline Thomson

NGT FOUNDATION

Board of Trustees
Catherine Bedford
Benjamin Broadbent
David Landau
David Marks (Chair)
Daniel Peltz
Natasha Pope

THE ALCHEMIST'S FEAST COMMITTEE

Fiorella Ballabio
Fürstin Marissa Bentheim-Tecklenburg
Harriet Clapham
Rusty Elvidge
Victoria Elvidge
Sabine Getty
Alison Ross Green
Karen Groos
Astrid Harbord
Hannah Heerema
Katrin Henkel
Rebecca Marks
Clare McKeon
Dounia Nadar (Chair)
Hugo Nathan

ADDITIONAL THANKS

The National Gallery would like to express its gratitude to the following:

Acceptance-in-Lieu Panel
The UK Government
 Indemnity Scheme
Sir Martyn Arbib and his children

Credit Suisse: Partner of the National Gallery

Credit Suisse has been a partner of the National Gallery since 2008 and we are proud to have supported unique cultural experiences for our clients, employees, key partners and the public.

In 2022, we were particularly delighted to present together with the National Gallery two major exhibitions which enabled visitors to take a closer look at world-class art. The long-awaited *Raphael* exhibition explored, for the first time, the life and legacy of the artist and we were delighted to be part of such an endeavour. Additionally, we sponsored the exhibition *Lucian Freud: New Perspectives*, which brought together paintings made by the artist over more than seven decades.

CREDIT SUISSE



Visitors to the *Raphael* exhibition

SUPPORTING THE GALLERY



The Credit Suisse Exhibition – Raphael



Banners for The Credit Suisse Exhibition – Lucian Freud: New Perspectives

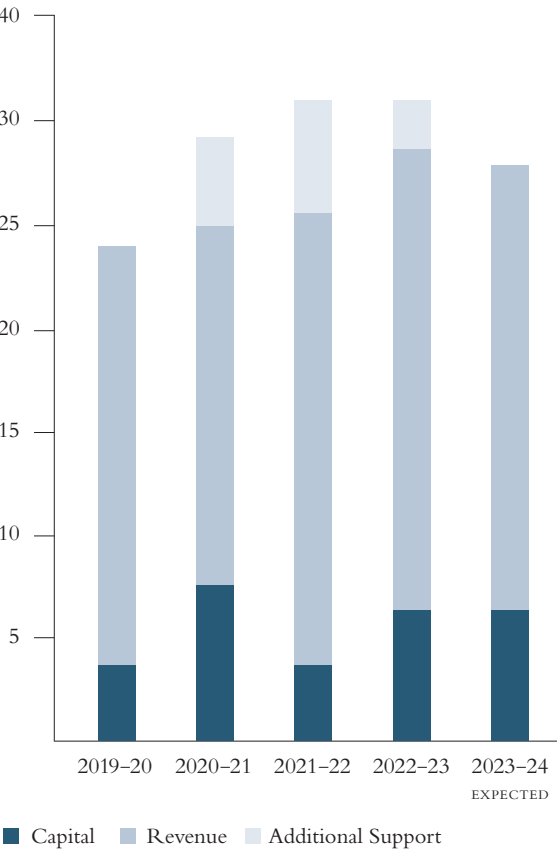
Even following the end of lockdown restrictions in 2021–22, the Gallery still experienced financial pressures during 2022–23. Although our UK audience has returned to pre-pandemic levels, international visitors have been slower to return, and as a result self-generated income has not yet fully recovered. We are therefore still reliant on Grant-in-Aid funding, which remains our single largest source of income.

Looking forward, the Gallery continues to plan prudently within its means in the face of what is still forecast to be a challenging economic climate, particularly in relation to inflation and energy cost pressures. While our planning assumptions do not have visitors returning to pre-pandemic levels for a number of years, a combination of careful planning, use of existing reserves, and new income generating opportunities through the acquisition of National Gallery Global (NGG) in 2021–22, means that we are confident that the Gallery can deliver the 3-year plan, including NG200 activities, without significant additional exposure.

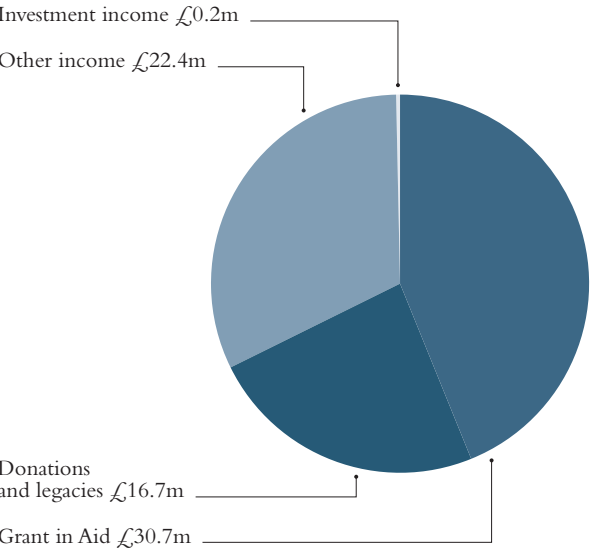
INCOME

Total income excluding donations for picture acquisitions was £70m (2021–22: £49.8m). This includes £29.3m (2021–22: £11.8m) of self-generated income excluding donations, of which £16.3m (2021–22: £9.6m) came from commercial trading activities undertaken by National Gallery Global.

GRANT IN AID
(£millions)



INCOME 2022–23
(excluding donations for picture acquisitions)



EXPENDITURE

The Gallery’s total expenditure for the year was £59.5m (2021–22: £47.9m). This increase was spread over all areas of activity across the Gallery, reflecting the continued return to normal levels of activity post pandemic, particularly in relation to exhibitions and preparations for the Gallery’s Bicentenary in 2024.

GALLERY VISITORS

The number of visitors to the Gallery this year was 3.03m (2021–22: 1.13m).

EXHIBITION ATTENDANCE

Nine temporary exhibitions were open during the year.

The Credit Suisse Exhibition: Raphael
132,647 (114 days)

*Picasso Ingres: Face to Face**
331,923 (129 days)

Winslow Homer: Force of Nature
57,460 (120 days)

*The Credit Suisse Exhibition –
Lucian Freud: New Perspectives*
120,648 (113 days)

*Discover Manet & Eva Gonzalès**
151,278 (87 days)

*Turner on Tour**
153,366 (109 days)

*Nalini Malani: My Reality is Different**
246,599 (102 days)

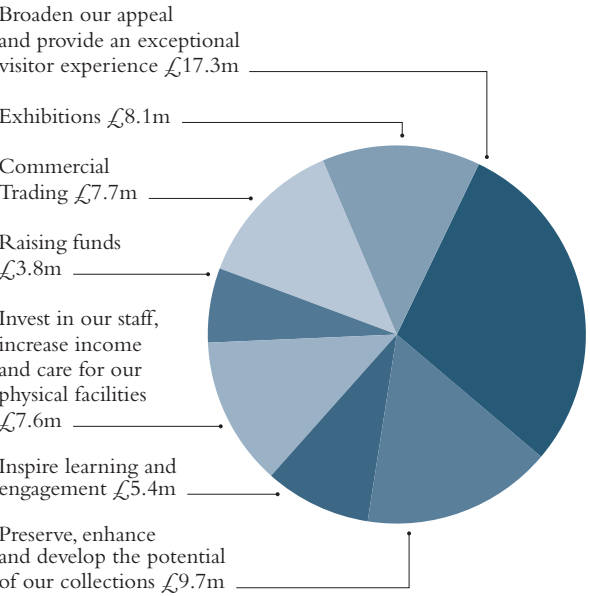
*The Ugly Duchess:
Beauty and Satire in the Renaissance**
188,170 (88 days)

After Impressionism: Inventing Modern Art
152,429 (141 days)

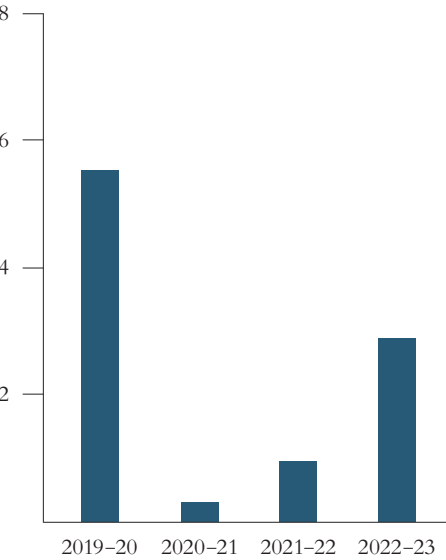
*Free exhibition

MATTHEW FOWLER
Head of Finance

OPERATING EXPENDITURE 2022–23



NUMBER OF VISITORS
(millions)



The year was very pleasing in terms of trading with National Gallery Global Limited (NGG) recording a commercial profit for the year of £8m. In total, the company achieved sales of £17.6m, with 3 million visitors to the Gallery.

Gallery retail bounced back well after a couple of challenging years, delivering sales of £6m, a 149% increase against last year and £2.1m more than our original budget. The main drivers for this success were significantly improved KPI performances – a 15% increase in spend per customer across all stores and a conversion rate of 14%. After a short closure period in early 2023, we re-opened the newly refurbished Portico Shop in March. Customer feedback is positive, coupled with encouraging trading results. Thanks should go to our design partners Lumsden and our colleagues in Retail for creating and delivering an exciting store concept, aligned with our brand values.

Our Commercial Services Team achieved exhibition admission sales of £4.2m, with slight shortfalls against targets for *Raphael* and *Lucian Freud: New Perspectives*. Early sales for our spring exhibition *After Impressionism: Inventing Modern Art* helped reduce the shortfalls before the end of the financial year by £84k. This was also a record year for the Membership Team, which achieved revenues of £3m. National Gallery Memberships now total 37,000.

Spring 2022 marked the publication of our authoritative *Raphael* catalogue to accompany the much-anticipated exhibition in Rooms 1–8. This was followed in the autumn by *Lucian Freud: New Perspectives*, a significant work of original writing celebrating the 100th anniversary of the artist’s birth. We produced a successful book for the Ground Floor Galleries show *Winslow Homer: Force of Nature*, introducing the famous American artist to a UK audience.

A collaboration with the Norton Simon Museum in California resulted in the extraordinary pairing of Ingres’s *Madame Moitessier* with Picasso’s *Woman with a Book*, celebrated in a beautifully designed catalogue that sold strongly on both sides of the Atlantic. Another collaboration with a US partner, The Frick Collection in New York, allowed the Gallery to display two ground-breaking oil paintings by Turner not seen in the UK for over a century, explored in *Turner on Tour*.

Autumn 2022 saw the publication of *Discover Manet & Eva Gonzalès* to accompany the first in the Gallery’s series of *Discover* exhibitions, and our spring 2023 book on *The Ugly Duchess* examined this much-loved painting in the context of representations of age and beauty in the Renaissance. *Nalini Malani: My Reality is Different* presented the contemporary artist’s unique interpretation of



New products from the Dr. Martens x National Gallery licensing agreement

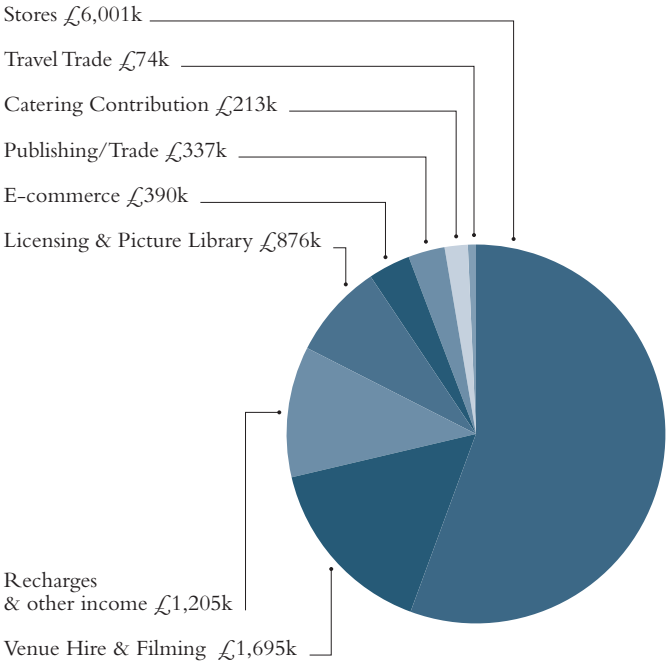
icons of Western European painting. The Gallery’s Asia tour kicked off with a sell-out exhibition at the Shanghai Museum, attracting over 400,000 visitors and selling over 15,000 copies of the catalogue, which provided welcome additional income. A full list of titles published during the year is set out on page 70.

NGG’s Commercial Events team should be congratulated for an exceptional year, delivering a record sales figure of more than £1.7m. In addition, NGG’s Licensing activity (Brand Licensing and Picture Library) generated income of £0.9m (another record). Our partnership with Dr. Martens alone delivered royalty income to NGG of £203k.

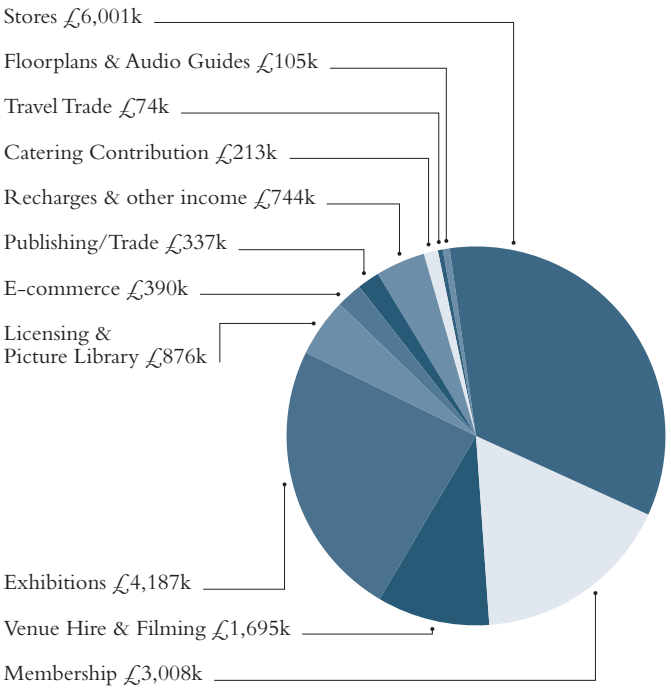
The Gallery’s cafés and restaurant, operated by Muriel’s Kitchen, generated sales of £3.2m, delivering a contribution to the Company of £213k.

JULIE MOLLOY
Managing Director, National Gallery Global

NATIONAL GALLERY GLOBAL LIMITED
INCOME 2022–23 (TOTAL £10,790K)



COMMERCIAL ACTIVITIES
INCOME 2022–23 (TOTAL £17,630K)
(including exhibition ticketing and membership)



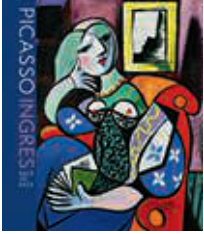
The refurbished Portico Shop

The following titles were published between 1 April 2022 and 31 March 2023

EXHIBITION CATALOGUES



Raphael
David Ekserdjian and Tom Henry,
with Matthias Wivel and contributions
by Thomas P. Campbell, Caroline
Elam and Arnold Nesselrath
280 × 240 mm; 328 pp
221 illustrations
Hardback £30
April 2022



Picasso Ingres: Face to Face
Christopher Riopelle, Emily
Talbot and Susan L. Siegfried
270 × 230 mm; 72 pp
53 illustrations
Paperback with flaps £12.95
May 2022



Winslow Homer: Force of Nature
Christine Riding, Christopher
Riopelle and Chiara Di Stefano
260 × 240 mm; 128 pp
107 illustrations
Paperback with flaps £16.99
August 2022



*Discover Manet
& Eva Gonzalès*
Sarah Herring and Emma
Capron, with contributions
by Catherine Higgitt, Hayley
Tomlinson and Hannah Baker
250 × 210 mm; 120 pp
81 illustrations
Paperback with flaps £16.95
September 2022

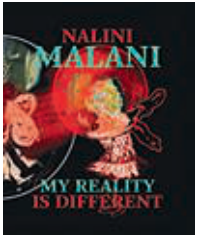
EXHIBITION CATALOGUES



Lucian Freud: New Perspectives
Daniel F. Herrmann, with contributions
by Paloma Alarcó, David Dawson, Tracey
Emin, Chantal Joffe, Christina Kennedy,
Jutta Koether, Catherine Lampert, Maria
H. Loh, Nicholas Penny, Gregory Salter,
Jasper Sharp and Andrew Wilson
290 × 240 mm; 224 pp
142 illustrations
Hardback £30
September 2022



Turner on Tour
Christine Riding, Thomas Ardill
and Aimee Ng
270 × 230 mm; 64 pp
47 illustrations
Paperback with flaps £12.95
October 2022

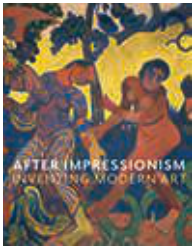


Nalini Malani: My Reality is Different
Will Cooper and Priyesh Mistry,
with contributions by Mieke
Bal, Daniel F. Herrmann, Zehra
Jumabhoy and Nalini Malani
280 × 240 mm; 144 pp
130 illustrations
Hardback £20
December 2022



*The Ugly Duchess: Beauty and Satire
in the Renaissance*
Emma Capron, with
contributions by Martin Clayton
and Charlotte Wytema
270 × 230 mm; 80 pp
52 illustrations
Paperback with flaps £14.95
March 2023

EXHIBITION CATALOGUES



After Impressionism: Inventing Modern Art
MaryAnne Stevens, with contributions
by Maria Alambritis, Julien Domercq,
Charlotte de Mille, John Milner, Daniel
Sobrinho Ralston, Christopher Riopelle,
Camilla Smith and Sabine Wieber
280 × 240 mm; 272 pp
150 illustrations
Hardback £35
March 2023

ACADEMIC PUBLICATIONS



*The Linbury Lecture at the
National Gallery 2021:
Dürer's Mobility*
Joseph Leo Koerner
230 × 160 mm; 88 pp
40 illustrations
Paperback £12.99
July 2022



*The Linbury Lecture at the National Gallery
2022: 'Happy beyond the common dream':
The Uncommon Celebrity of Raphael's
Madonna della Seggiola*
Patricia Lee Rubin
230 × 160 mm; 88 pp
40 illustrations
Paperback £12.99
March 2023



The National Gallery is an exempt charity,
as listed in schedule 3 of the Charities Act 2011
The National Gallery Trust is a registered charity.
Registration number 299509

© The National Gallery 2023
ISBN 978-1-85709-715-3
ISSN 0143 9065
1053013

Published by National Gallery Global
on behalf of the Trustees
The National Gallery
Trafalgar Square
London WC2N 5DN

Tel: 020 7747 2885
www.nationalgallery.org.uk
information@nationalgallery.org.uk

Editor: Kate Bell
Design: Fernando Gutiérrez Studio
Design assistant: Amalia Aranguren at Fernando Gutiérrez Studio
Picture research: Suzanne Bosman and Rebecca Thornton
Production: Jane Hyne and Justine Montizon

Printed and bound in Spain by SYL, Barcelona

Photographic credits

All images © The National Gallery, London unless stated below.
All works by Lucian Freud © The Lucian Freud Archive. All Rights Reserved 2023 / Bridgeman Images
© The National Gallery, London / Flo Brooks: 9, 34, 54 below left, 54 below right, 55 below, 57 below right
© Hayes Davidson: 10–11
© Pechstein Hamburg / Tökendorf / DACS 2023 / photo The National Gallery, London: inside front cover (detail) 18
Private collections © photo courtesy of the owners: 20, 21, 38
Courtesy National Gallery of Art, Washington: 26
Gabinetto dei Disegni e delle Stampe, Gallerie degli Uffizi, Florence © Gabinetto Fotografico delle Gallerie degli Uffizi: 27
Photo © RMN-Grand Palais (musée du Louvre) / Gérard Blot: 28 above left
© Gallerie degli Uffizi, Galleria Palatina, Palazzo Pitti, Florence: 28 above right
© Musée Fabre de Montpellier Agglomération: 28 below right
© Succession Picasso / DACS, London 2023: 29
© The Metropolitan Museum of Art, New York: 30, 31
Private collection © The Lucian Freud Archive. All Rights Reserved 2023 / Bridgeman Images: 32
British Council Collection © The Lucian Freud Archive. All Rights Reserved 2023 / Bridgeman Images: 33
© Nalini Malani: 36, 54 above
Private collection Photo © Christie's Images / Bridgeman Images: 39 above
© National Galleries of Scotland: 39 below
© Shanghai Museum: 40
© Malcolm Park / Alamy: 44 below
© The Artist / photo Southampton City Art Gallery: 48 right
© Hydar Dewachi: 50 below
© The Courtauld, London: 57 above right

Illustrations

FRONT AND BACK COVER:

Detail from Ferdinand Hodler,
The Kien Valley with the Bluemlisalp Massif, 1902 (p. 17)

INSIDE FRONT COVER:

Detail from Max Pechstein,
Portrait of Charlotte Culrt, 1910 (p. 18)

INSIDE BACK COVER:

Detail from Jacques Joseph (James) Tissot,
Portrait of Algernon Moses Marsden, 1877 (p. 14)

PAGE 2:

Detail from Bernardo Cavallino,
Saint Bartholomew, about 1640–5 (p. 13)

PAGE 71:

Detail from Rachel Ruysch,
Still Life of Flowers in a Glass Vase on a Marble Ledge, 1710 (p. 21)