

REVIEW OF THE YEAR



THE NATIONAL GALLERY

REVIEW OF THE YEAR

April 2020 – March 2021

Published by Order of the Trustees of the National Gallery
London 2021

THE NATIONAL GALLERY BOARD
COMMITTEES AND ADVISORY GROUPS

ROYAL PATRON, HRH THE PRINCE OF WALES

TRUSTEES
(with dates of appointment)
Lord Hall of Birkenhead CBE 2019 *(Chair from July 2020)*
John Singer 2012
Charles Sebag-Montefiore 2012
Katrín Henkel 2016
Rosemary Leith 2016
David Marks 2017
Sir John Kingman KCB 2017 *(Interim Chair until July 2020)*
* Dame Moya Greene DBE 2018 *(until December 2020)*
Professor Molly Stevens 2018
Tonya Nelson 2018
Douglas Gurr 2019 *(until December 2020)*
Catherine Goodman LVO 2019
Stuart Roden 2019
* John Booth *(from February 2020)*
* TATE LIAISON TRUSTEE

AUDIT COMMITTEE
Sir John Kingman KCB *(Chair)*
Gautam Dalal
Douglas Gurr *(until December 2020)*
Lord Hall of Birkenhead CBE *(from October 2020)*
Stuart Roden
Charles Sebag-Montefiore
John Singer

DEVELOPMENT COMMITTEE
John Singer *(Chair)*
Anni Aliboni
Lord Hall of Birkenhead CBE *(from July 2020)*
Katrín Henkel
Philip Hewat-Jaboor
Sir Ian Powell
Rory Sutherland
William Vereker *(until November 2020)*

FINANCE COMMITTEE
Sir John Kingman KCB *(Chair)*
Gautam Dalal
Douglas Gurr *(until December 2020)*
Lord Hall of Birkenhead CBE *(from October 2020)*
Stuart Roden
Charles Sebag-Montefiore
John Singer

GOVERNANCE COMMITTEE
Tonya Nelson *(Chair)*
Dame Moya Greene DBE *(until December 2020)*
Lord Hall of Birkenhead CBE *(from October 2020)*
Charles Sebag-Montefiore
John Singer *(until May 2020)*

NOMINATIONS COMMITTEE
Sir John Kingman KCB *(Chair until July 2020)*
Lord Hall of Birkenhead CBE *(Chair from July 2020)*
Dame Moya Greene DBE *(until December 2020)*
Katrín Henkel

REMUNERATION COMMITTEE
Sir John Kingman KCB *(Chair until July 2020)*
Lord Hall of Birkenhead CBE *(Chair from July 2020)*
Rosemary Leith
Charles Sebag-Montefiore

SCIENTIFIC CONSULTATIVE GROUP
Professor Molly Stevens *(Chair)*
Professor Dr Andreas Burmester *(until November 2020)*
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

MASTERPLAN COMMITTEE
David Marks *(Chair)*
Lord Hall of Birkenhead CBE
Sir John Kingman KCB
Stuart Roden

DIGITAL ADVISORY BOARD
Rosemary Leith *(Chair)*
Sherry Coutu
Douglas Gurr *(until December 2020)*
Lord Hall of Birkenhead CBE *(from July 2020)*
Alex Johnston
Tim Levene
Tonya Nelson *(from November 2020)*
Jemma Read
Tom Standage

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.

TRUSTEES' INTRODUCTION

- LORD HALL OF BIRKENHEAD
(CHAIR)
- SIR JOHN KINGMAN
(INTERIM CHAIR)
- JOHN BOOTH
- CATHERINE GOODMAN
- MOYA GREENE
- DOUGLAS GURR
- KATRIN HENKEL
- ROSEMARY LEITH
- DAVID MARKS
- TONYA NELSON
- STUART RODEN
- CHARLES SEBAG-MONTEFIORE
- JOHN SINGER
- MOLLY STEVENS

DURING A YEAR unlike any other in its history, when it reopens on 17 May 2021 the National Gallery will have been closed to the public for 292 days since the start of the Covid-19 pandemic. From welcoming almost six million visitors in 2019, largely from overseas, the Gallery has been a virtual gallery for most of the year. In spite of this prolonged period of closure and uncertainty, and with most members of staff working remotely, a great deal of activity has continued behind the scenes to ensure the collection is kept safe and audiences are engaged. We extend our thanks to the Department for Digital, Culture, Media and Sport for providing significant financial support to help see us through the Covid crisis.

The Gallery was the first major national institution to reopen on 8 July. The memory of our predecessors’ resilience and commitment to serve the public during the dark years of the Second World War – when the National Gallery opened every weekday for lunchtime concerts and, from 1942, ‘Picture of the Month’ exhibitions – made us even more determined to open our doors as soon as we could. Reopening plans included new displays of parts of the collection, one-way routes through the Gallery along three carefully curated journeys, social-distancing measures and online booking for all visitors. The response from the public was overwhelmingly positive and visitors felt safe. Several recently acquired works were on show as well as a selection of new loans from the National Portrait Gallery while it is closed for refurbishment, which joined their earlier loan of Hans Holbein the Younger’s cartoon of *Henry VII and Henry VIII*. These included paintings by Anthony van Dyck, Sir Thomas Lawrence and Sir Henry Raeburn, as well as self portraits by William Hogarth, Thomas Gainsborough and Gwen John.

In 2018 we established that one of our strategic ambitions was to create a National Gallery with digital at its heart, little knowing how important this would be as staff quickly had to adapt to entirely new ways of working and sharing the nation’s paintings with a worldwide audience. In the early months of lockdown we quadrupled our output of digital content and as government restrictions closed the Gallery again in November and for a third time in December, we have continued to find ways of bringing the collection to the nation, enabling virtual entry to our exhibitions and creating ‘behind the scenes’ films, a highlight of which has been *Cleaning Rubens’s ‘Het Steen’*, showing the extensive conservation work on Rubens’s masterpiece. We have created new kinds of immersive and 3D storytelling for the web and social media and kept in touch with our audiences through virtual talks, events and the ‘Director’s Picture of the Week’. We worked with Ocean Outdoor, which offered its outdoor digital sites to display images of seven of the Gallery’s most celebrated paintings in cities across the UK and also to show works of art created by primary school children for the Gallery’s annual *Take One Picture* exhibition, which was open only for a few days before government restrictions required its closure.

Enriching the nation’s collection continues despite the pandemic, and we have received Alexandre Calame’s *Chalets at Rigi* (1861) from the American Friends of the National Gallery, a gift from the collector Asbjørn Lunde in honour of Sir Nicholas Penny. Thanks to the Acceptance-in-Lieu scheme, we acquired *Portrait of a Girl* (about 1670) by Isaack Luttichuys (from the estate of George Pinto through Christie’s), the first work by the artist to enter a British public collection, and Lovis Corinth’s *Portrait of Dr Ferdinand Mainzer* (1899), which was on long loan to the Gallery and has been allocated jointly to us and the Barber Institute, University of



Mohamad Lahrar, Response Officer, welcoming visitors back to the National Gallery after lockdown

Birmingham. We are grateful to HM Government, Arts Council England and the Acceptance-in-Lieu Panel for enabling these two acquisitions.

Following the negotiation of a new ten-year partnership with the Hugh Lane Gallery, Dublin regarding the 39 paintings in the Sir Hugh Lane Bequest (1915), we now have an excellent agreement that ensures that audiences in both the UK and Ireland can continue enjoying this remarkable legacy. The two galleries are committed to working in a fruitful partnership regarding care and display of the paintings and other related activities.

In January as we started to look ahead towards the nation’s recovery, we approved a new five-year strategic plan, ‘The National Gallery at 200: For the Nation – For the World’, which is published here and online. The plan looks forward to our Bicentenary in 2024 and beyond, and gives us a unique chance to relaunch the Gallery as the Gallery for the nation. To start putting the plan into action, in February we launched the NG200 competition to find an architect to work with us to realise a set of major capital projects that will provide a new welcome in the Sainsbury Wing, a new Research Centre and a remodelled public realm on Jubilee Walk. We hope to appoint the winning team in the summer of 2021.

Last summer, Lord Hall of Birkenhead became Chair of the Trustees of the National Gallery and we thank Sir John Kingman for guiding the Gallery through nine challenging months as interim Chair.

We extend our thanks to our Royal Patron, HRH The Prince of Wales, for his generous support of the Gallery. We are grateful too, to our partner Credit Suisse, our donors, sponsors and members and lenders who have remained good and loyal friends. To the staff of the National Gallery and to our partner organisations we wish to express our gratitude for their commitment to the museum and to the public throughout what has surely been one of the most difficult years in the Gallery’s history.

THE IMPACT OF THE COVID PANDEMIC on the National Gallery has been enormous: unprecedented closure to the public and a consequent dramatic fall in visitor numbers; postponement of exhibitions and other projects; a sudden switch for the staff to remote working; a massive drop in self-generated revenue; and a significant readjustment of our priorities. None of this could have been imagined at the start of 2020. But the Gallery responded to the crisis with resilience and ingenuity, as this Annual Review documents. It adapted its operating model in the face of the financial challenges. When visitors could no longer come into the building, it quickly transitioned to being an online museum, and instead of closing in on itself it produced an ambitious new five-year strategy (2021–26), which is included here.

In spite of the long closure periods, 2020 saw the realisation of *Artemisia*, the first exhibition in Britain devoted to the seventeenth-century Roman artist, Artemisia Gentileschi, which brought together a superb group of paintings by her, together with letters and biographical documents. Curated by Letizia Treves, it generated a great deal of public and media interest and so it was particularly frustrating to have to limit visitor numbers because of mandated social distancing and then to find ourselves obliged to close the show in mid-December just six weeks into its run. The exhibition *Titian: Love, Desire, Death* on the other hand, was visible at the Gallery throughout most the year (between lockdowns) until 17 January 2021. The *Raphael* fifth-centenary exhibition that was due to open in the autumn was instead postponed to spring 2022. Notwithstanding complex logistical difficulties and Covid delays, the Gallery's first tour of paintings to Japan and Australia was a remarkable success. Half a million people saw the exhibition *Masterpieces from the National Gallery, London* in Tokyo and Osaka, and at the National Gallery of Australia in Canberra it was visited by capacity crowds. Internationally the year has been marked by intensive collaboration and solidarity between museum institutions all over the world, as all of us were experiencing similar challenges.

Together with the much awaited reopening of the Gallery to the public after the first national lockdown, July witnessed the inauguration of the newly refurbished Gallery 32, the largest room in the building, now renamed The Julia and Hans Rausing Room after the benefactors who supported the project. The generosity of the Rausing is also enabling us to clean and restore all the Gallery's external façades in preparation for the Bicentenary celebrations. Thanks to two of our former chairs, Lord Rothschild and Hannah Rothschild CBE, the Central Hall – the grand room at the top of the portico staircase – is also undergoing a major refurbishment. Most importantly, during the last year work continued practically uninterrupted on the One Gallery Hub, the new Gallery offices project in the Wilkins Building which will be ready for occupation in the summer of 2021. This is the most significant capital project that has been undertaken at the National Gallery in 30 years and will be transformative for our workforce.

The year also saw some significant corporate reorganisation with National Gallery Company (NGC), the Gallery's trading arm, coming into direct Gallery ownership from the National Gallery Trust (NGT). There can be no doubt that as we come through the crisis we will need to rely ever more heavily on self-generated income and we look forward to an even closer working relationship between Gallery and Company staff once we are all settled together in the One Gallery Hub. We are very grateful to the Directors of NGC, in particular to Douglas Gurr,



HRH The Prince of Wales, The National Gallery's Royal Patron, visiting the *Artemisia* exhibition

who was a Gallery trustee and the Company Chair until he took up the directorship of the Natural History Museum at the end of 2020. Thanks are also due to the trustees of NGT who have stewarded the Company so effectively while it was in their ownership.

I would like to add my thanks to those expressed by the Trustees to all our supporters who have continued to sustain us with their friendship, advice and financial help, to all those who have lent their paintings to us – institutions and individuals – and to all the National Gallery's staff for their patience, resilience and hard work during this extraordinarily difficult year.

GABRIELE FINALDI

The National Gallery at 200: For the Nation – For the World



In 2024 the National Gallery will be 200 years old. That gives us a unique chance not only to celebrate the collection and all its wonderful paintings, but also to rededicate it to the people that own it – the citizens of the United Kingdom.

The Covid pandemic has reminded us all of the importance of the things that bring us together and make us who we are – culture more broadly and art in particular. While the Gallery's sad but necessary closure came at a time when our public needed it most, it also emphasised why the period of recovery from the crisis is a moment to be ambitious for what we believe matters.

What we are describing in this document is how we want to work over the next few years to build still further the National Gallery as the Nation's Gallery. We want to welcome more people into the Gallery than ever before.

We want to engage young people from all backgrounds with the wonders of our collection. We want to use our skills in the digital world to win new audiences both in the UK and across the globe. We want to be a resource for the nation and for the world.

The National Gallery is a jewel. We have an amazing collection. We have an incredible staff with both a knowledge and a passion for what they do. Let's use our 200th birthday to inspire the nation with what we have – and what is theirs.

TONY HALL

*Lord Hall of Birkenhead
Chair of the Trustees of the National Gallery*

INTRODUCTION

Over its two centuries of history, the National Gallery has successfully changed and developed, responding to the needs of the time and often leading the way for art museums.

In the last generation it has become renowned as a dynamic institution, growing its visitor numbers and broadening its audiences, acquiring major masterpieces, introducing a strong exhibition programme, blazing a trail in museum art history, adopting innovative research and public-facing technologies, and seeding the international museum community with its curators and educators.

More recently, we have committed to a strong contemporary art strand, an ambitious programme of digital transformation, advancing intellectual leadership and increasing our levels of self-generated income. All of this has been or is being achieved.

The Covid-19 pandemic has brought with it unprecedented difficulties – months of closure, the disappearance of mass visiting and a collapse in our income. But we have responded with resilience, vastly increasing our online presence, reopening with a spectacular programme of activities and exhibitions, supporting our staff, working towards the completion of a major capital project and planning significant corporate reorganisation.

The next five years will see us fighting our way out of the crisis, building on our strengths, responding to challenges and opportunities, and forging a pathway to the National Gallery of the future:

- Committed to belief in the transformative nature of great art
- A resource for the people of this country and beyond, for learning, enjoyment and well-being
- Engaged with a broad, inclusive audience, in a rich and open cultural dialogue
- A world leader in academic research on historic painting for the ultimate benefit of the public
- Seizing the opportunities offered by new technologies and reaching out digitally to the whole world
- Environmentally responsible

This Strategic Plan represents a five-year transformation effort that will set us on a course for this future. Looking to our Bicentenary year as a major milestone to celebrate and build upon, it describes a series of new initiatives and capital projects under the banner NG200. These include an improved welcome for visitors at the Sainsbury Wing entrance, a new Research Centre and a reimagining of the public realm along the northern edge of Trafalgar Square.

The Bicentenary gives us the opportunity to relaunch the National Gallery as a Gallery for the Nation. And as we build the National Gallery of the future, we can look ahead with confidence, relying on 200 years of experience, on the support of the UK Government, of our Trusts, of friends old and new, on a committed staff and on the most perfect collection of paintings in the world.

GABRIELE FINALDI

Director, The National Gallery

The National Gallery at 200: For the Nation – For the World

STRATEGIC VISION

We already know what it means to have the best collection of European art, to run great exhibitions and to serve the largest audiences. In the next five years we want to build on these strengths and show what an institution can be in the role it plays in national life, the scale of its digital audience and the public benefit its research creates.

Our Bicentenary in 2024 is a key moment in this creation of the new National Gallery. We will demonstrate the values we hold, and the value we create as we enter our third century with renewed and bold ambition.

The Gallery's history provides us with a set of enormous strengths on which we build, but also a continually renewing set of challenges as we navigate the changing world around us. Our greatest strength is our unique collection of the finest art in the European tradition. Sharing our art with the nation and beyond is what we are here for, and ultimately why we do all that we do.

Our collection, housed in our great buildings, has been seen by hundreds of millions of people since we first opened in 1824, and time has brought us an audience from every country on the planet. No new building can ever imagine what its future audiences will be like many decades hence, and so our need to adapt continues as it did when previous major capital projects – the Sainsbury Wing, the North Galleries and the creation of the Wilkins Building itself – began.

In the 30 years since the Sainsbury Wing was completed, visitor numbers have trebled, and it is now the Gallery's principal entrance. As part of the NG200 capital project we want to reconfigure this entrance and upgrade visitor amenities, creating new spaces that will provide a welcome experience befitting a world-class institution. In addition, we will reimagine the connection with Trafalgar Square to enhance the Gallery's presence and create a more attractive setting for visitors and the public.

Today, our audiences are not just visitors to Trafalgar Square. They come to us online through websites and social media and we go out to them through our national and international programmes; our learning and education work; and our brand, commerce and communications. It is this multivalent life, always finding new ways to share our art, that defines the Gallery and will continually redefine it in the future.

The Covid pandemic has presented a unique challenge to the world. For the National Gallery it has caused a crisis of demand, artificially constraining access to the

Gallery for the audiences who have historically come in such numbers – over 300 million in our history, and over 6 million in 2019.

While lockdown has constrained our Gallery audience, it has seen us accelerate the growth of and engagement from our digital audience. By committing to an extended programme of digital activity across the Covid period, and by testing new opportunities in areas such as digital events, we saw a 50% rise in our digital reach from 2020 to 2021, and a 16% growth rate which – if maintained or beaten – will see us reach 1 billion people by 2025. This growth has shown long-term potential for us to operate at a global digital scale, and to create new income streams.

As well as building our digital audience, the last year has helped us focus on the value our research can bring. Whether shared in social media or as the basis of our exhibitions, research is critical to our role as a national and global museum. We want to put it at the heart of what we do and how our audience understands us. A new Research Centre will support our vision of becoming a world leader in research into historic painting. The years ahead will show an exciting, dynamic commitment to show fully what research for public benefit can mean.



Jacopo di Cione's *San Pier Maggiore Altarpiece*, 1370–1



Masterpieces from the National Gallery, London, at the National Museum of Western Art, Tokyo, 2020

OUR PRIORITIES FOR THE FUTURE

THE GALLERY AT 200

The Bicentenary in May 2024 will be the moment when we show what the National Gallery can be for our audiences in the future.

We will complete or begin a set of major capital projects (NG200) that will reshape the Gallery estate for our third century: a new welcome in the Sainsbury Wing, a new Research Centre and a remodelled public realm on Jubilee Walk.

We will celebrate the role our audiences and our wider partners play in helping others engage with great art by staging a programme of inspirational exhibitions, events and outreach across the nation.

THE GALLERY ACROSS THE NATION

We will raise the profile of our national work – demonstrating that we are a national institution at the heart of national life.

We will create a national learning service, increasing participation in areas of greatest need.

We will share our collection across the UK in innovative ways, creating new partnerships and strengthening existing ones, and support the work of collections throughout the nation by sharing our skills.

THE GALLERY ACROSS THE WORLD

We will redefine the Gallery as a global digital institution.

We will dramatically increase our digital audience and build a membership business anchored in digital content.

We will build the revised process, teams and infrastructure to support our work as a digital media organisation that can potentially reach hundreds of millions of people across the world.

RESEARCH FOR PUBLIC BENEFIT

Research underpins our entire programme of public engagement, both digital and physical, from exhibitions and display, to publications, talks and films.

We will build a new Research Centre at the Gallery and online and create a digital dossier that makes everything we know about our pictures available to everyone.

This will help us to build a thriving, dynamic research community for the Gallery which helps us to be the world's pre-eminent centre for research into historic painting.

The National Gallery at 200:
For the Nation – For the World



Visitors to the Sainsbury Wing

THE GALLERY AT 200
‘The Gallery of the future’

Our Bicentenary will have two strands – a series of capital projects under the banner the ‘NG200 Project’ that will help redefine our visitor experience, and an ambitious programme of public engagement.

The NG200 Project aims to transform the existing Sainsbury Wing entrance into a more open, inclusive and enjoyable environment for visitors to relax, reflect and plan how they wish to engage with one of the world’s finest art collections.

Transforming the welcome to the Gallery will deliver a world-class experience with a more seamless journey – from queue management and security control, to visitor services and orientation. Resolving the design and operational shortcomings of the Sainsbury Wing entrance sequence will deepen the audience’s understanding of and connection with the collection. It will also create spaces for revenue-generating opportunities (events, sales and membership), which will allow us to be more financially resilient.

Outside, we aim to provide a more obvious connection with Trafalgar Square. Affirming the visibility of the Sainsbury Wing through public realm interventions will allow the building to relate more strongly to the Wilkins Building and improve the visitor welcome.

The reconfiguration of the Sainsbury Wing entrance

will enable the newly remodelled areas to promote health and well-being, with good standards of hygiene, ventilation and water systems, as well as well-planned access and respite spaces.

In addition to work on the Sainsbury Wing, we want to create a new Research Centre with exemplary facilities that communicates the Gallery’s work as a global thought-leader and supports its growing research community, as well as providing an open-access resource for research in art history, the digital humanities, conservation and heritage science.

Critical to the success of all our capital projects will be energy-saving initiatives that help to reduce our carbon footprint. While Covid and Brexit shape our current strategic environment, the climate crisis is likely to become the defining challenge of the years ahead.

The public engagement programme will be presented as a year-long festival with exhibitions at the National Gallery, a public art commission and a national programme, including significant loans to both cultural sector and civic society venues. These activities will be supported by a national learning programme, a broadcast partnership, by events in Trafalgar Square and across the country, by digital programming and a nationwide marketing campaign.



Artemisia Visits Her Majesty’s Prison Send, Woking, during a nationwide tour in 2019

THE GALLERY ACROSS THE NATION
‘A national institution at the heart of national life’

We want to be a truly National Gallery. Through partnerships with other institutions, helping them to develop key skills and capabilities, by creating a new national learning service, and by telling the story of what we do more effectively, we will create a step-change in our relationship with the nation.

At the heart of this change will be the way we work with audiences. Working in partnership with children and young people across the UK we will inspire positive change through art and culture and contribute to the well-being of the nation.

Our national learning service will support the Gallery’s aspiration to share the collection with the widest possible audience and will establish a stronger national network. We will develop a new national children and young people’s leadership network, reaching more young people in disadvantaged areas; creating partnerships to ensure inclusion.

Building on the success of *Artemisia Visits* we will continue the programme of community tours and develop a new museum partnership on the basis of shared collections. As part of our Bicentenary celebrations we will offer a tour of a small group of masterpieces from the collection across the UK: a National Gallery in miniature at each location.

To support the needs of collections throughout the UK, we will develop new ways of sharing a wider range of specialist skills from the Gallery. We will launch a funded national conservation programme supporting the conservation of major paintings in regional museums and offering residencies and training for regional museum conservators.

We will tell the story of this work in new ways, at both a political and public level. We will make new political relationships and strengthen existing ones. We will create a special website section and digital content that effectively tells the story of the Gallery’s role in the nation – what we have done before, what we are doing now, what we will do in the years ahead.

The National Gallery at 200: For the Nation – For the World

THE GALLERY ACROSS THE WORLD *‘A global digital institution’*

In the next five years we will build a radically bigger digital audience and in so doing create a hybrid institution of a new kind. Covid has shown that cultural institutions can have an impact on a global scale online, and the Gallery has been leading the way. Now we want to build on the audience and the business model which supports that to create a digital Gallery meaningful to audiences across the world. This will lead us to a new position, where we have established a thriving digital media business inside the Gallery and an audience that could reach many hundreds of millions of people in the next five years – a landmark moment that will help define what the Gallery could be in its third century.

Social media, rather than our website, is where we can reach the biggest audience. As a first step to expanding that audience, we will diversify the social media channels we serve to include programmes we do not already use (TikTok, Snapchat) as well as doubling down on the ones we do. In parallel with this expansion, we will extend the volume and variety of editorial digital content we produce to include a wider range of formats, from shorter- and longer-form videos and podcasts, to series and educational event programmes.

Refocusing parts of our marketing spend into customer acquisition in these channels – through targeted, income generating investment – will play a key role in growing our audience.

Getting more people to sign up with us creates more opportunity to create new members. To help us capture and retain members we must expand the range and diversity of content and personalisation on our website. A crucial part of this can be achieved through our exclusive digital content offer, where we craft the content that people want, and which keeps them hooked.

Exclusive content for members is likely to come from three kinds of material: documentary film based around our exhibitions or other Gallery related content; live and interactive digital events; and educational courses, live and pre-recorded video-based instructional courses in the history of art and other Gallery-related themes. Key to retaining audiences will be both continuously creating new material, and personalising the marketing of material, to the right members of the audience at the right time.



Children discuss George Bellows’s *Men of the Docks* in the film *One Painting, Many Voices*, 2020

RESEARCH FOR PUBLIC BENEFIT *‘A dynamic research community’*

As we enter our third century, we want to become the world’s leading centre for research into historic painting. We are already the best in this country – with this investment we can be the best in the world. We will build an active, public-facing research culture that foregrounds our research and expertise as much as our paintings as a trusted resource, with value for more diverse audiences from across the UK. With this, we can care better for the paintings that we hold in trust for the nation. Using research, both we and others can create meaningful, successful content that uses our paintings in ways that chime with contemporary life and concerns.

We will ensure that a public impact or outcome is built into all our research projects, from the start.

Rebuilding our Research Centre as a physical and digital entity will enable us to house and present our extensive and expanding research collections. It will provide space and a collaborative, nurturing environment for National Gallery researchers, into which we can invite other voices into our research community, including external researchers, students and young people.

By organising events for researchers nationally and internationally, and through partnerships with Higher Education Institutes as well as working with our own Learning team, we will build a more diverse community of practice, training and developing research into historic painting.

We will create a ‘digital dossier’ – a way of making available the many types of curatorial, scientific and conservation content and data we have generated over the last two centuries. This will stimulate the uses of our collection and the knowledge we hold about it across both formal and informal research and education.

Finally, we will take advantage of funding opportunities, such as the UK government’s commitment to research infrastructure, to make the National Gallery the national hub for art historical, conservation and scientific research about historic painting. This will enable us to share this information digitally and to be a model of excellent research-led public engagement.



Studio space with digital projections recreating the making of *The Virgin of the Rocks* in the exhibition *Leonardo: Experience a Masterpiece*, 2019

Isaack Luttichuys
Portrait of a Girl, about 1650

Born in London in 1616 of Dutch parents, Isaack Luttichuys spent his early life in England, where the family was known as Littlehouse, the literal English translation of the family name. He and his older brother, Simon, eventually moved to Amsterdam, where Isaack pursued a career as a portrait painter and Simon as a painter of still lifes. Isaack’s sensitivity to the individuality of his sitters and to details such as the subtle cues of movement that enliven an image speak to his prodigious skills as a portrait painter, which kept him popular among the Amsterdam elite until his death in 1673. His portraits are imbued with a refinement and elegance echoing the work of the Flemish master Anthony van Dyck and the Amsterdam portrait painter Bartholomeus van der Helst, both of whom are represented in the National Gallery’s collection.

Men and women dressed in austere clothes set against a relatively dark background have long been considered the bedrock of seventeenth-century Dutch portraiture. Examples of such works are amply represented at Trafalgar Square, but with this picture the Gallery has acquired a prime example of the classicising trend in seventeenth-century Dutch painting, which from the middle of the century gradually replaced the darker and often more brooding portraiture style of the preceding decades with a brighter palette and a more timeless elegance. This acquisition thus quite literally brings a lighter touch to the Gallery’s collection of Dutch portraits.

The young girl stands by a column and a balustrade, her hair tied back in a chignon, with locks of hair hanging down on either side of her face. Details of the girl’s dress – especially the arrangement of her two neckerchiefs, but also the fact that her cuffs reach all the way to her wrists – can be quite precisely dated to the later 1640s. Luttichuys frequently depicted his sitters against architectural backdrops – often the exact same arrangement as seen in this portrait, with flowers and leaves emerging in the background – and at first glance the style of this painting seems to accord with similar portraits by the artist of the mid-1650s. However, on account of the girl’s dress a slightly earlier date is more likely, which is further corroborated by a fully signed pendant (present whereabouts unknown) of a young boy – no doubt the little brother of the girl in the present portrait – whose collar and cuffs are of a shape and size that also suggest such an earlier date. Despite the unmistakable facial resemblance between the two sitters and the fact that their portraits are of nearly identical size, the two paintings have so far not been recognised as pendants. It has recently even been argued that the portrait of the girl (unlike the boy, it is not signed) is not by Luttichuys. But any doubts on both scores can now be eliminated because it transpired that the two pictures were still together in 1834, when they appeared as pendants at auction in London.

As was the case with paintings by Jean-Etienne Liotard, Thomas Gainsborough and Sir Thomas Lawrence acquired by the Gallery in 2019 (and again thanks to the mediation of Christie’s), the present picture was allocated to the Gallery via the Acceptance-in-Lieu scheme from the estate of George Pinto.

BART CORNELIS

PROVENANCE

Algernon Percy sale, Phillips, London, 22 March 1834, lot 41 (‘J. Luttichuys, A ditto [Portrait] of a Girl; the companion to the preceding’), for £3.15 to H. Vincent (lot 40, ‘J. Luttichuys, The Portrait of a Youth holding a Book’, sold for £4.5 to Cooke); John Henry Hervey Vincent Lane (1867–1917), King’s Bromley Manor, Lichfield, Staffordshire; sale, Christie’s, London, 12 December 1912, lot 123 (as ‘A. Cuyp’), for 400 guineas to Asher Wertheimer (1844–1918), London, from whom acquired by Adolph Hirsch (1862–1922), London, and by descent to his grandson, George Richard Pinto (1929–2018); accepted in lieu of Inheritance Tax by HM Government from the estate of George Pinto and allocated to the National Gallery, 2020.

LITERATURE

B. Ebert, *Simon und Isaack Luttichuys: Monographie mit kritischem Werkverzeichnis*, Berlin and Munich 2009, pp. 656–7, no. D74.



ISAACK LUTTICHUYS (1616–1673)
Portrait of a Girl, about 1650
Oil on canvas, 73.8 × 63.7 cm

ACCEPTED IN LIEU OF INHERITANCE TAX BY HM GOVERNMENT
FROM THE ESTATE OF GEORGE PINTO AND ALLOCATED
TO THE NATIONAL GALLERY, 2020, NG6690



LOVIS CORINTH (1858–1925)
Portrait of Dr Ferdinand Mainzer, 1899
 Oil on canvas, 75 × 58 cm
 Signed and dated, upper left: *Lovis Corinth / 1899*

ACCEPTED IN LIEU OF INHERITANCE TAX
 BY HM GOVERNMENT FROM THE ESTATES
 OF EVAN AND GISELA STONE AND ALLOCATED
 JOINTLY TO THE NATIONAL GALLERY
 AND THE HENRY BARBER TRUST, 2021, NG6691

Lovis Corinth

Portrait of Dr Ferdinand Mainzer, 1899

Lovis Corinth was one of the most promising young painters in late nineteenth-century Germany. His art education was primarily Parisian and academic but, like many receptive foreigners in Paris at the time, he fell under the sway of the French Impressionists. Returning to Munich, he became, along with Max Liebermann, a leading German Impressionist, attracting attention from 1892 for his submissions to Munich's radical, independent exhibiting group, the Secession. Liebermann was based in Berlin, however, and began to recruit Corinth to move there instead. Corinth's arrival in Berlin in 1901 is widely seen as marking the moment that city superseded Munich as the principal locus of avant-garde art in Germany. Corinth later assumed the Presidency of the Berlin Secession in succession to Liebermann.

Among the fascinating cultural figures Corinth met when he first began travelling to the capital in 1899 to show at the Berlin Secession was Ferdinand Mainzer (1871–1943). Mainzer's wife, Gertrude, was a pupil of Corinth's old friend Walter Leistikow. A German-Jewish gynaecologist, Mainzer was also a historian and author. He had taken up writing when a hand injury meant he could not pursue his surgical interests. His well-regarded biography of Julius Caesar was translated into English and French and is said to have inspired (among other works) the American playwright and novelist Thornton Wilder's *The Ides of March* (1948).

Mainzer commissioned his portrait in 1899. Against a dark background, the doctor turns his elegant features to confront the viewer. Almost monochromatic, the work is one of Corinth's most penetrating early portraits; the hands and pince-nez in particular are masterpieces of painterly economy. Corinth captures sophistication, wit, perhaps a touch of superciliousness, in Mainzer's ultra-refined personality. There is a wonderful play between the sitter's raised eyebrows and his perfectly manicured and twirled moustache. According to Mainzer family lore, the two quickly became, and long remained, friends. Corinth suffered a stroke in 1911. Upon recovery his style changed with the times and he is best remembered today as one of Germany's most exuberant Expressionist painters.

Mainzer's later life was even more remarkable. In the 1930s, he became active in the so-called Solf Circle, a Roman Catholic group fiercely opposed to Hitler and Nazi rule. Mainzer and his family fled Berlin with the help of Circle members as the SS closed in. The Mainzer family came first to London. Mainzer himself, together with his wife, soon moved on to America where he died in exile in Los Angeles in 1943. His granddaughter Gisela, meanwhile, remained in London, later marrying Evan Stone, and after the war she managed to recuperate the portrait. It hung in her family home for more than 50 years, until in early 2018 it came on long-term loan to the National Gallery.

A key figure of German modernist art, Corinth has not previously been represented in the National Gallery's permanent collection. Excepting Liebermann's *Memorial Service for Kaiser Friedrich at Kösen* of 1888–9, on long-term loan from Tate, nor are the works of his avant-garde German contemporaries. Upon its arrival at the National Gallery Corinth's painting was placed in an austere modernist frame dating to around 1900, which was acquired for it by the Gallery; in fact the frame may be Japanese in origin. In early 2021 ownership of the painting was jointly allocated to the National Gallery and the Henry Barber Trust; it hangs at the Barber Institute of Fine Arts, University of Birmingham, from May 2021 to May 2024, when it will return to view at Trafalgar Square.

CHRISTOPHER RIOPELLE

PROVENANCE

Commissioned from the artist by Dr Ferdinand Mainzer, Berlin, 1899; by descent in the Mainzer family; recuperated from Germany following the Second World War by the sitter's granddaughter, Gisela Stone, around 1950; Evan and Gisela Stone, London; on long-term loan at the National Gallery from March 2018.

LITERATURE

C. Berend-Corinth, *Lovis Corinth: Die Gemälde. Werkverzeichnis*, Munich 1992, cat. 1899.6, illustrated with a period black-and-white photograph but indicating that the current location was unknown.

Sean Scully
Landlines and Robes, 2018

The 2019 exhibition *Sea Star: Sean Scully at the National Gallery* showed the highly regarded, Irish-born, American-based painter in dialogue with the national collection. In particular, Scully was keen to explore his personal relationship with Joseph Mallord William Turner’s painting *The Evening Star* (about 1830).

The Evening Star shows a calm seascape at a liminal moment between night and day. Horizon and waterline merge into fields of colour, rendering the later differentiations between abstraction and figuration ambiguous. Taking this beautiful and daring painting as his starting point, Scully presented an exhibition enjoyed by more than 158,000 visitors. His vast canvases and large-scale polyptychs, with their evocative brushstrokes, colour-fields and painterly compositions, bore witness to the ongoing roots of figuration in Scully’s abstraction.

While often seen in the wake of Abstract Expressionism, Scully’s work has more nuances to offer. *Sea Star* not only featured bold paintings, but also introduced other facets of the artist’s work through the display of delicate pastels and luminous aquatints. Echoing his use of colour and composition in the paintings, here the medium is the message. With their gossamer chalks, pastels are among the most fragile of works to create. They require tenderness and a light touch that sits in direct opposition to the perceived forcefulness, even aggression, of gestural painting.

Similarly, printmaking provides a deliberate counterpoint to the historic traditions in which Scully’s paintings operate. Instead of a monolithic creation by a single person, prints are a group effort. The artist might create an image or shape on stone or plate, but nearly always works within the collective environment that constitutes the print studio, with its master printers, assistants and technicians. The collaboration required to make a successful series of prints is an important and under-researched part of Scully’s artistic practice.

As a legacy of his successful exhibition, the artist has generously gifted the displayed portfolio of aquatints, *Landlines and Robes*, 2018, to the National Gallery. The portfolio consists of a suite of ten masterfully executed intaglio prints. The five ‘Lines’ show Scully’s signature horizontal stripes in iteration and recombination of colours and hues, evoking the meeting of land and sea, geological strata or architectural features. The chequered surfaces of the five ‘Robes’ refer to the patchwork of mended cloth, their colours hinting at the traditional iconography of textiles in virginal blues or Magdalen reds. All prints are executed as aquatints with sugarlift and spitbite, processes requiring great patience, skill and teamwork to bring them successfully to fruition. *Sea Star* was an important exhibition for the National Gallery; being able to show *Landlines and Robes* to future visitors will be a superb way to remember it. We are grateful to the artist for his generous gift.

DANIEL F. HERRMANN

PROVENANCE

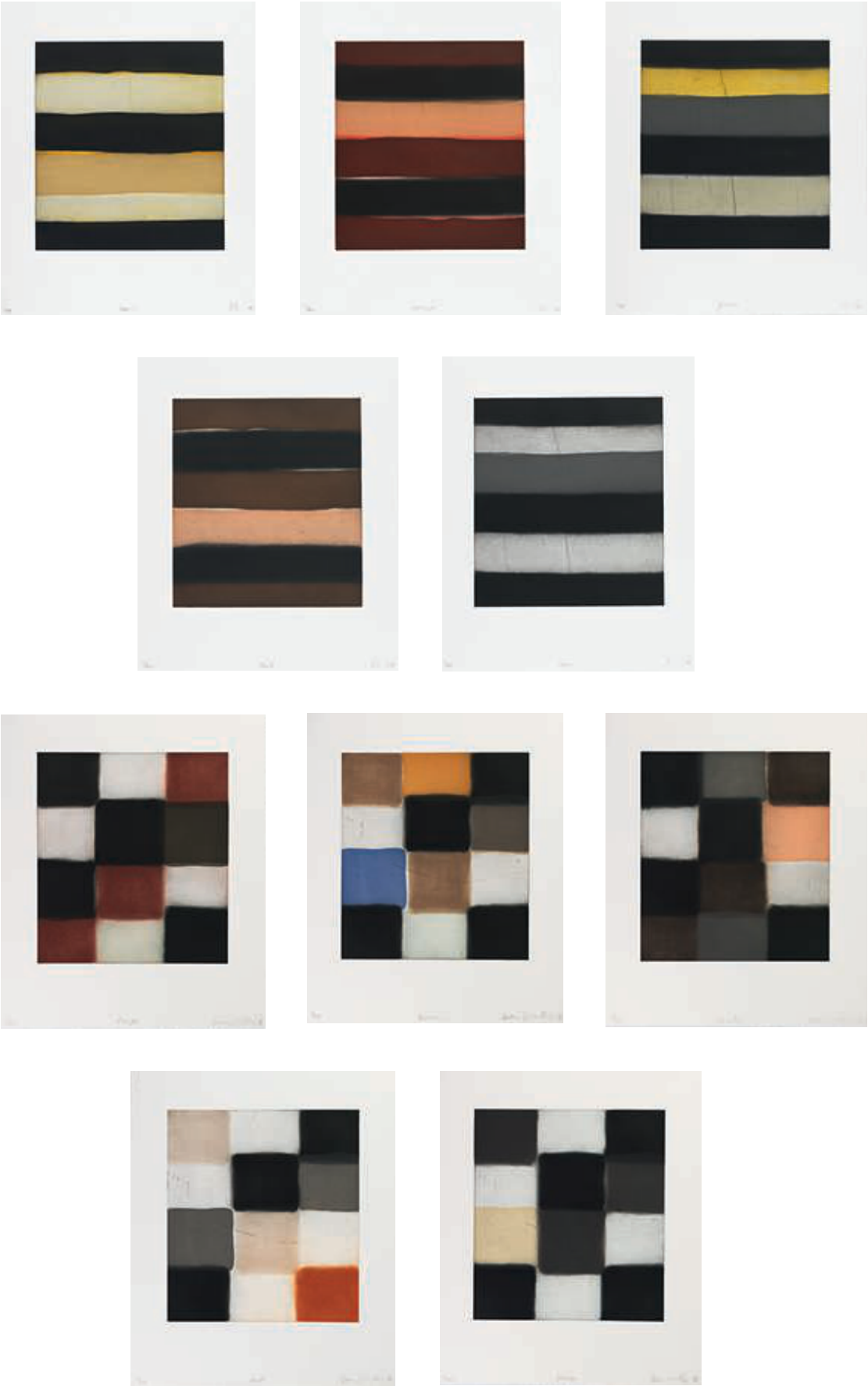
Presented by the artist, 2020.

EXHIBITIONS, LITERATURE

Sean Scully: Standing on the Edge of the World, Hong Kong Arts Centre, Hong Kong 2018, p. 79; *Window: Matisse | Scully*, Kewenig Galerie, Berlin 2018; *Sean Scully: Selected prints – etchings and lithographs*, Galerie Boissière, Cologne 2018, p. 48; *Sean Scully: Inside Outside*, Yorkshire Sculpture Park, Wakefield 2018–19; *Sea Star: Sean Scully at the National Gallery*, The National Gallery, London 2019, p. 47.

SEAN SCULLY RA (born 1945)
Landlines and Robes, 2018
Portfolio box with colophon
and ten aquatints with sugarlift
and spitbite
Printed on Hahnemühle Copperplate
Bright White 300 gsm
‘Landlines’: *Cream, Orange, Yellow, Pink, Grey*
‘Robes’: *Rouge, Brown, Shade, Rust, Black*
Each sheet 76.2 × 63.5 cm;
each plate 50.8 × 45.7 cm
Edition 22 of 40, with 10 artist’s proofs,
3 printer’s proofs and a B.A.T
Each editioned: 22/40; titled
and signed in the bottom margin:
Sean Scully 18

PRINTED BY GREGORY BURNET
AND SARAH MADDEN AT BURNET
EDITIONS, NEW YORK
PRESENTED BY THE ARTIST, 2020,
H243–H254





ALEXANDRE CALAME (1810–1864)
Chalets at Rigi, 1861
Oil on canvas, 40.6 × 62.2 cm
Signed lower right: *A. Calame*

PRESENTED BY MR ASBJØRN LUNDE THROUGH THE AMERICAN FRIENDS
OF THE NATIONAL GALLERY IN RECOGNITION OF THE DIRECTORSHIP
OF SIR NICHOLAS PENNY, 2020, NG6688

Alexandre Calame *Chalets at Rigi*, 1861

From humble beginnings, Calame rose to become one of the foremost Swiss landscape painters of the nineteenth century, a period when the wonders of the Alps, hitherto regarded with awe and terror, were increasingly explored and documented. He was born in Vevey, in the Canton of Vaud, the son of a marble carver. Lame from birth, in 1820 he additionally lost the sight of one eye in a childhood accident. In 1824 his family moved to Geneva where, a few years later, his father died. To support his family Calame both worked in a bank and hand-coloured the engravings of Swiss scenes demanded by a burgeoning tourist industry. From 1829 he studied with the Alpine landscape painter François Diday, and in 1835 he made his first excursion into the Bernese Oberland to study the mountains at first hand.

By mid-century, standard tourist views had developed into scenes of far greater scope and ambition. Calame's own studio works were for the most part produced on commission for private collectors. Adhering to the principles of finish of the French academic landscape tradition, they were painted with a high degree of precision and clarity, yet also exhibited a Romantic sensitivity which to some degree reflected the artist's belief in the divinity of nature. His open-air sketches, some painted as studies for his studio works, are equally remarkable for their crystalline qualities of outline and colour.

This painting is one of Calame's more fully resolved studies after nature. It is a view from Mount Rigi in Central Switzerland. Rising above the waters of lakes Lucerne, Zug and Lauerz, its main summit reaches some 1,800 metres above sea level. Turner had painted a series of iconic watercolours of the mountain's majestic profile under varying light conditions in the late 1830s and early 1840s. Calame spent several days on Rigi in 1858, his only recorded visit. The four versions of the painting are either dated 1861 or 1862. They may be based on drawings and sketches made in 1858, or he may well have returned to the site in these years. The view is looking west over Lake Lucerne to Mount Pilatus. To the left stands the Bürgenstock, with the Stanserhorn behind. In the foreground the abandoned chalets throw long shadows over the emerald green grass and rocks, suggesting a time of late afternoon. Beyond this a misty backdrop of water and mountains, behind which the light emanates, is rendered in pearly blues and purples. The crisp handling of the buildings and their clarity of form contrast with the atmospheric veiling of the mountains, demonstrating the full range of Calame's approach and technique.

This work joins two other paintings by Calame already in the collection, *The Lake of Thun* (1854), part of the Henry Vaughan Bequest of 1900, and *At Handeck* (about 1860), a further gift from Mr Asbjørn Lunde through the American Friends of the National Gallery in 2016.

PROVENANCE

Chalets at Rigi is one of four variants, which have been confused at times in the literature. In terms of composition and dimensions it is most closely related to the version in the Neue Galerie, Kassel, which was acquired in 1883 with the Bose Collection (oil on canvas, 41.5 × 63 cm, inv. AZ 21). According to Calame's *Catalogue de mes Ouvrages* the Kassel painting was a replica commissioned by Graf von Bose in 1861, promised for the end of July but dispatched by Calame on 21 September of that year. On the back of the National Gallery painting there is an inscription in ink on a label, partly covered by brown paper, which reads:

EXHIBITIONS

Peaks and Glaciers: A Loan Exhibition of Paintings of the Alps from 1750 to 1950, John Mitchell and Son, London 2001, p. 14; *Alpine Views: Alexandre Calame and the Swiss Landscape*, Sterling and Francine Clark Art Institute, Williamstown 2006, no. 16, p. 87 (catalogue by A. de Andrés); *Den Ville Natur: Sveitsisk og Norsk Romantikk: Malerier fra Asbjørn Lunde samling*, New York, Nordnorsk Kunstmuseum, Tromsø; Bergen Kunstmuseum; Scandinavia House, New York, 2007–8, no. 18; *Forests, Rocks, Torrents: Norwegian and Swiss Landscape Paintings from the Lunde Collection*, National Gallery, London 2011, no. 42.

LITERATURE

E. Rambert, *Alexandre Calame, sa vie et son oeuvre*, Paris 1884, p. 559, liste B, no. 16; V. Anker, *Alexandre Calame. Vie et oeuvre. Catalogue raisonné de l'oeuvre peint*, Fribourg 1987, no. 756.

Largeur 62 cent/hauteur 40..../Genève 20 Sept 1861/A Calame. This perhaps suggests that it was this painting, presumably finished on 20 September, which was the replica intended for Bose, but that it was the first version that was actually sent.

Nothing is known of its provenance until it was with Galerie Maria Gillhausen in Munich in July 1943. According to the databases for the Special Commission Linz and the Central Collecting Point in Munich (both available online at the Deutsches Historisches Museum, for which see below) it was sold that same month by Maria Gillhausen to Galerie Maria Almas-Dietrich for Hitler's projected museum (Führermuseum) in Linz for 57,000 Reichsmark, probably together with Linz 2929 (Barend Cornelis Koekkoek, *Brook in a Forest with Fisherman*). The Linz numbers 2930/1120 are on the back. Maria Gillhausen (1889–1948) sourced many of her paintings in occupied countries, particularly France, buying from such dealers as Pierre Landry and Raphaël Gérard. She was also associated with Adolf Wüster, an art looter who worked out of the German Embassy in Paris during the war, at the end of which holding in her custody paintings belonging to him. Gillhausen is an extremely problematic figure, named by the Art Looting Investigation Unit as a dealer and mediator who acted on behalf of the German regime, and who is on the Red Flag List. While more research needs to be carried out into her activities as a dealer, it has to be acknowledged that her source for this painting is currently unknown, and that all records connected with her gallery, including ledgers and exhibition catalogues, are at present missing. However, there is currently no evidence to indicate that the work was acquired illegally or improperly.

Chalets at Rigi is number 36 in Album XXVI of the photographic albums assembled for Hitler, this one dispatched from Dresden to Hitler on 3 November 1943: Alexandre Calame, *Blick von einer Alm auf den Pilatus*. The painting was held at the Führerbau in Munich, and around 1944–5 it was stored in the salt mine at Altaussee in Austria. On 15 October 1945 it was brought to the Central Collecting Point, Munich, and assigned the

number 9683, which is written in blue crayon on the stretcher at bottom right. On 31 August 1948 trusteeship was transferred to the State Premier of Bavaria. On 18 January 1952 it was transported from Munich to Salzburg and stored in a depot of the Austrian Federal Authority. On 22 July 1955 ownership of this and other objects was transferred to Austria for disposition. From 1966 it was stored in the former Carthusian monastery in Mauerbach.

After criticism over a failure to trace the former owners of the objects in the custody of the Federal Monuments Office stored at Mauerbach, the Art and Cultural Assets Settlement Act was passed on 27 January 1969, and the works were published in the annex to the Federal Law Gazette (*Amtsblatt zur Wiener Zeitung*) with the purpose of inviting people to make claims for the works; no. 294/1969, 2 September 1969, pp. 9–42 (where *Chalets at Rigi* was no. 63). In 1957 Austria had established two Sammelstellen (organisations for the collection of heirless property) and agreed to pay them in advance a lump sum for any items remaining after the deadline in 1972 for filing claims after this first act. Austria was thus the owner of the remaining items when, on 13 December 1985 the 2nd Art and Cultural Assets Settlement Act was passed, with the provision that any remaining objects would be auctioned off for the benefit of the victims of National Socialism, and the works were again published in the Federal Law Gazette, no. 2/1986, 1 February 1986, pp. 25–60 (where *Chalets at Rigi* was no. 61). From 1979 it was on deposit at the Kunsthistorisches Museum, Vienna (inv. 9734). On 31 October 1995, along with the other Mauerbach works, it was transferred to the Federation of Jewish Communities of Austria. It was lot 317 in the sale *Mauerbach. Items seized by the National Socialists to be sold for the benefit of the Victims of the Holocaust*, Christie's, Vienna, 29–30 October 1996, as follower of Calame, where it was purchased by Asbjørn Lunde (1927–2017). It has been on long-term loan to the National Gallery from 2011. Presented by Mr Asbjørn Lunde through the American Friends of the National Gallery in recognition of the directorship of Sir Nicholas Penny, 2020.

SARAH HERRING

SELECT BIBLIOGRAPHY

A. Decker, 'A Legacy of Shame: Nazi Loot in Austria', *ARTnews* (December 1984), pp. 54–76; I. Seidl-Hohenveldern, 'The Auction of the "Mauerbach Treasure"', *International Journal of Cultural Property*, vol. 6, issue 2 (July 1997), pp. 247–66; M. Eichhorn, *Restitutionspolitik / Politics of Restitution*, Munich 2003; B. Schwarz, *Hitlers Museum. Die Fotoalben Gemäldegalerie Linz: Dokumente zum 'Führermuseum'*, Vienna 2004; V. Voigt, *Kunsthändler und Sammler der Moderne im Nationalsozialismus. Die Sammlung Sprengel 1934 bis 1945*, Berlin 2007; K. Iselt, 'Sonderbeauftragter des Führers': *Der Kunsthistoriker und Museumsmann Hermann Voss (1884–1969)*, Cologne 2010; I. Lauterbach, *The Central Collecting Point in Munich. A New Beginning for the Restitution and Protection of Art*, trans. F. Elliott, Los Angeles 2018; L. Weidinger, 'The Mauerbach Stock. Where Did the So-Called Ownerless Objects Come From?', in O. Kaiser, C. Köstner-Pensel and M. Stumpf (eds), *Treuhänderische Übernahme und Verwahrung. International und interdisziplinär betrachtet*, Vienna 2018, pp. 71–84; Ardelia Hall Collection: Munich Administrative Records. Investigation of Individuals: Agoston-Gurlitt (microfilm, NARA, The National Archives and Records Administration M1946), p. 137; Ardelia Hall Collection: Munich Administrative Records. Restitution Cases: Adolf Wüster (microfilm, NARA, The National Archives and Records Administration M1946), pp. 44–6, 50; *The Reports of the Office of Strategic Services Art Looting Investigation Unit – Linz: Hitler's Museum and Library: Consolidated Interrogation Report no. 2, 15 September 1945. The Goering Collection* (microfilm, NARA, National Archives and Records Administration, M1782), p. 35; A. Enderlein and M. Flacke, 'Database on the Munich Central Collecting Point', https://www.dhm.de/datenbank/ccp/prj_dhm_ccp/ccp_einleitung_en.pdf.

Workshop of Nicolás Francés *The Mass of Saint Gregory*, mid-15th century

The 2019 exhibition centring on Bartolomé Bermejo's *Saint Michael Triumphant* drew attention once again to the lack of context within the National Gallery's own collection for this Spanish Renaissance masterpiece. With this in mind, we gratefully accepted the temporary loan of this exquisite panel from a private collection – a notable addition to the Gallery's pre-1500 Spanish holdings.

Painted in the International Gothic style, this work is datable to the mid-fifteenth century and can be associated with the artist Nicolás Francés. As his name strongly implies, Francés was almost certainly of French origin ('Francés' meaning 'French' in Spanish). He was principally active in León, in north-west Spain (then part of the Kingdom of Castile) and is documented as having produced an altarpiece for the cathedral there, in addition to murals, manuscript illuminations and cartoons for stained-glass windows. The association of *The Mass of Saint Gregory* with Francés and his workshop is based on its similarity to a painting of the same subject, of comparable dimensions, in the Museum of Fine Arts, Boston. Though the two compositions resemble each other closely, there are subtle variations in the tiled floor and the objects resting on the altar.

The man shown kneeling before an altar, staring intently at the figure of the resurrected Christ emerging from a tomb, is Pope Gregory I (or Saint Gregory the Great) – one of the four Fathers of the Western Church. The scene commemorates a miracle that is meant to have taken place in the sixth century, during a Mass celebrated by Gregory in the Church of Santa Croce in Gerusalemme, Rome. When at the moment of consecration one of the celebrants expressed doubts concerning the transformation of the bread and wine into Christ's body and blood (known as transubstantiation), Christ appeared on the altar as the Man of Sorrows, surrounded by the Instruments of the Passion.

Although the circumstances surrounding the work's commission are unknown, the painting's small format and integral frame indicate that it was intended for private devotion. For an object that would have been frequently handled, the panel is beautifully preserved – especially the gold ground, with its delicately punch-worked foliate motifs.

LETIZIA TREVES



WORKSHOP OF NICOLÁS FRANCÉS
(documented 1434; died 1468)
The Mass of Saint Gregory, mid-15th century
Oil on panel, gold ground, with an
integral frame, 31.1 × 20.9 cm
ON LOAN FROM A PRIVATE COLLECTION

Frans Pourbus the Younger

Portrait of an Unknown Man, aged 56, 1591

Frans Pourbus the Younger was the third generation of a dynasty of history and portrait painters founded by Pieter Pourbus (about 1523–1584), whose son and grandson, both called Frans, were perhaps the most gifted Flemish portrait painters of the second half of the sixteenth century. The Gallery does not have many examples that illustrate Flemish portraiture of this period, but with this work can create a magnificent prelude to its display of Baroque portraits produced in the subsequent century by artists such as Peter Paul Rubens, Anthony van Dyck and Jacob Jordaens.

We do not know the identity of the sitter, but according to the elaborate inscription he is 56 years old. His advancing age is charted in the creases on his forehead and the papery skin around his eyes, the soft flesh a stark contrast to the harsh lines of his wiry beard and moustache. The shrewd characterisation seen here defined Pourbus's early career in Antwerp. In 1591, the year this portrait was painted, he had been accepted as a master to the Guild of Saint Luke at the age of 22. His prodigious talent was recognised by the merchant and patrician classes during these years, and he later went on to serve the royal and ducal courts in Brussels, Mantua and Paris.

The razor-sharp realism achieved in Pourbus's early works, combined with an unprecedented vigour and sense of character, was fundamental in laying the foundations for the naturalistic style that would come to dominate both Dutch and Flemish portrait painting of the seventeenth century. It is gratifying that the Gallery can now illustrate this with Pourbus's 'Chef-d'oeuvre de vérité et d'expression', as this painting was described by the renowned nineteenth-century connoisseur Théophile Thoré when it was put up for sale in 1867 as part of the celebrated Schönborn collection.

LUCY CHISWELL



FRANS POURBUS THE YOUNGER (1569–1622)
Portrait of an Unknown Man, aged 56, 1591
 Oil on wood, 118 × 94 cm
 Signed, upper right: *f. pourbus fil fr. fecit*;
 dated, upper left: *ANº DNI. 1591.*;
 inscribed, upper right: *ÆTATIS SUÆ. 56.*
 ON LOAN FROM A PRIVATE COLLECTION

Abraham Bloemaert

Lot and his Daughters, 1624

Abraham Bloemaert was among the most influential artists of the Dutch Golden Age, but until now his work has not been represented at Trafalgar Square. This long-term loan fills this gap in the collection with one of the artist's most arresting paintings, its strong triangular composition brimming with primary colours and beautifully observed still-life details. Although Bloemaert started out as a Mannerist painter, he eventually adopted a more classicising style while also coming under the influence of the work of the Dutch Caravaggisti. This work is a spectacular example of this later style.

The painting's subject is the Old Testament story of Lot and his daughters, popular because of its moralising potential and dramatic possibilities. Spared on account of his virtue, Lot escaped God's destruction of the immoral city of Sodom with his wife and two daughters. After the loss of his wife, who was turned to salt for disobeying God's command not to look back at the burning city, Lot's own daughters seduced him in order to ensure the continuation of the human race. Lot looks hazily to the ground, seemingly unaware of the unsteady drinking cup he holds in his hand. A shadow cast by his wide-brimmed hat falls over his eyes, symbolic of his obliviousness to the intentions of his alert and scheming daughters.



ABRAHAM BLOEMAERT (1566–1651)
Lot and his Daughters, 1624
 Oil on canvas, 167 × 232.4 cm
 Signed and dated, lower right: *A. Bloemaert fe. 1624*
 ON LOAN FROM THE LEIDEN COLLECTION, NEW YORK

The painting is indebted to the work of Bloemaert's many pupils, notably that of Gerrit van Honthorst of the 1620s. Its monumental style has resulted in it being attributed to several artists over the years, including Peter Paul Rubens. The discovery of a signature and date during the picture's restoration in 2004 showed it to be a fine example of a work painted at the height of Bloemaert's artistic maturity, when he was in his late fifties but keeping up with the latest trends in painting with the gusto of a budding young artist.

Bloemaert's pupils included not only the Caravaggist painters Gerrit van Honthorst and Hendrick ter Brugghen, but also landscape painters such as Cornelis van Poelenburgh, Jan Both and Jan Baptist Weenix, all of whom are represented at the Gallery with important works. His influence extended long after his death when engravings after his countless drawings came to play an important role in teaching art at academies throughout Europe. This new loan thus speaks to aspects of the Gallery's collection well beyond the confines of the Dutch school.

BART CORNELIS

Salvator Rosa

Self Portrait as Pascariello, about 1645–9

The opportunity to borrow this arresting self portrait by the Neapolitan seventeenth-century painter Salvator Rosa coincided with the reopening of The Julia and Hans Rausing Room in July 2020, following its extensive refurbishment (see pp. 36–7). The painting beautifully complements the only other portrait by Rosa in the National Gallery, *Philosophy*, alongside which it hangs as a pendant among the Gallery’s wider holdings of Italian Baroque paintings.

Rosa presents himself in the guise of the witty and cunning Neapolitan servant Pascariello, a stock character from popular theatre (‘commedia dell’arte’). He strikes a dramatic pose, silhouetted against a plain background, with his right hand confidently resting on his hip; the tattered leather glove loosely painted in shades of brown, suggesting the texture of kid leather. Rosa is dressed almost entirely in black. He wears a fitted tunic with large buttons and a cape that cascades from his left shoulder, catching the sword that hangs behind him. The stocking cap covering his hair gives focus to his grave, determined expression.

This is one of several self portraits painted by Rosa during his time in Florence in the 1640s. Though in them he assumes many guises, the artist is consistently identifiable from a contemporary account that describes him as being of medium height, with a swarthy complexion, dark and lively eyes, and thick, black, shoulder-length hair. It was in Florence that Rosa established the Accademia dei Percossi (Academy of the Stricken), which was attended by scientists, intellectuals, artists, poets and playwrights who dined, recited poetry or satire and staged plays. Rosa often played the role of Pascariello, and the seventeenth-century Florentine biographer Filippo Baldinucci records the artist giving a ‘portrait of himself, dressed in the costume of Pascariello, with torn gloves’ to his publisher friend Girolamo Signoretti, which it can be assumed is a reference to this painting.

LUCY CHISWELL



SALVATOR ROSA (1615–1673)
Self Portrait as Pascariello, about 1645–9
Oil on canvas, 115.5 × 94 cm

ON LOAN FROM THE RAMSBURY MANOR FOUNDATION

Willem van Aelst

Still Life with Partridges, 1671

Eventually settling in Amsterdam, Willem van Aelst spent the early part of his career in Paris and Florence, in the latter city working for the brothers Cardinal Gian Carlo and Cardinal Leopoldo de’ Medici. He was a highly accomplished painter of various types of still lifes and among the first painters to depict hunting trophies. Many artists followed his example, but few managed to equal his painterly skills or flair for balanced compositions. This generous loan from the Mauritshuis in The Hague allows the Gallery to show for the first time a major example of the artist’s work in its permanent display of Dutch paintings.

A prime example of the type of hunting still life for which Van Aelst became famous, the work exemplifies a taste for refined paintings that accompanied the tremendous increase in wealth in the Dutch Republic during the later seventeenth century. Although Van Aelst painted it in Amsterdam, he reminds us of his Florentine past by signing with the Italian version of his first name (‘*Guill.^{mo}*’). The painting shows suspended partridges, one of them resting on a gold-trimmed green velvet hunter’s pouch that lies on a stone ledge. A fly has just landed on the partridge’s wing, a detail that serves to heighten the still life’s illusionistic qualities. But the picture is perhaps above all an exercise in painting different textures. Van Aelst has deliberately contrasted the softness of the feathers and the smooth velvet of the pouch with the hard and shiny surfaces of the pouch’s metal frame, the hunting horn above it and the cold stone of the marble ledge underneath, making sure we can be in no doubt about his superlative skills as a painter.

In the eighteenth century this painting belonged to William V, Prince of Orange and the last Stadtholder of the Dutch Republic.

BART CORNELIS



WILLEM VAN AELST (1627–1683)
Still Life with Partridges, 1671
Oil on canvas, 58.8 × 47.8 cm
Signed and dated, lower left: *Guill.^{mo} van Aelst. 1671*

ON LOAN FROM THE ROYAL PICTURE GALLERY
MAURITSHUIS, THE HAGUE

Johann Zoffany

The Sharp Family, 1779–81

Johann Zoffany was a German painter, active in Vienna, London, Italy and in India (between 1783 and 1789). He spent most of his career in Britain, becoming a founding member of the Royal Academy and enjoying the patronage of King George III and Queen Charlotte. Two paintings by Zoffany in the Royal Collection are today considered some of the defining images of eighteenth-century British society and culture: *The Tribuna of the Uffizi* (1772–8) and *The Academicians of the Royal Academy* (1771–2). Zoffany's so-called 'theatrical conversation pieces' were among the most popular works of his day, featuring celebrated actors and actresses, particularly his friend David Garrick. Such images demonstrated the close relationship at the time between art and the cult of celebrity.

The National Gallery has a single work by Zoffany, one of his largest portraits painted in about 1763–4, of Mary Oswald, whose wealth came primarily from Caribbean plantations and the trade in enslaved Africans.

Zoffany was approached by William Sharp (1729–1810), a London surgeon, in 1779 to paint his extended family. Patron and artist shared a love of music and had

friends in common such as the German musicians Carl Friedrich Abel and Johann Christian Bach. Granville Sharp (1735–1813), shown seated at the centre of this lively group, was one of the first British campaigners for the abolition of the slave trade, as well as a renowned scholar and a talented musician. Here Zoffany commemorates the concerts that the Sharp family staged on their barge *Apollo* (moored on the River Thames at Fulham) from 1775 to 1783. This remarkably complex portrait shows the artist at the height of his powers, in the inventiveness of poses, gestures and expressions, the exquisite details of the costumes and instruments, and the evident humour and affection between family members.

This painting has been on loan to the National Portrait Gallery and is on display in the National Gallery during the former's temporary closure.

CHRISTINE RIDING



JOHANN ZOFFANY (1733?–1810)
The Sharp Family, 1779–81
Oil on canvas, 115.6 × 125.7 cm
ON LOAN FROM A PRIVATE COLLECTION

Joseph Mallord William Turner

Bridge of Sighs, Ducal Palace and Custom House, Venice: Canaletti Painting, 1833

The Dogano, San Giorgio, Citella, from the Steps of the Europa, 1842

Joseph Mallord William Turner visited Venice three times during his lifetime – in 1819, in 1833 and in 1840. His images of the Italian city were quickly recognised by their first viewers as among his most magical, luminous works.

Bridge of Sighs, Ducal Palace and Custom House, Venice: Canaletti Painting was Turner's first view in oils. He exhibited it at the Royal Academy in 1833, more than a decade after he had first been in Venice. The painting is less a response to the city itself, than an act of homage to the greatest painter of Venice, Antonio Canaletto, who had lived in the early part of the previous century. Turner in fact shows Canaletto in the left foreground, working at an easel.

The Dogano, San Giorgio, Citella, from the Steps of the Europa was first exhibited at the Royal Academy in 1842, nearly two years after Turner's third and final trip to the city. When a critic saw it, he remarked: 'Venice was surely built to be painted by Canaletto and Turner.' Here Turner capitalises on the dreamlike reflections of the Palladian churches of San Giorgio Maggiore and Santa Maria della Presentazione, known as the 'Zitelle'. Although a popular view of Venice, it would have had personal significance for the artist, who painted this scene from his hotel, The Europa, at the mouth of the Grand Canal.

These two paintings were part of a group of 157 pictures presented to the national collection in 1847 by the wealthy art collector Robert Vernon, and subsequently displayed at the National Gallery. Although they are separated by nearly 10 years and considerable stylistic difference, Vernon apparently considered them a pair. They were transferred to the Tate Gallery in 1912 and 1949 respectively.

CHRISTINE RIDING



JOSEPH MALLORD WILLIAM TURNER (1775–1851)
Bridge of Sighs, Ducal Palace and Custom House, Venice: Canaletti Painting, 1833
Oil on mahogany, 51.1 × 81.6 cm

ON LOAN FROM TATE: PRESENTED BY
ROBERT VERNON 1847



JOSEPH MALLORD WILLIAM TURNER (1775–1851)
The Dogano, San Giorgio, Citella, from the Steps of the Europa, 1842
Oil on canvas, 61.6 × 92.7 cm

ON LOAN FROM TATE: PRESENTED BY
ROBERT VERNON 1847

Loans from the National Portrait Gallery

The National Portrait Gallery’s temporary closure last year for major building works resulted in the opportunity to bring together Holbein’s royal cartoon of Henry VII and Henry VIII with *The Ambassadors* (1533) and *Christina of Denmark, Duchess of Milan* (1538) in the National Gallery, his only other surviving full-length portraits. A further six portraits were loaned from the collection during 2020. These include two outstanding paintings by Anthony van Dyck. The first is a portrait of Lord George Stuart, which complements the Gallery’s portrait of Lord John Stuart and his Brother, Lord Bernard Stuart (about 1638). The second probably dates from the last years of Van Dyck’s life, and is one of three known self portraits painted when he was in England.

The National Portrait Gallery has an exceptional collection of self portraits by celebrated British artists, including two painters represented at the National Gallery. The self portrait by William Hogarth shows the artist at his easel, painting Thalia, the Muse of Comedy, and the other, by Thomas Gainsborough, joins the four portraits we have of the artist’s family, including the recently acquired *Margaret Gainsborough holding a Theorbo* (about 1777). The sitter in Sir Henry Raeburn’s portrait was Professor of Natural Philosophy at Edinburgh University but began his career as tutor to Robert and Ronald Ferguson of Raith, the subjects of Raeburn’s *The Archers* (about 1789–90) at the National Gallery. We also have one of the most brilliant of royal portraits, that of Queen Charlotte by Sir Thomas Lawrence. Now on loan to us is Lawrence’s equally splendid portrait of Caroline of Brunswick, the estranged wife of the Queen Charlotte’s son George, Prince of Wales, later George IV.

Two of the loans are by artists that are not represented in our collection: the portrait of the debonair Frederick Burnaby, an officer of the Royal Horse Guards, by James Tissot, and the confident self portrait by Gwen John, which was painted at the beginning of her artistic career. The latter joins the National Gallery’s portraits of female artists, Artemisia Gentileschi, Elisabeth Vigée Le Brun and Eva Gonzalès.

CHRISTINE RIDING



ANTHONY VAN DYCK (1599–1641)
Portrait of Lord George Stuart, 9th Seigneur of Aubigny, about 1638
Oil on canvas, 218.4 × 133.4 cm
Inscribed at left: *Me Firmior Amor*

PURCHASED WITH HELP FROM THE NATIONAL HERITAGE MEMORIAL FUND AND THE ART FUND, 1987



THOMAS GAINSBOROUGH (1727–1788)
Self Portrait, about 1759
Oil on canvas, 76.2 × 63.5 cm

ACCEPTED IN LIEU OF TAX BY H.M. GOVERNMENT AND ALLOCATED TO THE GALLERY, 1965



WILLIAM HOGARTH (1697–1764)
Self Portrait, about 1757–8
Oil on canvas, 45.1 × 42.5 cm

PURCHASED, 1869



JAMES TISSOT (1836–1902)
Portrait of Frederick Burnaby, 1870
Oil on panel, 50 × 61 cm
Signed and dated lower left: *J.J. Tissot / 1870*

PURCHASED, 1933



ANTHONY VAN DYCK (1599–1641)
Self Portrait, about 1640
Oil on canvas, 56 × 46 cm

PURCHASED WITH SUPPORT FROM THE NATIONAL LOTTERY HERITAGE FUND, THE ART FUND IN HONOUR OF DAVID VEREY CBE (CHAIRMAN OF THE ART FUND 2004–2014), THE PORTRAIT FUND, THE MONUMENT TRUST, THE GARFIELD WESTON FOUNDATION, THE ALDAMA FOUNDATION, THE DEBORAH LOEB BRICE FOUNDATION, SIR HARRY DJANOGLY CBE, MR AND MRS MICHAEL FARMER, MATTHEW FREUD, CATHERINE GREEN, DR BENDOR GROSVENOR, ALEXANDER KAHANE, THE CATHERINE LEWIS FOUNDATION, THE MATERIAL WORLD FOUNDATION, THE SIR DENIS MAHON CHARITABLE TRUST, CYNTHIA LOVELACE SEARS, TWO MAJOR SUPPORTERS WHO WISH TO REMAIN ANONYMOUS, AND MANY CONTRIBUTIONS FROM THE PUBLIC FOLLOWING A JOINT APPEAL BY THE NATIONAL PORTRAIT GALLERY AND THE ART FUND, 2014



SIR THOMAS LAWRENCE (1769–1830)
Portrait of Caroline Amelia Elizabeth of Brunswick, 1804
Oil on canvas, 140.3 × 111.8 cm

PURCHASED, 1867



GWEN JOHN (1876–1939)
Self Portrait, about 1900
Oil on canvas, 61 × 37.8 cm

GIVEN BY THE ART FUND TO MARK SIR ALEC MARTIN’S 40 YEARS’ SERVICE TO THE FUND, 1965



SIR HENRY RAEBURN (1599–1641)
Portrait of John Playfair, about 1811
Oil on canvas, 126.4 × 100.3 cm

PURCHASED, 1890



Overview of The Julia and Hans Rausing Room

Guido Reni's *Adoration of the Shepherds* seen from the Barry Rooms

A New Home for the Italian Baroque Collection

In July 2020 the newly refurbished room housing the Italian Baroque collection was finally unveiled, coinciding with the much-awaited reopening of the National Gallery following its enforced closure due to the pandemic. Room 32, which is the largest space within the Gallery for hanging pictures, has been restored to its former glory and renamed The Julia and Hans Rausing Room in honour of those who have generously supported its magnificent refurbishment.

Although Italian Baroque paintings have been on view in this room for 30 years, the space has been home to a variety of different displays over the century and a half since its construction: Italian Renaissance works were shown here up to and including the 1920s, British paintings in the 1960s and French pictures from the late 1970s. The considerable scale of Italian Baroque paintings, with their predominantly life-size figures, makes them perfectly suited to such a large room. Visitors can stand back to appreciate their dynamic compositions, vivid use of colour, dramatic lighting and intense expression of emotion – all characteristics broadly associated with the ‘Baroque’.

The refurbishment gave rise to the rare opportunity – one that curators normally only dream of – to approach a hang with unprecedented freedom; the room being empty and the choice of pictures to display unrestricted. Guido Reni's *Lot and his Daughters* was conserved and Giovanni Battista Gaulli's *Portrait of Cardinal Marco Gallo* reframed, with a view to being unveiled in the newly renovated room, and a temporary loan was brought in specifically for the reopening (see p. 30).

A number of factors come into play when hanging pictures in a room of such considerable size – unity and scale being the two most important. To impose symmetry and harmonise such a vast space it was divided into sections, each one being anchored by a large, imposing work from the collection. Pictures were grouped according to school, style, composition and colouring, with paintings often hung in two registers evoking the dense hang of an Italian seventeenth-century palazzo. Taking into account the visitor journey through the Gallery, approach points and vistas became particularly important. It seemed natural to place Reni's *The Adoration of the Shepherds*, the only full-scale Italian Baroque altarpiece and the largest picture in the National Gallery, at the centre

of the room where it would be shown to its best advantage, framed by the double-columned doorway of the nearby Barry Rooms. Works produced in Naples, a city which in the seventeenth century was under Spanish rule, were hung in close proximity to Room 30, where the Gallery's superlative holdings of Spanish paintings are displayed.

The formation of the Italian Baroque collection came relatively late in the National Gallery's history. It reflects nineteenth-century British collecting tastes, with an overriding preference for the more idealised and classicising manner of Annibale Carracci and Reni over the powerful naturalism of Caravaggio. This had resulted in disparity within the collection: a disproportionate number of Bolognese paintings, with many other schools under-represented or entirely lacking. This was rectified in the latter half of the twentieth century with significant acquisitions such as Caravaggio's *Salome receives the Head of John the Baptist* and *Boy bitten by a Lizard*, and Luca Giordano's terrifying *Perseus turning Phineas and his Followers to Stone*. And in 2013 an important group of 25 paintings belonging to the distinguished art historian and former Trustee Sir Denis Mahon (1910–2011) entered the National Gallery's collection, transforming the Italian Baroque holdings significantly. The Mahon Bequest, which was presented through the Art Fund and included works by Schedoni, Domenichino, Giordano, Rosa, Guercino and Reni (among others), built on the existing strengths of the collection but also filled major gaps – the works by Gioacchino Assereto and Valerio Castello, for example, who were painters from Genoa, a school that had not previously been represented.

The Italian Baroque collection has gone from strength to strength in recent times, with the renowned acquisition of two works by the Gentileschis: Artemisia's *Self Portrait as Saint Catherine of Alexandria* in 2018 and Orazio's *The Finding of Moses* just a year later. These masterpieces by father and daughter now take their place alongside the other great painters of the Italian Baroque in the suitably magnificent setting of The Julia and Hans Rausing Room.

LETIZIA TREVES

One Gallery Hub Project

The construction of the One Gallery Hub commenced in January 2019. Now, just over two years on, the previously under-utilised north-east corner of the Gallery has been dramatically transformed into a modern, flexible working space for Gallery staff.

Dating back to 1876, this part of the estate is situated within Edward Barry’s extension to the Wilkins Building, which consisted of seven new picture galleries, two lightwells, ground-floor offices and basement storage. The Victorian extension was welcomed at the time as it provided much needed additional hanging space and back of house service areas.

In the late 1960s a relatively small three-level office extension was added into the West (Sunley) Lightwell framed by Rooms 32, 37, 38, 39 and the Central Hall.

When National Gallery staff moved into office space at St Vincent House behind the Sainsbury Wing in 2001, the ancillary areas on the ground floor and basement levels to some extent lost their purpose. Feasibility studies were undertaken to convert them into gallery space but this proved uneconomical due to the structural constraints of the architecture that supported and formed the rooms at Main Floor level.

In 2014 some initial feasibility work indicated that within the structural constraints a significant area could be reconfigured for office accommodation. This not only made use of a tired area but also brought future-proofing and economic advantages, allowing St Vincent House to be considered for possible redevelopment, releasing this building from staff and rental charges, while providing focused and collaborative office accommodation in the heart of the National Gallery.

Over the next two years preliminary ideas were developed and a final scheme was agreed in 2017. The design process was undertaken through a procurement framework, with Purcell commissioned as architects. A tendering process for the works was undertaken in 2018 with Willmott Dixon Interiors chosen as the main contractor.

The building site was surrounded by Gallery spaces, so consideration was given to the impact on the collection and our visitors. Research on vibration-dampening hanging systems, together with temporary direct-wired vibration sensors that constantly monitored the impacts, provided the data for the required mitigation measures. This enabled the surrounding rooms to remain open and hung with pictures with the exception of the demolition phase, when paintings on some walls were temporarily decanted.



New office atrium looking east



Roof-level leisure space with details from Georges Seurat’s *Bathers at Asnières*

The first phases involved demolition of the existing offices in the West (Sunley) Lightwell – now the office atrium – followed by the removal of the ground-floor slab. The process and strategy allowed this to be carried out through local scaffolding using a hydraulic bursting machine once the concrete structure was diamond drilled, to avoid using percussive tools.

The second lightwell was cleared of plant and is known as the Belvedere Courtyard after the Belvedere Tower that formed part of Barry’s natural ventilation system. This space has been transformed into a new break-out facility and the glass roof framing the brick tower provides a magnificent vista from below.

In late 2019 installation of the structural steelwork commenced, providing the backbone for five levels of office floor plates in the West (Sunley) Lightwell.

Several unexpected discoveries were made, including a metre-thick slab at basement level and a square concrete ring beam at roof level. Combined with design changes and the Covid-19 restrictions, this caused some shift to the overall programme. Nonetheless, site works continued, albeit at a slower pace.

Towards the end of 2020 signs of the transformation were coming into view. The pale yellow brick walls in both the Belvedere and Sunley Lightwells were cleaned, revealing their original colour after some 145 years of exposure to polluted air.

Both atrium areas have been glazed at roof-top level. The finishes include marble to the ground floor and oak wooden panelling to the lift, core areas and reception, complementing the new oak doors and providing symmetry and connectivity to the spaces.

New lighting and services provide a light and controlled environment at all times of day, managed by a central system that detects when staff are present, thereby reducing energy consumption.

The main works are expected to be completed in April 2021 followed by a fit-out phase in preparation for an anticipated moving in date of summer 2021. This facility will provide pleasant and flexible accommodation for the majority of our office-based staff, in line with the Gallery’s new ways of working policy.

STEVE VANDYKE



The Belvedere Courtyard looking skyward to the Belvedere Tower

SUPPORTERS 2020–2021

NATIONAL GALLERY
FAÇADE CLEANING
Supported by
Julia & Hans Rausing

THE ONE GALLERY HUB
Sir Hugh & Lady Stevenson
The Deborah Loeb Brice
Foundation
The Foyle Foundation
The Elizabeth Cayzer
Charitable Trust
Mrs Charles Wrightsman
Mr Colin Clark
Katrin Henkel
Susan & John Singer
And other donors

PIGOTT EDUCATION
CENTRE ACCESS
IMPROVEMENTS
Supported by
The BAND Trust
Garfield Weston Foundation
City Bridge Trust

REFURBISHMENT
OF ROOM 32
Supported by
Julia & Hans Rausing

The Restoration of Rubens’s *An Autumn Landscape with a View of Het Steen in the Early Morning*

Peter Paul Rubens’s *An Autumn Landscape with a View of Het Steen in the Early Morning* stands as a kind of culmination of his painting career, and is one of the most loved and important works in the National Gallery collection. It was painted in around 1636 for Rubens’s newly acquired eponymous country estate – shown on the left of the composition – and is a deeply personal evocation of the glories of the Flemish countryside. As such it is fascinating to explore the qualities of his brushwork in detail, with its huge variety of handling so skilfully deployed in an entirely autograph work, secure in the knowledge that every decision about finish and texture is exactly as he wished it to be. The painting was created in tandem with *The Rainbow Landscape*, now in the Wallace Collection, and the two works were kept together until the early nineteenth century. They will soon be shown together for the first time since then in a unique exhibition to be held at the Wallace Collection. This occasion has in turn afforded us the opportunity to restore our work, and to do so within the context of wider interdisciplinary collaboration of curatorial, scientific and conservation research expertise.

While the cleaning of *Het Steen* was relatively straightforward, the results were remarkable. The golden and russet shades of the foreground landscape kept their warm palette, but the transition to the cooler tones of the distant landscape regained an extraordinary impact, opening the vista and leading the eye deep into the dynamic composition. Clouds which had been uniformly yellow now show the painter’s interest in depicting them lit from below by the rising sun, with flecks of yellow and orange tones picking out the edges of the moving formations. Taking away the dulling uniformity of the old varnishes allows us to appreciate Rubens’s command of his paint; every kind of imaginable touch is evident, from the deliberate use of the thin, streaky priming to the thickest impasto highlights, all laid down with the sort of loose spontaneity that comes from decades of mastery of his materials.

One of the most striking features of *Het Steen* is the complicated structure of its panel support. Put together from what appear to be 21 separate boards, the planks are arranged in such a way as to suggest three distinct creative phases, with the original composition being significantly expanded twice. (A further thin plank along the bottom and another on the left edge were added after Rubens’s death, most likely replacing damaged elements or to fulfil new display requirements.) This additive method of working is a distinctive feature of Rubens’s practice,



Detail of the painting during cleaning

seen in around 40 other panel paintings along with a few canvases, and echoed in the works of other artists from his studio such as Jacob Jordaens. However, the most significant and interesting of these are Rubens’s landscape panels, where the expansion of his panels mirrors his (literally) boundless creative energy.

This practice brings challenges for the conservator – as it did for Rubens’s panel-makers. A panel thickness that is robust enough for a small format can become rather thin and weak for a much larger work, particularly so when that larger format has so many potentially vulnerable points within its complicated joinery. Such panels were particularly vulnerable to the shifts in environmental conditions routinely encountered before modern standards of museum climate control, and over the centuries *Het Steen* has had a long history of structural interventions of varying degrees of sensitivity. The most recent structural treatment, led by Britta New, has allowed us to address these, repairing old open cracks and disjoints, removing later extraneous coatings applied to parts of the reverse and supporting the original panel with a bespoke, shaped strainer, which reinforces the structure while allowing it to move in response to changes in environmental conditions.

Pandemic notwithstanding, our Creative and Digital teams produced three short films during the conservation treatment to describe key features of the cleaning, structural and retouching phases of our work. These



Diagram showing construction of the panel (painting before cleaning)

have reached a satisfyingly large, new audience across a range of digital platforms, raising awareness of both the Gallery’s conservation practice and its wider dedication to the material study of the collection.

The experience of living with Rubens’s great work in the Conservation studios has strengthened our fascination with the thinking behind its unusual compositional method, and this question has become a focus of the Gallery’s collaborative investigative research. Our newly enhanced imaging methods, including macro X-ray fluorescence scanning and the new Apollo IRR camera, will be cross-referenced with more traditional X-radiography and sample analyses to see what more might be deduced of when and how the different phases of the composition were achieved. These questions are all the more interesting in light of the fact that the companion *Rainbow Landscape* has undergone a virtually parallel course of expansion, with all that might contribute to our understanding of how Rubens worked.

The work has been given a new frame in tandem with *The Rainbow Landscape* (see pp. 42–3). After the exhibition at the Wallace Collection closes it will rejoin the Gallery’s exceptional collection of Rubens’s works, one of the most personal and striking landscapes he ever produced.

LARRY KEITH



Reverse after treatment with strainer

PICTURES CLEANED AND RESTORED IN THE CONSERVATION DEPARTMENT 2020–2021

BARTHOLOMEUS BRUYN THE ELDER
A Man, probably of the Strauss Family NG2605

GIACOMO FRANCESCO CIPPER
Head of a Man in Blue NG5468

GIACOMO FRANCESCO CIPPER
Head of a Man in Red NG5469

ANTHONY VAN DYCK
Portrait of the Abbé Scaglia NG6575

FRENCH
Caught by the Tide NG4613

THOMAS GAINSBOROUGH
Cornard Wood, near Sudbury, Suffolk NG925

CASPAR NETSCHER
Two Boys blowing Bubbles NG843

NICOLAS POUSSIN
The Triumph of Silenus NG42

PETER PAUL RUBENS
An Autumn Landscape with a View of Het Steen in the Early Morning NG66

GODFRIED SCHALCKEN
An Old Woman scouring a Pot NG997

JAKOB FERDINAND VOET
Cardinal Carlo Cerri NG174

SUPPORTERS 2020–2021

Mr Stephen Allcock
The Leche Trust
Hannah Rothschild CBE
And other donors

THE ROBERT GAVRON
CONSERVATION FELLOW
Supported by
Lady Gavron

Reframing Rubens: *Het Steen* and *The Rainbow Landscape*



Peter Paul Rubens, *An Autumn Landscape with a View of Het Steen in the Early Morning*, probably 1636, The National Gallery

Peter Paul Rubens painted these two large landscapes as pendants for his own house (Het Steen) located between Antwerp and Brussels. Although the house is still standing, no trace of the original interior remains.

Not a single Rubens painting made for a domestic interior has survived in its original frame. Both *Het Steen* at the National Gallery and *The Rainbow Landscape* at the Wallace Collection were framed in wide, French eighteenth-century-style frames with large centre and corner ornaments. The National Gallery frame was bought for the painting in 1947, when French eighteenth-century frames were still used for almost any old master painting. Such frames were originally designed to harmonise with the fabulous interiors of French palaces, with the ornaments replicated on furniture, fireplaces, ormolu candelabra and in tapestries. They were never intended as a vehicle to enhance the composition of a painting. The reframing campaigns of the French eighteenth century were so successful that the centre and corner frame remained the standard choice for displays of old master paintings well into the twentieth century. Only slowly have we come to understand that these frames can often present a barrier to the appreciation of earlier pictures. This is most apparent when the broad sweep of a vast landscape clashes with the ridged symmetry of centre and corner ornaments, and even more so when two of those landscapes are shown together for the first time in over two hundred years and each painting comes in its own different, fortress-like eighteenth-century-style frame.

The idea of reframing both of Rubens's landscapes in time for their projected joint display at the Wallace

Collection in 2021 was initiated by its director, Xavier Bray. We considered various designs and chose a model suggested by the picture frame historian Lynn Roberts: the frame on Jacob Jordaens's *Susanna and the Elders* at the Statens Museum for Kunst, Copenhagen. While not original to the painting, it makes a very good choice for a Flemish seventeenth-century painting. The frame has a carved half-round moulding with a twisting ribbon near the inner edge. The origins of its design are French seventeenth-century, but it was most likely made in the Low Countries; the frame lacks the sharpness of carved oak and re-cut French originals. These gilded wreaths are softer and the flowers, leaves and acorns contribute a suitable echo to the themes of the expansive landscapes. Both of Rubens's paintings look quite different in these much narrower borders and the impact of the vast landscapes is more immediate. The way in which the light illuminates the composition is heightened and the length of the brushstrokes is in keeping with the scale of the carved ornament. A technical invention, making it possible to move the glazing part way into the frame, allows for the sight edge to follow the contour of the bowed panels, the frame itself keeping the gap between glass and painted surface. This brings the paintings further forward and reduces the shadow at the top.

The making of the frames was made possible by James and Clare Kirkman. We are also grateful to the Ampersand Foundation, The Finnis Scott Foundation and Hannah Rothschild for their generous support in 2020–1.

PETER SCHADE



Peter Paul Rubens, *The Rainbow Landscape*, about 1636, The Wallace Collection, London

PAINTINGS REFRAMED IN 2020–2021

Framed with recently acquired antique frames

PARIS BORDONE

Portrait of a Young Woman NG674

CANALETTO

Venice: Entrance to the Cannaregio NG1058

CANALETTO

Venice: S. Pietro in Castello NG1059

GIACOMO FRANCESCO CIPPER

Head of a Man in Blue NG5468

GIACOMO FRANCESCO CIPPER

Head of a Man in Red NG5469

CAREL FABRITIUS

A Young Man in a Fur Cap and a Cuirass (probably a Self Portrait) NG4042

GIOVANNI BATTISTA GAULLI (BACCICCO)

Portrait of Cardinal Marco G. allo NG6534

GABRIEL METSU

A Man and a Woman seated a Virgin NG839

PARMIGIANINO

The Mystic Marriage of Saint Catherine NG6427

REMBRANDT

Ecce Homo NG1400

GODFRIED SCHALCKEN

An Old Woman scouring a Pot NG997

SODOMA

Saint Jerome in Penitence NG3947

JOAQUÍN SOROLLA

The Drunkard, Zarauz (El Borracho, Zarauz) NG6683

JAN STEEN

Two Men and a Young Woman making Music on a Terrace NG1421

JAN STEEN

An Interior with a Man offering an Oyster to a Young Woman NG2559

Frame reproductions

SANDRO BOTTICELLI

AND FILIPPINO LIPPI

The Adoration of the Kings NG592

ANTHONY VAN DYCK

Equestrian Portrait of Charles I NG1172

ANTHONY VAN DYCK

Portrait of the Abbé Scaglia NG6575

POSSIBLY BY PIETER

FRANCHOIJS

Portrait of Lucas Fayd'herbe (?) NG1012

PETER PAUL RUBENS

An Autumn Landscape with a View of Het Steen in the Early Morning NG66

JAKOB FERDINAND VOET

Cardinal Carlo Cerri NG174

SUPPORTERS 2020–2021

The Aldama Foundation

The Ampersand Foundation

The Finnis Scott Foundation

Hannah Rothschild CBE



Visitors to the exhibition



View with *Susanna and the Elders* (Schloss Weißenstein, Pommersfelden) and the volume of documents containing the transcript of the trial for Artemisia's rape (Archivio di Stato, Rome)

Artemisia

3 October 2020 – 24 January 2021
(actually open 3 October – 4 November and 3–15 December)

In 2018 the National Gallery acquired Artemisia Gentileschi's *Self Portrait as Saint Catherine of Alexandria*, a newly discovered painting and the first work by the artist to enter a public collection in this country. The acquisition, and the painting's ensuing tour of unusual venues across the UK in 2019, captured the public's imagination and fuelled interest in the highly anticipated exhibition of her work, originally scheduled to open in April 2020 but postponed until the autumn due to the pandemic.

In her lifetime, Artemisia was Europe's most celebrated female painter. Over her 45-year career she gained fame and admiration in Rome, Florence, Venice, London and Naples, counting leading rulers among her patrons. Artemisia's originality lay in her ability to tackle the grand biblical, historical and mythological subjects that were usually the preserve of male artists. Her success rested on her outstanding gifts as a storyteller, her powerful imagery, her rich use of colour and the singular female perspective she brought to familiar subjects, in which heroic women often took centre stage. Artemisia was essentially rediscovered in the twentieth century and feminist interest in her work has led to her being championed as an inspirational figure of resilience and unbowed creativity in the face of extremely challenging odds. But certain elements of her biography, particularly her rape as a young woman, have sometimes obscured discussions about her artistic development and the resourceful ways in which she created market demand for her pictures.

This exhibition, which received five-star reviews and was the first dedicated to the artist in the UK, sought to present Artemisia's life and career in a clear, vivid way. Arranged broadly chronologically, the exhibition brought together a highly selective group of works (29 paintings by Artemisia) that included some of her most famous compositions alongside lesser-known and recently discovered pictures, such as the National Gallery's own *Self Portrait* and *Mary Magdalene in Ecstasy* (on loan from a private European collection), both of which were shown alongside Artemisia's paintings for the first time. An important factor that differentiated this exhibition from those that had preceded it, was the emphasis given to Artemisia's personality – one of the show's key aims was to present her more fully 'in the round' and give Artemisia back her voice. Quotes from her correspondence punctuated the show and a selection of letters written to her Florentine lover, which were only discovered in 2011,



Judith beheading Holofernes
(Gallerie degli Uffizi, Florence)

were generously lent by the Archivio Storico Frescobaldi, Florence. In addition, the transcript of the rape trial – so frequently cited in connection with Artemisia – was lent exceptionally by the Archivio di Stato, Rome, and seen in public for the first time.

Special note must be made of the extraordinary generosity of the lenders, who overcame such adverse circumstances to stand by their commitment to lend their objects to this exhibition. Although the show was only open for six and a half weeks of its fourteen-week scheduled run, its temporary closure also gave rise to enterprising solutions. A virtual curator-led tour of the exhibition, the first of its kind to be filmed at the National Gallery, was made available for purchase for a limited time only, ensuring that the exhibition could be enjoyed by a global audience. The catalogue, which contains important contributions from leading international scholars in the field, remains a testament to the exhibition that will be remembered for being one of the most anticipated events of 2020, though few were able to enjoy it in person.

The exhibition attracted over 35,000 visitors. It was sponsored by Intesa Sanpaolo, Google Arts & Culture and Sotheby's, and supported by The Thompson Family Charitable Trust, GRoW @ Annenberg, J Paul Getty Jr Charitable Trust and other individual donors.

LETIZIA TREVES

Sin

7 October 2020 – 3 January 2021

(actually open 7 October – 4 November and 3–15 December)

Exploring a fundamental concept in human life and history through an artistic lens, *Sin* brought together seemingly disparate works created over a period of more than 500 years, unified by a single yet multifaceted theme. While concepts associated with sin are present in nearly all of the world's major religions and stretch far back into humanity's past, sin is also relevant to people who profess no religious faith and resonates in secular societies. Artists have embraced sin as one of art's most lasting subjects, portraying it, explicitly and implicitly, as deeply ambiguous and often problematic.

Originally programmed to open in Room 1 in spring 2020, the exhibition finally opened in Ground Floor Galleries E and G in the autumn. Fifteen works were displayed in juxtapositions that cut across schools and periods, presenting historic paintings in a new light. Depictions of sin feature significantly in the National Gallery's collection, which largely reflects the Western – mainly Christian – tradition. The exhibition included masterpieces from the Gallery by Bronzino, Jan Gossaert, Lucas Cranach the Elder, Jan Steen, William Hogarth, Diego Velázquez and the Master of Saint Giles. Two long-term loans from the Courtauld Gallery by Cranach and Pieter Bruegel the Elder, and Jan Brueghel the Elder's *The Garden of Eden* completed *Sin*'s historic core.

To show how the concept underpins art up to the present day, William Holman Hunt's *The Scapegoat* (1854–5) was lent by Manchester Art Gallery and Tate's two monumental canvases by Andy Warhol stating *Repent, and Sin No More!* (1985–6) flanked the entrance to Gallery G. Here, Bronzino's *An Allegory with Venus and Cupid* (about 1545) formed an unconventional pair with Tracey Emin's neon *It was just a kiss* (2010). Ron Mueck's sculpture *Youth* (2009) acted as the exhibition's conclusion, tying its themes together and prompting visitors to question what sin means to them in today's society. The majority of works in this exhibition have their roots in biblical narratives, from representations of the Fall in the Garden of Eden to pieces that explore redemption. However, not all of the works of art included were explicitly 'Christian', blurring modern distinctions between what could be considered religious and secular. *Sin* asked important questions of all of us – about what we think and how we act, and ultimately, who we are.

The exhibition was made possible with the generous support of Howard and Roberta Ahmanson and is

Visitors with Ron Mueck's sculpture *Youth* (2009)Tracey Emin's *It was just a kiss* (exhibition copy, courtesy of the artist and White Cube) and Bronzino's *An Allegory with Venus and Cupid* (National Gallery)

part of the National Gallery's Art and Religion research theme. The accompanying publication, *Sin: The Art of Transgression*, explores sin in the National Gallery's collection more broadly, and will, we hope, provide a valuable thematic resource for years to come. Under challenging circumstances, the exhibition was seen by over 19,000 visitors.

JOOST JOUSTRA

2020 National Gallery Artist in Residence: Rosalind Nashashibi. *An Overflow of Passion and Sentiment*

2 December 2020 – 27 June 2021

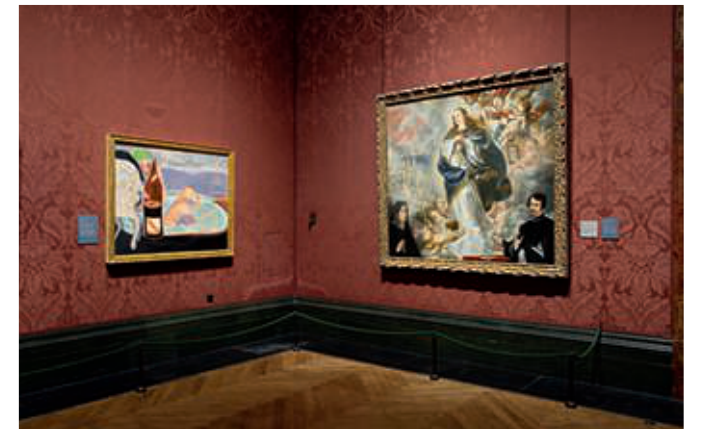
(actually open 2–15 December 2020 and 17 May – 27 June 2021)

The National Gallery has a strong tradition of hosting artists to produce new work in response to the collection, from Maggi Hambling (Artist in Residence 1980–1) and Paula Rego (Associate Artist 1989–90) to George Shaw (Associate Artist 2014–16).

Our new Artist in Residence scheme, part of the Modern and Contemporary Programme at the National Gallery, comprises a year-long, on-site residency, awarded by an expert jury to a mid-career artist. The programme gives access to the Gallery's purpose-built artist's studio and provides a living stipend and financial support for caring responsibilities, such as childcare. A collaboration with the Contemporary Art Society (CAS) and one of their national partner museums, the residency includes a publication and display at the National Gallery and culminates in the acquisition of a work by the CAS for the partner's permanent collection.

The inaugural residency was awarded to Rosalind Nashashibi (born 1973), who started her tenure at the Gallery in September 2019. A London-based filmmaker and painter, Nashashibi has participated in prestigious international exhibitions, such as *Documenta 14* in 2017, and was a Turner Prize nominee in the same year. The artist benefited from close proximity to the collection and the expertise and resources of National Gallery staff to develop her painting practice and produce a new body of work. During the year, she regularly met with curators and other colleagues, drawing from their knowledge, respective expertise and interests in the collection, and holding conversations in front of the Gallery's pictures. Nashashibi was particularly intrigued by the biography of artists and the relationships they held with one another, reflecting on her own artistic community and the collaborations she has made with her peers through her own work.

This year's residency was a collaboration with the Pier Arts Centre in Stromness, Orkney. Across the two collections and sites, the artist encountered a broad span of art history from the Orcadian Neolithic via early the European Renaissance to the beginnings of Modernism and contemporary works. In December 2020, four paintings by Nashashibi were installed as an intervention alongside the National Gallery's seventeenth-century Spanish pictures. The works expand on her interest in the emotive imagery of the historic collection. Bringing together sources, including film, literature, art history and

Rosalind Nashashibi, *Winter Solstice* (left) with Juan de Valdes Leal's *The Immaculate Conception of the Virgin, with Two Donors*

her own biography, she explored how traditional motifs might become open-ended in their meaning.

During her time at the National Gallery, the circular arena at the centre of Diego Velázquez's *Philip IV hunting Wild Boar (La Tela Real)* – 'The Royal Canvas Enclosure' – took on particular significance for Nashashibi. In her works, the idea of the canvas, both as pictorial surface and as spectatorial arena, becomes a metaphor for painting as a stage for the imagination.

Although the residency came to a formal end in March 2021, our relationship with the artist continues to grow. Nashashibi is continuing to work towards a new film, including the National Gallery and Orkney as sites and subjects for her ongoing exploration of composition and narrative. The film will enter the permanent collection of the Pier Arts Centre, providing a lasting legacy for the residency.

PRIYESH MISTRY

Sensing the Unseen:
Step into Gossaert’s ‘Adoration’

9 December 2020 – 13 June 2021
(actually open 9–15 December 2020 and 17 May – 13 June 2021)



View of the exhibition showing the blue pods with interactive screens

Jan Gossaert’s *Adoration of the Kings* is one of the most popular representations in the National Gallery of the story of the Three Kings paying homage to the infant Christ. This ambitious and innovative composition sets the scene within a vast ruined palace, shown in steep perspective, and teems with rich colour and detail. Painted in about 1510–15 for the abbey church of St Adrian at Geraardsbergen in present-day Belgium and commissioned by the nobleman Daniel van Boechout, it demonstrates the artist’s extraordinary skill in using the techniques of oil paint to create illusionistic effects. Details such as the reflections in a pearl or the hairy wart on the cheek of the kneeling King can be difficult to appreciate with the naked eye but were brought to the fore in this digital presentation.

The Room 1 exhibition invited the audience to view Gossaert’s painting both before and after a digital experience. Screens placed in three individual pods draped in blue presented the *Adoration* through greatly magnified details taken from a new high-resolution scan made by

the Gallery’s imaging specialists. Using gesture, the viewer could interact with the screen at several points to access even greater detail. The experience was further enhanced through sonification devised by sound artist Nick Ryan, including the lowing of cattle, a tolling bell, coins clinking in the goblet of the kneeling King and celestial sounds made by the angels and the star. On emerging from the pods visitors heard a poem in the voice of Balthasar, the Black king, written and read by Theresa Lola, former Young People’s Laureate for London.

The experience was created by the Gallery’s Digital Department led by Innovation Lab Manager Emma McFarland and developed with groups of young users. In addition to the exhibition in Room 1, the Gallery also launched a similar digital experience for mobile phones.

The exhibition in Room 1 was supported by The Capricorn Foundation in memory of Mr H J Hyams.

SUSAN FOISTER

Exhibitions 2020–2021

ARTEMISIA

3 October 2020 – 24 January 2021
(actually open 3 October – 4 November and 3–15 December)
SAINSBURY WING
Sponsored by
Intesa Sanpaolo S.p.A.
Google Arts & Culture
Sotheby’s
Supported by
The Thompson Family Charitable Trust
Gregory Annenberg Weingarten, GROW @ Annenberg
J Paul Getty Jr Charitable Trust
Katrin Henkel
Deborah Finkler & Allan Murray-Jones
Dr Nicola Coldstream

SIN

7 October 2020 – 3 January 2021
(actually open 7 October – 4 November and 3–15 December)
GROUND FLOOR GALLERIES
Supported by
Howard & Roberta Ahmanson

2020 NATIONAL GALLERY ARTIST IN RESIDENCE: ROSALIND NASHASHIBI. AN OVERFLOW OF PASSION AND SENTIMENT

2 December 2020 – 27 June 2021
(actually open 2–15 December 2020 and 17 May – 27 June 2021)
MAIN GALLERIES, ROOM 30
Sponsored by
Hiscox, Contemporary Art Partner of the National Gallery
The National Gallery Artist in Residence is a collaboration with the Contemporary Art Society, generously supported by Anna Yang and Joseph Schull
Exhibition catalogue supported by GRIMM

SENSING THE UNSEEN: STEP INTO GOSSAERT’S ‘ADORATION’

9 December 2020 – 13 June 2021
(actually open 9–15 December 2020 and 17 May – 13 June 2021)
ROOM 1
Supported by
The Capricorn Foundation
in memory of Mr H J Hyams

SUPPORTERS 2020–2021

CONTEMPORARY ART PARTNER
Hiscox

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 2020–2021

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 VIEWS
Sponsored by
Hiscox

Masterpieces from the
National Gallery, London

The National Museum of Western Art, Tokyo: 18 June – 18 October 2020
The National Museum of Art, Osaka: 3 November 2020 – 31 January 2021
National Gallery of Australia, Canberra: 4 March – 14 June 2021

Masterpieces from the National Gallery, London was the first exhibition of the Gallery’s permanent collection to be shown internationally. Featuring a spectacular selection of 60 paintings, the exhibition presented the National Gallery, its collection, history and expertise, in a story told by the Gallery itself.

The exhibition began with the earliest phase of collecting at the Gallery after its founding in 1824 with the mission to display the very best art for the ‘ennobling enjoyment’ of the public. At that time, Italian Renaissance paintings were deemed to embody the highest ideals of art and the first section included works by artists from Paolo Uccello and Sandro Botticelli, to Titian and Domenico Ghirlandaio. The exhibition then moved through the beauty of the Dutch Golden Age with works by artists such as Johannes Vermeer and Rembrandt, before exploring the splendour of eighteenth-century portraiture by Sir Joshua Reynolds, Thomas Gainsborough and Sir Thomas Lawrence. The impact of the Grand Tour on British collections was examined next, when travellers brought back new paintings purchased abroad and artists such as Canaletto, Pompeo Batoni and Pietro Longhi sought patronage in England, with works designed to appeal to British tastes. The central importance of landscape in the Gallery’s collection was showcased through a selection of paintings by Peter Paul Rubens, J.M.W. Turner and John Constable, closely followed by a focused look at the works of Diego Velázquez, Bartolomé Esteban Murillo, Francisco de Zurbarán and Francisco de Goya, among others, as the National Gallery actively sought to collect Spanish artists, bringing them to public attention for the first time. The exhibition concluded with ‘modern art’ moving into the post-1800 collections with canvases by Claude Monet, Edgar Degas and Vincent van Gogh including *Sunflowers*, the first time this iconic painting has ever travelled to Japan or Australia.

Originally scheduled to open in early March 2020 but delayed by the Covid pandemic, the exhibition finally opened in Tokyo in June to significant public and critical acclaim, with long queues snaking around Ueno Park where the National Museum of Western Art is located. There was similar enthusiasm at the National Museum of Art, Osaka and, despite social distancing limiting capacity at both venues, the exhibition was seen by over 490,000 people in Japan.

Under the title *From Botticelli to Van Gogh: Masterpieces from the National Gallery, London*, the exhibition travelled to the National Gallery of Australia in Canberra where it opened in March following a gala opening reception with addresses by the Minister for the Arts, The Hon. Paul Fletcher MP and Her Excellency Vicki Treadell, British High Commissioner to Australia. It received excellent reviews across the Australian media and was seen by around 180,000 people.

Sharing our collection in this way is a significant moment as we seek to increase our global profile and ensure that cultural heritage is widely accessible. At a time when the possibility of global travel has been severely restricted, this important exhibition has enabled us to engage a significant audience beyond our London location, providing opportunities to bring our paintings to large numbers of people who may not otherwise ever experience them.

JANE KNOWLES



Poster for *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* at the National Gallery of Australia, Canberra



Exhibition visitor with Claude Monet’s *The Water-Lily Pond* at the National Museum of Western Art, Tokyo



Exhibition banners at the National Museum of Art, Osaka

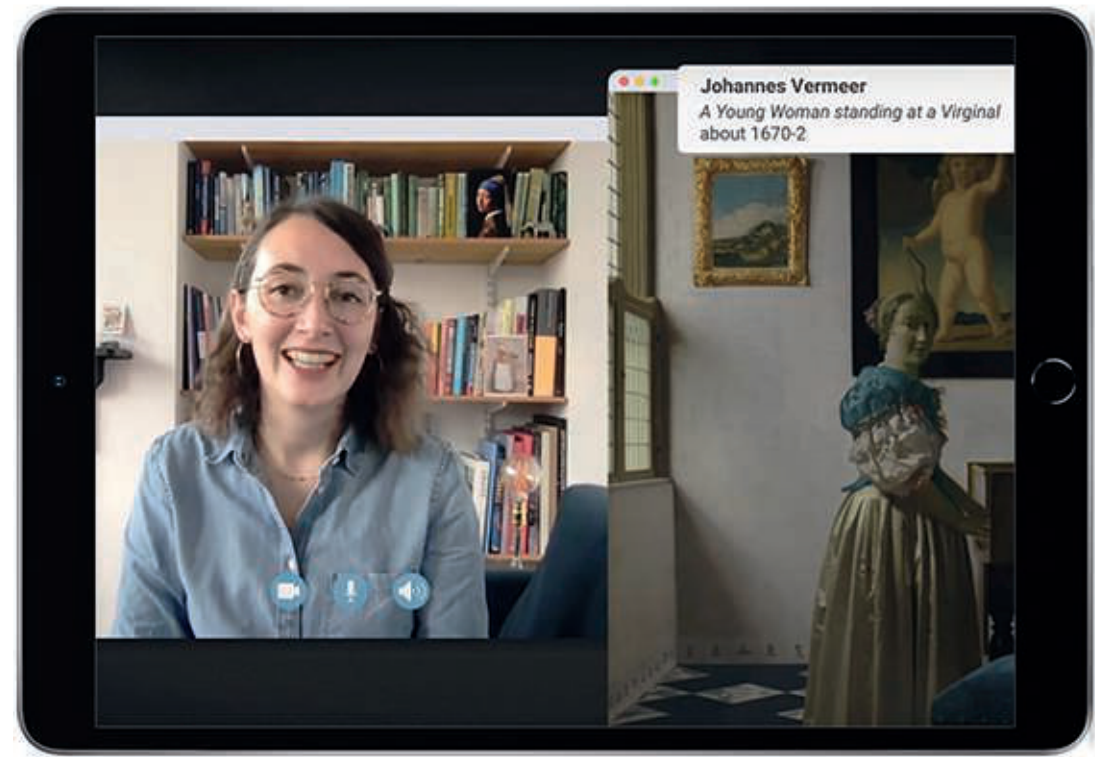
Digital during the Pandemic

The Covid crisis has revealed the National Gallery’s resilience in the face of huge challenges, the commitment and resourcefulness of our staff and the dedication and loyalty of our audiences. However, one of the most visible impacts of the last year has been the way Covid has pushed our digital efforts centre stage. This happened both from virtue and necessity, as during the long periods of closure only the digital National Gallery was open. What we did and how we did it over that time is a story that demonstrates our creativity and agility.

With the closure of the Gallery in March 2020 came a new moment of opportunity for our Digital teams. In those early weeks, as countries across the world entered lockdown, people went online looking for art and culture on an unprecedented scale. Virtual tours, YouTube videos and web pages all saw traffic at record new levels. Recognising our urgent responsibility to reach out to our audiences, we developed a series of new digital storytelling formats that could reflect not only the increased demand for content, but also something of the unique social context Covid had put us in. Our first effort was *A Curated Look: Working from Home*, recorded remotely

with Francesca Whitlum-Cooper, The Myojin-Nadar Associate Curator of Paintings 1600–1800, which reflected on the experience of lockdown through paintings of domestic interiors in the collection.

We quickly expanded into other areas such as meditation videos and ‘make and create’ activities for children. We introduced new voices to talk about our art with a format called *One Painting, Many Voices*, bringing together experts, audiences, celebrities and more to reflect on masterpieces in the collection. We also launched a digital events programme which has rapidly become the centre-piece of our activity, with a rich and wide-ranging offer for members, the general public, donors and specialists. As the year progressed we commissioned new art specifically for the digital space through our innovation lab, National Gallery X (NGX), including a version of the *Sensing the Unseen: Step into Gossaert’s ‘Adoration’* immersive exhibition for mobile phones. As the disruption to our exhibition programme continued, we became the first major museum to introduce an ‘on demand’ offer, with both the *Artemisia* and *Titian: Love, Desire, Death* shows having unique long-form films.



Francesca Whitlum-Cooper presenting
A Curated Look: Working from Home



Titian: Love, Desire, Death online guided tour presented by Thomas Dalla Costa, formerly Harry Weinreb Curatorial Fellow at the National Gallery



Sensing the Unseen: Step into Gossaert's 'Adoration' digital version

The impact of this work has been significant. Most importantly, it has provided a service that is both informative and relevant. In a moment of national crisis we set out to be both useful and sensitive to the needs of our audience. Our digital audience has grown in remarkable ways – our total digital reach has expanded to over 440 million per year and our audiences have doubled in size on YouTube and Instagram. We can now, without question, consider ourselves a global leader in telling the story of our art. As we look ahead to the future the opportunity to be a digital museum at global scale will be key to what we become in our third century and beyond.

CHRIS MICHAELS

SUPPORTERS 2020–2021

DIGITAL CONTENT PARTNER
Nikon

NGX
Sponsored by
Google Arts & Culture

Scientific Research: New Imaging Technologies Tackling Old Questions.
The Adoration of the Kings by Sandro Botticelli and Filippino Lippi

The transformative impact of the National Gallery’s recent investment in new analytical imaging techniques continues to become more and more evident. The work done over the past year on *The Adoration of the Kings* by Sandro Botticelli and Filippino Lippi (NG592) is one example. The cleaning and restoration of this painting was undertaken in 2019–20 by Jill Dunkerton in the Conservation Department. At the same time, the Conservation and Scientific Departments collaborated on the technical examination, which aimed to explore the working relationship between the two artists in greater depth than had previously been possible.

A connoisseurship approach studying differences in the style and execution of the figures had already established the involvement of both Botticelli and Filippino. With infrared reflectography (IRR), 3D surface texture mapping and the spectroscopic imaging techniques macro X-ray fluorescence (XRF) scanning and reflectance imaging spectroscopy (RIS), it was possible to delve below the surface and to gain complementary information about the contribution of each artist, helping us to get further in reconstructing the likely sequence of events. This proved to be far more complex than had been expected.

Each artist has a recognisable underdrawing style, as revealed by infrared imaging (IRR and RIS). The manner of painting draperies, and especially the heads, also

provides distinctions between the many figures. Botticelli’s wear more elaborate draperies of multiple hues, decorated with patterns in gold, while the draperies of Filippino’s figures tend to be a single colour. Both artists began the painting of flesh by applying an underpaint toned with green earth, as was traditional in Florentine painting of the period. In the heads painted by Filippino this plays an important role in the final effect, but Botticelli almost obscured it with further paint, so that his heads are more solid and the pink tones are more prominent. These differences in technique are evident in the XRF maps: Botticelli’s heads show more strongly than Filippino’s in the XRF map for the element lead, while a characteristic of Filippino’s heads is that in the iron XRF map the eyes are surrounded by paint containing an iron earth pigment (below).

The division of labour was not clear cut, nor did one artist begin the work and then simply hand the rest of it over to the other. While some figures are entirely the work of either Botticelli or Filippino, other figures – for example, Joseph – have underdrawing characteristic of Botticelli but are painted in Filippino’s style. These investigations have also solved puzzling observations, such as why the second king’s drapery is in Botticelli’s style, while his head appears instead to have been painted by Filippino. The infrared images revealed that the figure



Sandro Botticelli and Filippino Lippi,
The Adoration of the Kings, about 1472.
Top: detail showing a group of figures
by Botticelli to the left and a group
by Filippino to the right.
Middle: lead XRF map.
Bottom: iron XRF map.



Left: fourth MNF image from statistical analysis of the RIS datacube (1100–2400 nm range), data from the detail showing two of the kings. Right: line diagram tracing Botticelli’s underdrawing derived from the information in the MNF and IRR images, superimposed on the desaturated colour image.

was drawn and presumably painted by Botticelli, but that the paint in the area of the head was scraped away (as seen in the 3D surface texture map) and Filippino then painted the head that we see now (above).

The XRF maps also revealed the use of different batches of green copper pigment. In areas associated with the initial stages of painting, this mineral pigment seems to be mainly malachite (green copper carbonate) with only a small amount of associated minerals that contain zinc as well as copper. Other areas are richer in zinc, for example in some of the green draperies and the green foreground paint. It seems that a new batch of green, very similar in hue but from a different geological source, was purchased by the workshop before painting these areas in a later phase.

A detailed account of all the findings, with Jill Dunkerton as the lead author, will be published in volume 41 of the *National Gallery Technical Bulletin* in April 2021. The restoration of the painting has also been the subject of a series of popular ‘behind the scenes’ videos on the Gallery’s website, with the last in the series telling the story of its making, as revealed through the collaborative technical research.

The completion of building work this year for the new technical imaging studio, including installation of a new micro-positioning easel, will allow us to use these imaging techniques unhampered by the scheduling issues we have had until now, due to sharing a studio with the Photographic

Department. This space is also intended as an adjunct to the Research Centre, functioning as a place for collaboration, not only between colleagues internally but also with those from outside the Gallery, to foster the technical research for which the Gallery has a long-held reputation.

MARIKA SPRING

SUPPORTERS 2020–2021

ARTICT PROJECT
Supported by
The Engineering and Physical
Sciences Research Council

E-RIHS-PP PROJECT
Supported by
The European Commission under
the Horizon 2020 programme
(H2020-INFRADEV-2016-2,
Grant No. 739503)

FROM MACRO TO MICRO
SPECTROSCOPY AND
IMAGING
Supported by
The Arts and Humanities
Research Council through the
Capability for Collections Fund

IPERION-CH PROJECT
Supported by
The European Commission under
the Horizon 2020 programme
(H2020-INFRAIA-2014-2015,
Grant No. 654028)

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

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 in the Time of Covid:
A Changed Environment

The events of the past year have strengthened the National Gallery’s sense of purpose and the role that publicly focused research plays in enabling us to fulfil our mission. Throughout the Covid-19 emergency the National Gallery’s staff have continued to undertake research that allows us to care for and interpret our paintings in the fields of art history, preventative and structural conservation, restoration, heritage science, technical imaging and the digital humanities.

This work enables the Gallery to fulfil our core responsibilities of caring for our collection as well as sharing it with the public in ways that are meaningful and chime with contemporary life and concerns. The lessons of the last year have meant that ‘Research for Public Benefit’ has become a key part of the National Gallery’s new strategy as we prepare to enter our third century as a public institution.

Since March 2020, most of the National Gallery’s staff have spent significant periods of time working from home. Despite being apart from key research materials, including the collection itself, colleagues have found alternative ways of continuing their research. In particular they have concentrated on the publication and dissemination of raw data or already completed projects. Many have participated in online research events, organised by colleagues all around the world, as well as our own programme. The National Gallery’s Research Centre team has digitised resources and provided physical access to archives and books whenever possible to facilitate this work. In this way, it has been possible to continue with cataloguing projects – a major area of our work, for which we are indebted to the Arthur and Holly Magill Foundation for their exceptionally generous and dedicated support

– particularly by breaking these up into smaller elements which can be worked on in tandem, at home or in isolated work areas, by a greater number of contributors than would previously have been the case. Although Covid has made physical collaboration – a cornerstone of our research practice – difficult in ways that we could not have imagined, we have found creative means of working together remotely.

We have made a particular focus of engaging wider academic and general audiences with National Gallery research, primarily using digital tools. We held our first digital Research Seminar in June 2020. Throughout the year, we have drawn strong audiences from across the UK and internationally for our regular programme of monthly research events, kindly supported by the Elizabeth Cayzer Charitable Trust. Speakers have included Professor Emma Barber, Dr Jacob Simon, Professor Peter Humfrey, Dr Helen Langdon and Dr Alexandra Hoare, as well as Gallery colleagues. We are greatly indebted to these researchers for agreeing to deliver research papers online and for sharing their findings in ways that now feel normal, but which were new to many of us only a year ago.

We have taken the opportunity to experiment with different formats. One has been the development of research events examining a theme, such as the webinar ‘The National Gallery and the Legacies of British Slave-Ownership’, an event we held first for our staff in December 2020, and subsequently addressed in a more public event. This focused on an important project led by Dr Susanna Avery-Quash that is examining the multi-faceted impact of transatlantic slavery on the formation of the National Gallery’s collection. Speakers from University College, London, the Pitt Rivers Museum,

Oxford and Birkbeck College, London talked about their research, placing the National Gallery initiative in context and giving valuable insights into other related initiatives in this area.

A second was the National Gallery’s first online academic conference, *Poetry in Paint: Titian’s Late Mythologies*. This took place in November, moving a programme that would have taken place over a day and a half in our Lecture Theatre into three weekly sessions. Speakers and attendees hailed from across Europe and North America, and included art historians, conservators, heritage scientists and artist practitioners. The conference not only attracted members of the academic community but also a wider interested public. It has provided a helpful model from which to plan future large, interactive research events, which we anticipate will continue in the short to medium term as a combination of live and virtual activity.

The Gallery’s researchers have also worked hard with our colleagues in Digital to produce filmed online content that shows research activity that usually takes place behind closed doors, and can be therefore be hard to share. As a result, visitors have been able to follow long and complex research projects, such as the conservation treatment and scientific analysis of Peter Paul Rubens’s great landscape painting, *Het Steen* (see pp. 40–1), or the combination of technical and academic study that enabled the removal of a 200-year-old frame crudely attached to Sandro Botticelli’s and Filippino Lippi’s *Adoration of the Kings* (see pp. 54–5). We look forward to developing further means, using digital as well as more traditional publishing and dissemination, of opening National Gallery research to an even wider audience.

CAROLINE CAMPBELL



Meeting of the National Gallery’s Scientific Consultative Group online



Still from *Cleaning Rubens’s ‘Het Steen’* with Larry Keith, Head of Conservation and Keeper



Still from *Retouching a Renaissance Masterpiece: Restoring Botticelli* with Senior Restorer Jill Dunkerton

SUPPORTERS 2020–2021

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
TRAINEESHIP
Supported by
The Murray Family

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

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

THE DORSET
CURATORIAL FELLOW
Supported by
The Dorset Foundation

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 CENTRE
Supported by
Mr Mark Storey
The National Archives

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 Monument Trust

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

DEVELOPING AN ONLINE
LEARNING PROGRAMME

To enable audiences to stay connected with the National Gallery throughout this challenging year the Learning programme moved online. Over 51,000 members of the public and 5,000 school pupils took part in live, online talks and learning sessions. Working digitally enabled us to reach audiences of all ages, from early years to older people, across the UK and beyond. In collaboration with the Gallery’s Digital team we also created eight *Make and Create* videos for families, which by the end of March had been viewed almost 800,000 times, and seven *5-Minute Meditation* videos, which were viewed over 1 million times.

There has been a significant rise in Initial Teacher Education activity this year, with over 400 students learning online how to embed paintings into their teaching practice. The number of adult learners participating in *Stories of Art*, an online art history course exploring the collection, was ten times the number taking part in 2019. Our *Art Through Words* events continued to provide audio descriptions of paintings for audiences who are blind or partially sighted. Aware that many children do not have digital access, we worked with schools and organisations including Queen’s Park Primary School, Soho Nursery and Pre-School, Home-Start Westminster and Central Southwark Community Hub and Foodbank to produce home-learning resource packs exploring the National Gallery collection which were distributed to families during lockdown.

A NEW STRATEGY FOR LEARNING
AT THE NATIONAL GALLERY

This year, we have developed a new five-year Learning Strategy (2021–26). It sets out a new vision of outreach, online and onsite learning, which will enable the National Gallery to achieve three key ambitions: to create a National Learning Service, working in partnership with children and young people across the UK to inspire positive change through art and culture, for themselves and others; to create lifelong learning opportunities for adults; and to develop an audience that truly reflects the diversity of the UK’s population.

Working in partnership with audiences, particularly children and young people, will help us to deliver our new Vision for Learning, ‘Art Enriching Lives Enriching Art’ and our new Mission, ‘Through our collection we will enrich lives by connecting art, people and ideas across centuries, countries and cultures’.

In preparation for delivery of the new strategy, this year



Ocean Outdoor showed images of children’s work from the *Take One Picture* exhibition on outdoor digital screens across the UK

our Gallery Educators trained in Philosophy for Children with the Society for the Advancement of Philosophical Enquiry and Reflection in Education; and with the Hughes Hall Centre for Effective Spoken Communication at the University of Cambridge, to facilitate better conversations inspired by the National Gallery collection.

CURATORIAL TRAINEES

Launched in 2011, the Curatorial Traineeship Programme was jointly established by the National Gallery and Art Fund as an important curatorial training programme for the UK museums sector. Despite many challenges this year Gemma Craig has contributed to the development of *Creating a National Collection*, which opens in May 2021 at Southampton City Art Gallery, the first exhibition to explore the unique relationship and influence the National Gallery has had on the evolution of Southampton’s collection. At Museums Sheffield Corinna Henderson is developing an online exhibition looking at the eighteenth-century writer Lady Mary Wortley Montagu and her influence on inoculation in Britain, inspired by her portrait in the collection. She is also creating a *Talking Art* film and researching links to slavery in Sheffield’s portrait collection.



The 2020 *Take One Picture* exhibition showed works created by pupils in response to *Men of the Docks* by George Bellows

TAKE ONE PICTURE

As part of our annual *Take One Picture* programme, primary schools from across the UK responded creatively to George Bellows’s *Men of the Docks* (1912). The painting, which depicts workers on the docks of New York’s frozen East River, was chosen for the cross-curricular themes and subjects that could be explored. Featuring works by children from 37 different schools, an exhibition in the Sunley Room showcased the richness of children’s creative responses. Due to the closure of the Gallery, the exhibition ended after 14 days. However, an online tour of the exhibition was created for the website, and children spoke about the picture in a film created as part of the Gallery’s *One Painting, Many Voices* series, which had been viewed almost 300,000 times by the end of March. We are grateful to Columbia Threadneedle Investments and Columbia Threadneedle Foundation for their continued support of the *Take One Picture* programme.

An exciting partnership between the National Gallery and Ocean Outdoor meant that some of the children’s artworks appeared on large-format outdoor digital screens

from 1 to 15 March 2021. The campaign was displayed on more than 60 screens in 6 cities: Aberdeen, Birmingham, Edinburgh, Glasgow, London and Manchester. Ocean Outdoor estimate that these works were viewed almost 11 million times.

We continue to build on the findings of a research project funded by the Paul Hamlyn Foundation and led by Dr Jane Murray at the Centre for Education and Research, University of Northampton, exploring the involvement of the Northampton Primary Academy Trust, an alliance of schools serving 4,000 pupils, in *Take One Picture*. This research shows a positive impact on the children’s creativity, critical thinking, agency, social skills, cultural capital and writing skills.

KAREN ESLEA



Castles: Paintings from the National Gallery, London at Sunderland Museum and Winter Gardens

NATIONAL TOURING EXHIBITIONS

The events of 2020 posed a particular challenge to national touring exhibitions, with all planned venues closed and the exhibitions delayed or postponed. Nevertheless, we were pleased to maintain strong and supportive links with all of our national partners, working with them to re-schedule and re-shape exhibitions to ensure they could go ahead as soon as was possible.

Castles: Paintings from the National Gallery, London showcased the Gallery’s recent acquisition Bernardo Bellotto’s *The Fortress of Königstein from the North* (1756–8) alongside other works from the collection featuring castles, in exhibitions curated by three partners across the UK. Having opened at its first venue, National Museum Wales, Cardiff, in January 2020, it had received almost 14,500 visitors before the museum had to close. We were delighted that the exhibition was then able to be shown at Sunderland Museum and Winter Gardens in the autumn where it attracted 12,600 visitors and are looking forward to the final venue, Norwich Castle Museum, opening in May 2021.

Our flagship national touring exhibition *The National Gallery Masterpiece Tour* featured, for 2020, Edgar Degas’s portrait of *Hélène Rouart in her Father’s Study* (about 1886) and was due to be shown at Kirkby Gallery, Liverpool, Glan-yr-Afon / The Riverside, Haverfordwest and Gallery Oldham. Sadly, none of the exhibitions was able to open in 2020 as planned but the re-scheduled tour will begin instead in the summer of 2021, with Gallery Oldham as the inaugural venue.

JANE KNOWLES



Children creating their own castles in response to the *Castles* exhibition in Sunderland

SUPPORTERS 2020–2021

<p>CASTLES: PAINTINGS FROM THE NATIONAL GALLERY, LONDON <i>Supported by</i> Art Fund</p>	<p>SUBJECT SPECIALIST NETWORK: EUROPEAN PAINTINGS PRE-1900 <i>Supported by</i> Arts Council England</p>
<p>CITY YEAR UK <i>Sponsored by</i> Credit Suisse</p>	<p>TAKE ONE PICTURE <i>Sponsored by</i> Columbia Threadneedle Investments <i>Supported by</i> Columbia Threadneedle Foundation Terra Foundation for American Art</p>
<p>CURATORIAL TRAINEESHIPS <i>Supported by</i> Art Fund with the assistance of The Vivmar Foundation</p>	<p>TAKE ONE PICTURE: NORTHAMPTON PRIMARY ACADEMY TRUST AND NATIONAL GALLERY PARTNERSHIP PROJECT <i>Supported by</i> Paul Hamlyn Foundation</p>
<p>FREE ADULT LEARNING PROGRAMME <i>Supported by</i> Elizabeth & Daniel Peltz OBE The John Armitage Charitable Trust</p>	
<p>THE NATIONAL GALLERY MASTERPIECE TOUR <i>Supported by</i> Christie’s</p>	
<p>SCHOOLS PROGRAMME <i>Supported by</i> The Robert Gavron Charitable Trust</p>	

The National Gallery
through the year



Peter Blake ‘London Stands Together’ projection on front of Gallery



Staff recreated paintings from the National Gallery as part of the Getty Museum Challenge: Jan van Eyck's *Arnolfini Portrait* with National Gallery photographer Andrew Bruce and Sally Sculthorpe (left); Hans Holbein the Younger's *Lady with a Squirrel and a Starling* with Bart Cornelis, Curator of Dutch and Flemish Paintings 1600–1800 (right)



Visitors queue to enter the *Masterpieces from the National Gallery, London* exhibition at the National Museum of Western Art, Tokyo



Ocean Outdoor digital outdoor screens showed paintings from the National Gallery across the UK



Still from *Behind the Scenes in Conservation: Restoring Giovanni Battista Piazzetta's 'Sacrifice of Isaac'* with Conservation Fellow Kendall Francis



Trams advertising *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* at the National Gallery of Australia, Canberra



Welcoming visitors back to the National Gallery



Lord Hall became Chair of the Board of Trustees in July



Biographer Alexandra Lapierre and Sir Michael Palin discuss Artemisia Gentileschi's life and work with the curator of the *Artemisia* exhibition, Letizia Treves (top right)



Gallery signage for the new visitor tour routes



Artist Nalini Malani received the first National Gallery Contemporary Fellowship (2021–23), supported by Art Fund. The fellowship is a pioneering collaboration with a non-London collecting institution, which this year is the Holburne Museum, Bath



Emma Capron, Associate Curator of Renaissance Paintings, presenting an online 10-minute talk sponsored by Nikon, the Gallery's first Digital Content Partner



Professor Salvatore Settis gave the 2020 Linbury Lecture at the National Gallery: *Deeper Thoughts: Beyond the Allegory of Bellini, Giorgione and Titian*



HRH The Duchess of Cornwall visiting the *Artemisia* exhibition, with its curator Letizia Treves



Theresa Lola was commissioned to write a new poem for the *Sensing the Unseen: Step into Gossaert's 'Adoration'* exhibition



Still from an online event to celebrate Women's History Month, with the artist Cecily Brown (below) in conversation with Caroline Campbell, Director of Collections and Research, and Daniel F. Hermann, Curator of Modern & Contemporary Projects at the National Gallery



A time capsule ready to be placed in the One Gallery Hub

Public and Private Support of the Gallery



The National Gallery was the first major national institution to reopen after lockdown

The year 2020–1 was unlike any other, beginning with the doors to the National Gallery closed and our major exhibitions in suspended animation during lockdown. Despite limited access to the Gallery’s paintings and with our usual rich programme of exhibitions and events significantly rationed, we were heartened by the loyalty and warm encouragement of our supporters, patrons, sponsors and Corporate Members.

Circumstances demanded that we adapt and innovate, shifting our focus to bringing the experiences and expertise of the Gallery directly into people’s homes. We were pleased to welcome Nikon as the Gallery’s first Digital Content Partner, helping us to deliver a broad programme of online content. We were also delighted to team up with Ocean Outdoor, who kindly offered a number of its huge digital advertising sites, to bring images of some of our most famous and uplifting paintings to thousands of people across the UK, offering inspiration and solace in difficult times. We are enormously grateful to Nikon and Ocean Outdoor for supporting the Gallery’s ambition to make our collection accessible to everyone.

In July the Gallery reopened after an unprecedented 111 days of closure. It was emotional to welcome people back to Trafalgar Square and to allow visitors to explore the rehung galleries, which included the magnificent newly refurbished Room 32, the Gallery’s largest space, beautifully renovated over a period of 21 months and renamed The Julia and Hans Rausing Room in recognition of its generous patrons. We were able to restart our schedule of exhibitions which had been put on pause since March 2020, some just days into their run. We are grateful to the Capricorn Foundation for their commitment towards the H J Hyams Exhibition Programme in Room 1 until 2023, and the Bernard Sunley Foundation, whose long relationship with the National Gallery will help us to continue to present insightful and innovative displays as part of the Sunley Room Exhibition Programme.

In October, the eagerly anticipated *Artemisia* exhibition, which had been postponed by six months by the pandemic, opened to critical acclaim. Curated by Letizia Treves, the National Gallery’s James and Sarah Sassoon Curator of Later Italian, Spanish and French 17th-Century Paintings, the exhibition brought to light the exceptional life and works of Artemisia Gentileschi. We are grateful to Intesa Sanpaolo for sponsoring the exhibition, and to supporters Google Arts & Culture and Sotheby’s. We thank The Thompson Family Charitable Trust for their generosity, in addition to GRow @ Annenberg, J Paul Getty Jr

Charitable Trust and the individual donors whose support helped to make this landmark exhibition possible.

In the same month, the exhibition *Sin* opened in the Ground Floor Galleries, curated by Dr Joost Joustra, the Howard and Roberta Ahmanson Curator in Art and Religion. 2020 marks the tenth year of Howard and Roberta Ahmanson’s support of our Art and Religion Fellow and Curator, and we are delighted that they will be continuing their significant and most generous support of the presentation of our collection of sacred art in the years ahead.

Take One Picture, our flagship national primary schools programme, culminated with a display of children’s work inspired by George Bellows’s *Men of the Docks*. We remain extremely grateful to Columbia Threadneedle Investments and the Columbia Threadneedle Foundation for their continued generosity. Support of our Learning activities continues to be invaluable, and this year we were able to improve access and facilities in the Pigott Education Centre, thanks to grants from the BAND Trust, Garfield Weston Foundation and City Bridge Trust.

Credit Suisse, Partner of the National Gallery, renewed their partnership for a further five years in July 2020. Their longstanding and generous support of our Exhibition and Learning programmes has been all the more important over the last 12 months as the Gallery responded to the impact of the global pandemic. Despite a delay to *The Credit Suisse Exhibition – Dürer’s Journeys: Travels of a Renaissance Artist*, the Gallery worked closely with Credit Suisse to encourage engagement on a virtual level, and we look forward to delivering the Dürer project together in autumn 2021 – an important moment for the Gallery after temporary closure and an example of the ambitious and valuable projects that Credit Suisse enables us to deliver each year. We remain deeply grateful to Credit Suisse for their continued support and look forward to a run of major exhibitions sponsored by the bank in the run up to the Gallery’s Bicentenary year in 2024.

We are enormously grateful to Hiscox for their continued support as Contemporary Art Partner of the National Gallery. This year the partnership included the 2020 National Gallery Artist in Residence, Rosalind Nashashibi, and her display *An Overflow of Passion and Sentiment* as well as the continuing ‘Unexpected View’ series of talks, which became digital events.

Our thanks also go to our corporate members, many of whom are longstanding supporters of the Gallery; their

continued investment through an unprecedented year has been invaluable and heart-warming.

Our patrons and supporter groups have continued to show great commitment and support to the Gallery during what has been a challenging year for all. We have been excited to expand our patrons’ offering beyond the George Beaumont Group and George Beaumont Circle, launching a young patrons programme, the Young Ambassadors, co-chaired by Harriet Clapham and Sabine Getty. We also remain extremely grateful to those major donors who give significant ongoing support to the Gallery through the Director’s Circle, Benefactors’ Circle and International Circle. Thank you also to those who continue to support our behind-the-scenes work, including Conservation, Scientific, Research and Framing. We remain indebted to Holly and Arturo Melosi for their ongoing, generous support of our series of collection catalogues.

This year we have welcomed the funding of Aud Jebson for our Curator of 16th-Century Italian Paintings, joining fellow donors in providing fundamental support for curatorial posts at the Gallery. Along with those already mentioned, we thank Neil Westreich, Hans and Märit Rausing and Family and Horizon Asset Limited, as well as supporters of our Curatorial Fellows and Traineeships.

Over the last year we have been most grateful to those who have pledged to leave a gift in their will or left a legacy to the National Gallery. Bequests continue to play a crucial role in the future of the Gallery, and we would like to express our deepest gratitude for your foresight and generosity.

Thank you again to everyone who has supported the National Gallery or helped us widen our fundraising reach during the year. We have been lifted by the enthusiasm and dedication of all our supporters, sponsors and senior volunteers, including the members of our Development Committee, our International Ambassadors and the Chair of the George Beaumont Group and Circle. We remain indebted to you all for your ongoing support and friendship.

ANH NGUYEN
CHLOE BRAND
JUDITH KERR
URSOLA RIMBOTTI

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 2020 and March 2021.

The Royal Collection Trust / Her Majesty the Queen
The Warden and Fellows of All Souls College, Oxford
The American Friends of the National Gallery
Andrew Brownsword Arts Foundation
The Capricorn Foundation, London
The Mari Cha Collection Limited
The Samuel Courtauld Trust, The Courtauld Gallery, London
Dulwich Picture Gallery, London
The Gere Collection
The Gorhambury Estates Company Limited, St Albans
The Government Art Collection
Collection of Sir Laurence Graff
The Earl of Halifax
The Hospital of the Holy and Undivided Trinity, Retford
The Klesch Collection
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
Rijksmuseum, Amsterdam
Royal Museum of Fine Arts Antwerp (KMSKA)
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
Winchester College
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 2020 to March 2021.

PARTNER OF
THE NATIONAL GALLERY

Credit Suisse

DIRECTOR'S CIRCLE

Regina & Gregory Annenberg Weingarten
Mr Michel David-Weill
Mr Mark Getty KBE
Ronald S. Lauder
Chris Rokos
Baron Éric de Rothschild
Hannah Rothschild CBE

BENEFACTORS' CIRCLE

Mr David Borthwick & Mrs Molly Lowell Borthwick
Mr & Mrs Giuseppe Ciucci
Mr & Mrs Rob Cope
Lady Getty
Clive & Hélène Gillmore
Christoph & Katrin Henkel
James & Clare Kirkman
Dr Anita Klesch & Mr A. Gary Klesch
Mr & Mrs Arthur Koenig
Mr Fabrizio Moretti
Dasha Shenkman OBE
Susan & John Singer
Marco Voena
Lady Wolfson of Marylebone

INTERNATIONAL CIRCLE

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

MAJOR DONORS

Howard & Roberta Ahmanson
The Aldama Foundation
The Ampersand Foundation
GRoW @ Annenberg
The Diane Apostolos-Cappadona Trust
The John Armitage Charitable Trust Art Fund
Arts Council England
The BAND Trust
Mr & Mrs Richard Bernays
Ms Kate Bingham & Mr Jesse Norman MP
Mr David Borthwick & Mrs Molly Lowell Borthwick
The Deborah Loeb Brice Foundation
The Capricorn Foundation
The Elizabeth Cayzer Charitable Trust
CEEH (Centro de Estudios Europa Hispánica)
City Bridge Trust
Mr & Mrs Giuseppe Ciucci
Dr Nicola Coldstream
Columbia Threadneedle Foundation
Sir Roger & Lady De Haan
The Dorset Foundation
Deborah Finkler & Allan Murray-Jones
The Finnis Scott Foundation
Lady Gavron
The Robert Gavron Charitable Trust
J Paul Getty Jr Charitable Trust
Lady Getty
Clive & Hélène Gillmore
GRIMM
Paul Hamlyn Foundation
Katrin Henkel
The Hintze Family Charitable Foundation
Sir Michael Hintze AM & Lady Dorothy Hintze
Horizon Asset Limited
Graham & Amanda Hutton
Mrs Aud Jebson
Ivan Katzen
Dr Anita Klesch & Mr A. Gary Klesch
Mr & Mrs Arthur Koenig
KYTHERA Kultur-Stiftung, Düsseldorf
The Leche Trust
The Linbury Trust
Richard Mansell-Jones

The Matthiesen Foundation & Orbis Pictus Trust
Arturo & Holly Melosi through the Arthur and Holly Magill Foundation
The Monument Trust
Moretti Fine Art Ltd
The Murray Family
National Archives
†Hans & Märit Rausing and Family
Julia & Hans Rausing
Chris Rokos
The Rothschild Foundation
Hannah Rothschild CBE
Lord & Lady Sassoon
Mr William Sharpe
Dasha Shenkman OBE
Susan & John Singer
The Nina and Roger Stewart Charitable Trust
Mr Mark Storey
The Bernard Sunley Foundation
Terra Foundation for American Art
The Thompson Family Charitable Trust
The Philip & Irene Toll Gage Foundation
The Vaseppi Trust
The Vivmar Foundation
Mr Neil Westreich

CORPORATE SPONSORS

Christie's
Columbia Threadneedle Investments
Credit Suisse
German Embassy London
Google Arts & Culture
Hiscox Underwriting Group Services Ltd
Intesa Sanpaolo S.p.A.
Liberty Specialty Markets
Nikon
Ocean Outdoor
Sotheby's UK

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.

CORPORATE BENEFACTORS

Algebris Investments
Credit Suisse
EDF Energy
HCA Healthcare UK
London Platinum and Palladium Market
Sotheby's
TowerBrook Capital Partners
Weil

CORPORATE CONTRIBUTORS

American Express Services Europe Ltd
Bloomberg L.P.
BNP Paribas Real Estate
Bridgepoint Advisers Limited
Brunswick Group LLP
CQS
Crédit Agricole CIB
Dechert LLP
Farrer & Co
Gibson, Dunn & Crutcher LLP
Herbert Smith Freehills LLP
Linklaters LLP
Proskauer Rose (UK) LLP
Quilter Cheviot Ltd
Sarasin & Partners LLP

CORPORATE SUPPORTER

The Cultivist

If you would like to find out more about the Gallery's corporate membership scheme, please email corporatedevelopment@ng-london.org.uk.

THE GEORGE BEAUMONT
GROUP AND THE GEORGE
BEAUMONT CIRCLE

The National Gallery would like to thank the members of the George Beaumont Group and George Beaumont Circle for their generosity. Each year, the annual donations from our Patrons are directed to where they are most needed by the Gallery. They allow us to preserve and expand our collection, helping to fund research and conservation projects, in addition to supporting the work of our Learning, Curatorial, Scientific and Framing departments.

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 Lady Emma Barnard for her continuing 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
Mr & Mrs Steven Berzin
Eden Collinsworth
The Hon. Mrs Ashley Dawson-Damer
Sir Roger & Lady De Haan
Dame Vivien Duffield DBE
Margaret & Michael Fowle
Lydia & Manfred Gorvy
Mr Andrew Green QC & Ms Jennifer Hirschl
Dame Moya Greene & Roger Springall
Christoph & Katrin Henkel
Mr Yan Huo & Ms Xue Fang
Mr & Mrs Graham Hutton
Dr Costas & Dr Evi Kaplanis
Sir Henry & Lady Keswick
Ms Karyl Nairn QC
Flavia Ormond
Mr & Mrs Basil Postan
Countess Cornelia von Rittberg
Mr & Mrs James Robinson
Mr Matthew Santos & Mrs Mary Kuusisto
Lord & Lady Sassoon
Sir Hugh & Lady Stevenson
Isobel, Countess of Strathmore
Bankim Thanki QC

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

Sir Nicholas & Lady Goodison
Mr & Mrs Thomas Griffin
Sir Joseph Hotung
James & Clare Kirkman
Lady Lever
Mr Michael Mackenzie
Viviane & James Mayor
Mr Donald Moore
Mr & Mrs Shigeru Myojin
Mrs Araceli Navarro
Mr Mark Pigott KBE, OBE
Mrs Buffy Sacher
Mr & Mrs Jeremy Sacher
Mr & Mrs Michael Sacher
Sir Anthony & Lady Salz
Mr Adrian Sassoon
Lord & Lady Sassoon
Mr & Mrs Nicholas Stanley
Sir Hugh & Lady Stevenson
The Lady Juliet Tadgell
Mrs Susie Thornton
Mr & Mrs Michael Zilkha

MEMBERS

Mr Michael Abbott & Ms Jana Edelbaum
Mr Julian Agnew
Mr Zain Alatas
Mr & Mrs Federico Aliboni
The Anson Charitable Trust
Miss Vanessa Aubry
Mr Alberto Badino
Graham & Joanna Barker
Mrs Lucy Beresford
Mr & Mrs Richard Bernays
Mr Elliott Bernerd
Mr & Mrs Konrad Bernheimer
Mrs Diana Berry
David & Rebecca Billings
Mr David Borthwick & Mrs Molly Lowell Borthwick
Mrs Jane Bourne
Dr Susan Bracken
Ms Amanda Bradley
Mr Mark Brockbank
Susan & John Burns
Mr & Mrs Michael Burrell
Mrs Katharine Cadbury
Mr Charles Cator
Professor Justin Cobb & Dr Iona Cobb
Mrs Maria Cobbe
Dr David Cohen CBE
Mrs Jennifer Coombs
Mr & Mrs Rob Cope
Mr Juan Corbella
Mrs Peggy Czyzak-Dannenbaum
The Countess of Dartmouth
Mr & Mrs Michel David-Weill
Anthony Davis
Baroness Ronaldina van Dedem
Matthew & Kate Dobbs
Mr Peter Dubens
Mrs Maurice Dwek
Mr Guy & The Hon. Mrs Sophia Elliott
Mr & Mrs Henry Elphick (Strouts)
Mr Rusty Elvidge
Mr Henri Etchegoyen
Mr Eric Fellner
Lady Fergusson
Mr & Mrs Richard Fitzalan Howard
Lord & Lady Charles FitzRoy
J A Floyd Charitable Trust
Mr Sam Fogg
Mr & Mrs Antonio Foglia
Mr Gerald Fox
Lord & Lady Fraser
Mr & Mrs Jonathan Gaisman
Ms Gabriela Galcerán Montal & Mr Ball

SUPPORTING THE GALLERY

Mr & Mrs Thomas Gatacre
Lady Gavron
Mr & Mrs Robin Geffen
Mr & Mrs Jonathan Gestetner
Count Manfredi della Gherardesca
Jonathan & Alison Green
Mr Louis Greig
Karen Groos
Baron & Baroness Jean de Gunzburg
Lady Hamlyn
Mr & Mrs Eric Heerema
Sir Michael & Lady Heller
Mr Jacques Hennessy
Lady Heseltine
Ms Marianne Hinton
Andrew Hochhauser QC
Mr & Mrs Morton W. Hoegh
Mr Bernard Hunter
Professor Hurlbert & Lord Ridley
Mrs Aud Jebson
Mr & Mrs Daniel Katz
Mr & Mrs James King
Dr Anita Klesch & Mr A. Gary Klesch
Mr Christopher Kneale
Mr & Mrs Arthur Koenig
Mr & Mrs David Koetser
James & Jakyung Lambert
Dr Antony & The Hon. Mrs Laurent
Mr & Mrs Peter Leaver
Anna & Andreas Lehmann
The Hon. Sir James
 & Mrs Leigh-Pemberton
Jacqueline & Marc Leland Foundation
Mr David Leventhal
Miss Laura Lindsay
Sir Stuart & Lady Lipton
Mr & Mrs Timothy Llewellyn
The Hon. Robert Lloyd George
Mr William Lock
José-Ramón & Mantina López-Portillo
Mr & Mrs Patrick Lowther
Mr & Mrs Walter Marais
Marina, Lady Marks
Lord & Lady Marks of Broughton
Mrs Clare Mckeen
Mrs Carol Michaelson
Mr Fabrizio Moretti
Mr & Mrs John Morton Morris
Natasha Müller
Mr Allan Murray-Jones
 & Mrs Deborah Finkler
Mr & Mrs Sherif Nadar
Mr Hugo Nathan
Miss Catherine Newman QC
Mr & Mrs Alan Newton
The Marchioness of Normanby
Mr William E. Northfield, Jr
Mr & Mrs Richard Oldfield
Sig. Carlo Orsi
Simon & Midge Palley
Mr & Mrs Charles Park
Mrs Maria de Peverelli
Mr & Mrs Ugo Pierucci
Mr & Mrs Lionel Pissarro
Barbara, Lady Poole
The Countess of Portsmouth
Charles & Caroline Pridgeon
Mrs Ivetta Rabinovich
Mr & Mrs Douglas Rae
Mr & Mrs Hans K. Rausing
Lady Rayne Lacey
Sir Simon & Lady Robey
Mr & Mrs Murray Rosen
Mrs Sarah Ross Goobey
The Dowager Viscountess Rothermere
Hannah Rothschild CBE
Lord & Lady Rothschild
Sir Paul & Lady Ruddock
Dame Theresa Sackler DBE

Lord & Lady Sainsbury
The Rt. Hon. Sir Timothy
 & Lady Sainsbury
Mr & Mrs Andrew Salmon
Mr & Mrs Christian von Sanden
Mr & Mrs Federico von Sanden
Mrs Gisela von Sanden
Mr Peter Scott CBE QC
 & Dr Richard Ballantine
Mr & Mrs Charles Sebag-Montefiore
The Rt. Hon. Richard Sharp
Dasha Shenkman OBE
Mr & Mrs Michael Simpson
Susan & John Singer
Baroness Jeannette von Skrbensky-Meinel
Mr & Mrs Brian Smouha
Lady Henrietta St George
Nancy Standwill-Warren
 & Graham Warren
Katherine Stemberg & Bill Schnoor
Sir Angus & Lady Stirling
Mr Mark Storey
Lord & Lady Sumption
Mr James Swartz
Mr & Mrs Rhoddy Swire
Melissa Ulfane
Dr Claire Van Cleave
Johnny & Sarah Van Haeften
Mr & Mrs William Vereker
Mrs Ludovic de Walden
Mr Offer Waterman
Mr & Mrs Michael Waters
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
 & Mr James Mortimer
Mr Nicholas White
Mr & Mrs Richard Wingfield
Lady Wolfson of Marylebone

YOUNG AMBASSADORS

The National Gallery launched a young patrons programme in 2020 called the Young Ambassadors. We are enormously grateful to our founding members and in particular, the Co-Chairs Harriet Clapham and Sabine Getty, who have been instrumental in establishing the programme.

Steering Committee

Ms Harriet Clapham (Co-Chair)
Ms Sabine Getty (Co-Chair)
Ms Fiorella Ballabio
Mr Milo Dickinson
Ms Madeleine Blyth
Ms Madeleine Haddon
Mrs Rose Hulse
Ms Monica Irani
Ms Olympia Irving
Mr Robin Katz
Ms Madeleine Kowitz
Ms Isabella Lauder-Frost
Ms Meeri Moilanen
Ms Annina von Pfuel
Ms Sasha Sassoon
Ms Chloe Stead
Ms Eleanor Stephenson
Ms Antonia Thomas
Mr William Wei
Dr Mary Wellesley
Mr Hugo Wilson
Lady Gabriella Windsor
Ms Alma Zevi

Founding Members

Mr James Allcock
Ms Alexandra Boyle
Ms Elizabeth Djanogly
Mr Fergus Duff
Mr Archie Foale & Ms Sarah Clark
Mr Richard Jones
Ms Anika Valentina Maric
Ms Svetlana Marich
Ms Anahita Smeets
Mr & Mrs Samuel Smith-Bosanquet
Ms Teresa Song
Mrs Maria Trefgarne

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 2020 to March 2021.

Howard & Roberta Ahmanson
The Diane Apostolos-Cappadona Trust
Mr David Borthwick
 & Mrs Molly Lowell Borthwick
The Deborah Loeb Brice Foundation
Mr Frederick Iseman
Mr & Mrs Arthur Koenig
Arturo & Holly Melosi through
 the Arthur and Holly Magill Foundation
Mr & Mrs Charles Price
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. We are indebted to the many generous individuals who have remembered the Gallery in their wills and would like to express our profound gratitude for the legacies received this year.

Ms Barbara Ann Ackroyd
Dr David Wolstenholme Budworth MBE
Mr Andrew Thomas Hutchison Burt
Mr Anthony Francis Bush
Mr Colin Clark
Miss Gillian Cleaver
Ms Anne Marie Goodwin
Mr Stanley Herman
Mrs Joyce Evelyn Judd
Eileen and John McAllister
Mrs Felicity Cynthia June Owen
Mrs Lorna Rosemary Philips
Miss Jennifer Pinney
Mr Carraigh Blair Thompson
Mr Robert Guy Thornhill
Mrs Marian Williams

Our recognition of those who have demonstrated their foresight and generosity in remembering the Gallery in this way is expressed in our Memorial Book, both online and on permanent display in the Gallery. If you would like to find out about leaving a gift in your will to the National Gallery and what your support could achieve, please contact Georgina Barry on 020 7747 5982, or email development@ng-london.org.uk.

ADDITIONAL THANKS

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

Acceptance-in-Lieu Panel
The UK Government
Indemnity Scheme
Christie's
Mr Francis Russell
Sir Simon Robertson
The family of George Pinto

SUPPORTING THE GALLERY

Credit Suisse:
Partner of the National Gallery



Credit Suisse is a proud partner of the National Gallery and remains fully committed to investing in the future of the arts as the world’s cultural landscape recovers from the effects of the global pandemic.

Despite the many challenges the arts scene has experienced this year, the National Gallery has made its collection and its exhibitions accessible to as wide an audience as possible through its dedicated digital presence. Credit Suisse is incredibly proud to be associated with such an organisation as it continues to offer unique opportunities for our clients, partners and employees.

Additionally, we reinforce our commitment to our art and design outreach programme to encourage students from inner-city schools to engage with the Gallery’s collection. We do so in collaboration with the Credit Suisse EMEA Foundation, our grant partner City Year UK, National Gallery staff and specialist art practitioners.

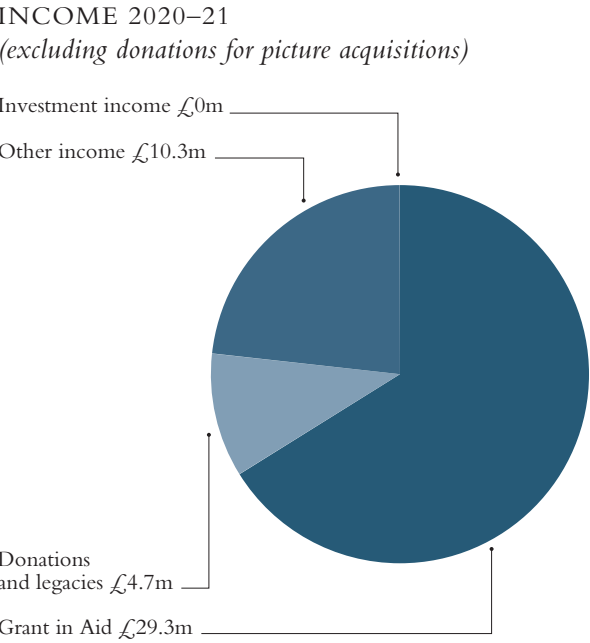
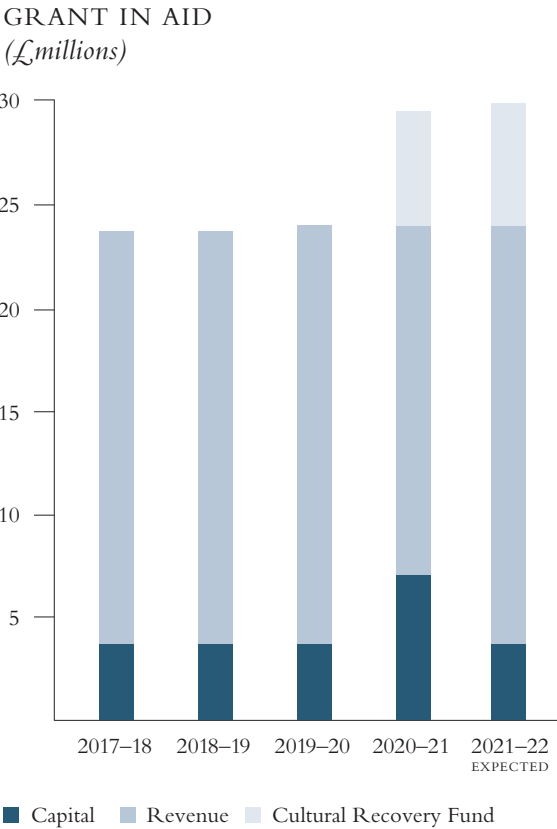
We look forward to our ongoing partnership and to presenting *The Credit Suisse Exhibition: Dürer’s Journeys: Travels of a Renaissance Artist* in autumn 2021.

THOMAS GOTTSTEIN
Chief Executive Officer, Credit Suisse Group AG

INCOME

As a result of the Covid-19 pandemic, the Gallery experienced an unprecedented loss of self-generated income in 2020–21, with a significant downturn expected on critical income sources such as ticketed exhibition admissions, concessions and voluntary donation boxes. We were therefore reliant on Government Grant in Aid, which continued to be our principle source of income during the year. In total, Grant in Aid for running costs was £21.5m. There was an additional grant of £7.8m restricted to expenditure on capital, including ongoing essential capital repairs. Looking forward, we anticipate relying on Grant in Aid in order to maintain the continued success of our programme of exhibitions, education programmes and outreach work while we rebuild our self-generated income streams.

Total income excluding donations for picture acquisitions was £44.2m (2019–20: £51.2m). This includes £10.3m (2019–20: £11.3m) of self-generated income excluding donations, of which £4.8m (2019–20:£7.9m) came from the Gallery’s corporate and individual membership schemes and sponsorship income.



EXPENDITURE

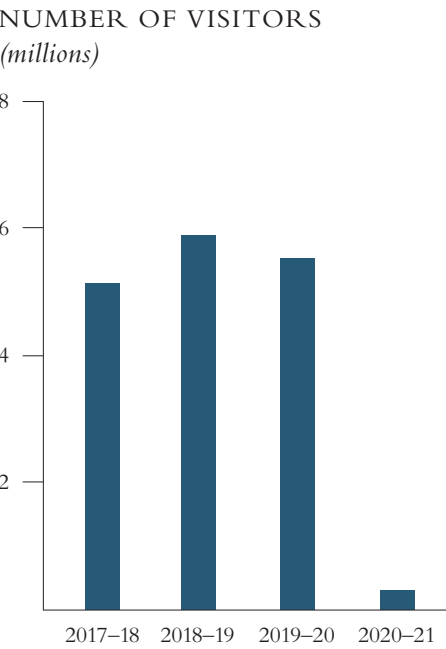
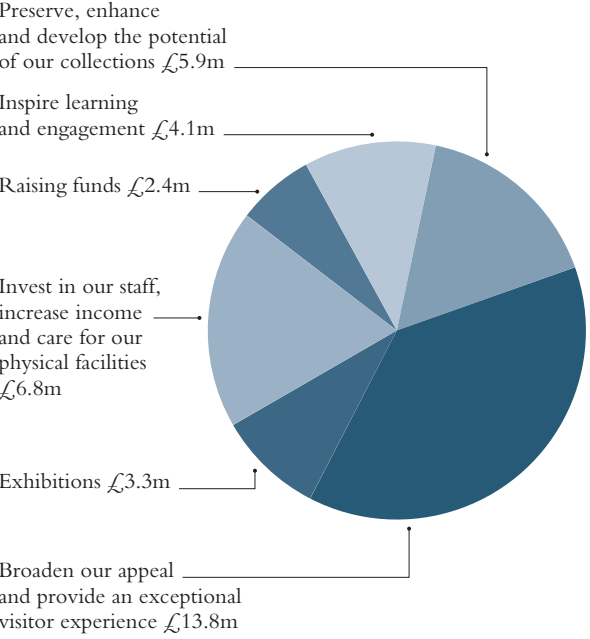
The Gallery’s total expenditure for the year was £36.3 million (2019–20: £42.7m). This decrease is attributable to the Gallery’s response to the pandemic in reducing operational overheads in all areas to a minimum and taking the painful decision to reschedule the Exhibitions programme with the aim of reducing the use of available reserves. As a result, we have seen expenditure decrease in 2020–21 across all areas of the organisation, most notably in relation to exhibitions, where spend decreased from £5.9m in 2019–20 to £3.3m.

GALLERY VISITORS
The number of visitors to the Gallery this year was 0.2m (2019–20: 5.5m).

EXHIBITION ATTENDANCE
Six temporary exhibitions were open during the year.

- Nicolaes Maes: Dutch Master of the Golden Age**
53,705 (99 days)
- Titian: Love, Desire, Death*
51,422 (137 days)
- Artemisia*
35,451 (45 days)
- Sin**
19,096 (41 days)
- 2020 National Gallery Artist in Residence: Rosalind Nashashibi**
attendance not recorded (41 days)
- Sensing the Unseen: Step into Gossaert’s ‘Adoration’**
4,216 (33 days)
- *Free exhibition*

OPERATING EXPENDITURE 2020–21





Botticelli to Van Gogh: Masterpieces from the National Gallery, London, exhibition shop at the National Gallery of Australia, Canberra

The National Gallery Company (NGC)’s performance changed dramatically as a result of the pandemic, with the Gallery only open for 138 days in the financial year and welcoming just 234,000 visitors in that period. This had a significant impact on all our onsite commercial activities including shops, cafés and restaurants and our Venue Hire business. The team responded admirably to the constraints, focusing on the activities we could deliver given the change in trading conditions.

During those 138 days we were able to open the Getty Shop and, over time, dedicated shops to support the *Titian* and *Artemisia* exhibitions. Total store revenue during opening was £635,000. Store conversion reached 20% and our average spend per customer was £13.28. Both exhibitions had a positive impact on trading, between them they generated 35% of income taken while our shops were able to open. The Company successfully published catalogues for both the *Titian* and *Artemisia* exhibitions, between them they recorded onsite sales of £107,548 – a very positive result.

With limited numbers of visitors there were constraints on our restaurant and café business too. We retained a reduced offer within the Gallery and for the first time trialled an outdoor café on the North Terrace of Trafalgar Square, operated by our catering partners Sodexo.

Despite the reduction in commercial activities onsite we recorded some very impressive results from our offsite channels. Demand for products on the website remained strong throughout the year, particularly in the third quarter for exhibition products relating to the *Artemisia* exhibition and seasonal gifts. The final year-end revenue figure of £831,000 was a record for the Company.

The Company’s external Publishing sales benefited from high returns from our distribution partners Yale University Press worldwide, most notably from the exhibition titles produced for *Titian* and *Artemisia*. In addition, we received valuable licensing income from sales of the exhibition catalogues produced to support the *Masterpieces from the National Gallery, London* tour in Tokyo, Osaka and Canberra – the latter published by the National Gallery of Australia under the title *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* – and a new book licensing agreement in China for the National Gallery *Closer Look* series. A full list of titles published by the Company in the year is set out on page 78.

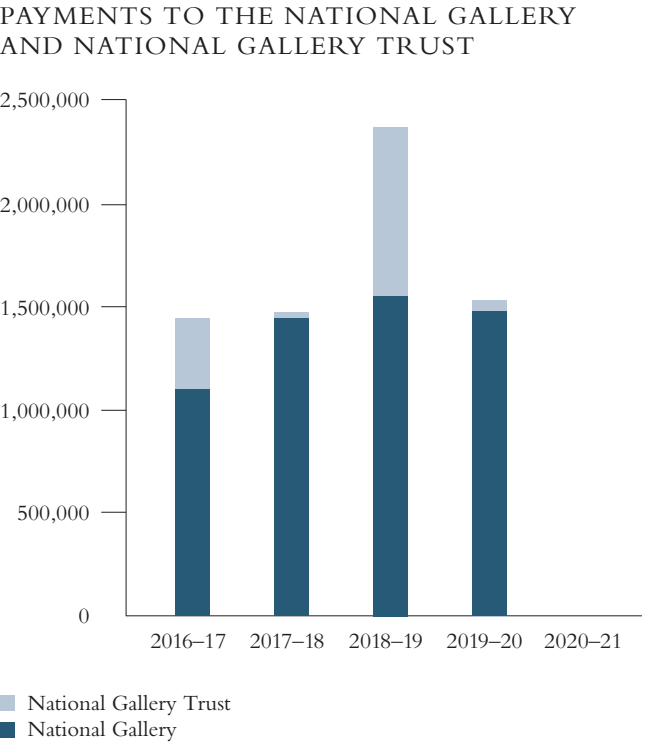
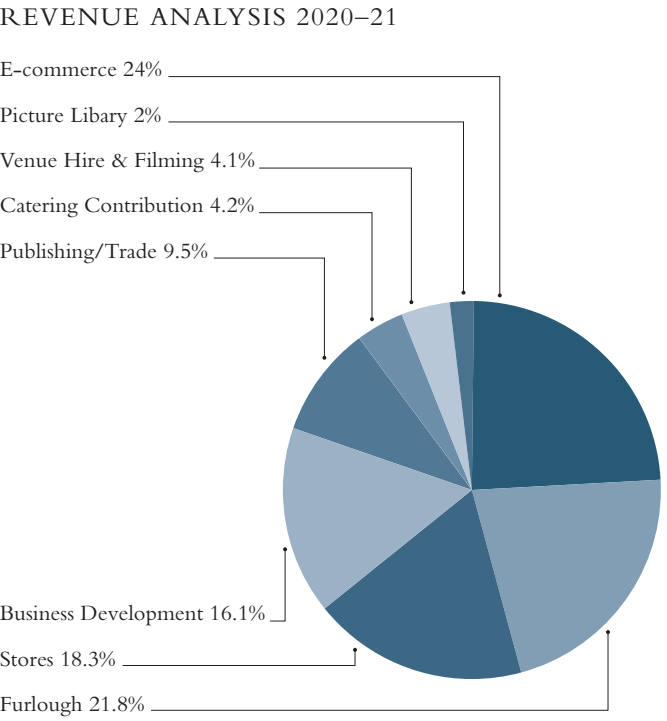
The Brand Licensing Team also achieved a record result this year, with income of £558,000. A significant amount of this was due to merchandise royalties received from the *Masterpieces* exhibition tour, and from Alfilo, our partner in China, along with pleasing results from our UK licensees.

In a challenging year, we achieved total income of £3.5m, just 30% of what we would normally attain. Costs were substantially reduced, but the overall position was an in-year loss of £547,000.

The team have been exceptional this year and responded to the challenges of closure, reduced activities and remote working. I thank them all for their significant contribution and hard work over the year.

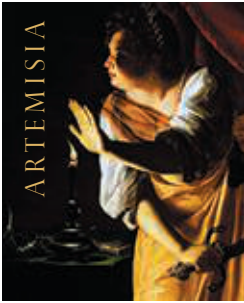
NGC’s Chairman, Douglas Gurr, stepped down in November 2020 and Rune Gustafson was appointed interim Chair of the Company from December. The ownership of the National Gallery Company transferred to the National Gallery from the National Gallery Trust (NGT) on 1 April 2021. I would like to thank the Trustees of NGT and the Board of NGC for their continued support during this year, and in previous years.

JULIE MOLLOY



The following titles were published between
1 April 2020 and 31 March 2021

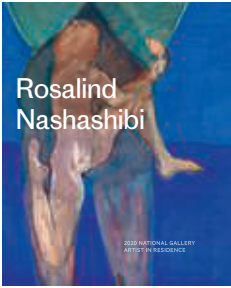
EXHIBITION CATALOGUES



Artemisia
Letizia Treves, with
contributions from Sheila
Barker, Patrizia Cavazzini,
Elizabeth Cropper, Larry
Keith, Francesco Solinas and
Francesca Whitlum-Cooper
300 × 240 mm; 256 pp
200 illustrations
Hardback £30
April 2020



Sin: The Art of Transgression
Joost Joustra
235 × 160 mm; 104 pp
80 illustrations
Paperback £12.95
April 2020

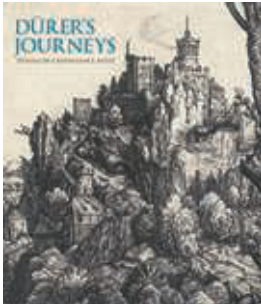


*2020 National Gallery
Artist in Residence:
Rosalind Nashashibi*
Priyesh Mistry with
Daniel F. Herrmann
and Andrew Parkinson
270 × 230 mm; 120 pp
70 illustrations
Hardback £20
January 2021



*Conversations with God:
Jan Matejko's 'Copernicus'*
Christopher Riopelle
with Andrzej Szczerski
and Owen Gingerich
270 × 230 mm; 64 pp
40 illustrations
Paperback £12.95
March 2021

EXHIBITION CATALOGUES



*Dürer's Journeys: Travels
of a Renaissance Artist*
Susan Foister and Peter van den
Brink, with contributions from
Andreas Beyer, Giulia Bartrum,
Dana Cowen, Arnold Nesselrath
and Larry Silver
280 × 240 mm; 304 pp
300 illustrations
Hardback £30
March 2021

CO-PUBLICATIONS



*Masterpieces from the
National Gallery, London*
160 × 130 mm; 172 pp
Hardback ¥ 1,400
April 2020
Published by The National
Museum of Western Art, Tokyo
and The Yomiuri Shimbun



*Masterpieces from the
National Gallery, London*
Yuko Arakawa, Susanna
Avery-Quash, Caroline Campbell,
Bart Cornelis, Alan Crookham,
Susan Foister, Yusuke Kawase,
Miho Kirishima (Yamaguchi),
Azu Kubota, Takanori Nagaï,
Genji Omori and Francesca
Whitlum-Cooper
305 × 215 mm; 336 pp
Hardback ¥ 2,900
April 2020
Published by The National
Museum of Western Art, Tokyo
and The Yomiuri Shimbun



*Botticelli to Van Gogh:
Masterpieces from the National
Gallery, London*
Susanna Avery-Quash,
Caroline Campbell, Bart
Cornelis, Alan Crookham,
Susan Foister, Sally Foster,
Terence Maloon, Lucina Ward
and Francesca Whitlum-Cooper
273 × 235 mm; 272 pp
Hardback \$69.95
March 2021
Published by National Gallery
of Australia



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 2021
ISBN 978-1-85709-683-5
ISSN 0143 9065
1050996

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

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

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

Printed and bound in Spain by SYL, Barcelona
Colour origination by DL Imaging, London

Photographic credits

All images © The National Gallery, London, unless stated below:
© The National Gallery, London / Flo Brooks: 9, 66 below left
© Duncan Phillips / Alamy Stock Photo: 10
© The Yomiuri Shimbun: 13, 51, 63 top right
© Photo Christian Sinibaldi: 15
© Sean Scully. Courtesy of the artist: 23
© Private collection. Photo: The National Gallery, London: 27, 28
© The Leiden Gallery LLC. All Rights Reserved: 29
© Private collection: 30
© Royal Picture Gallery Mauritshuis, The Hague: 31
© Lloyd-Baker Estate: 32
© Tate: 33
© The National Portrait Gallery, London: 34, 35
© The Trustees of the Wallace Collection: 43
© Gabinetto fotografico delle Gallerie degli Uffizi: 45
© Ron Mueck / photo The National Gallery, London: 46 above
© Tracey Emin. All rights reserved, DACS/Artimage 2021 / photo The National Gallery, London: 46 below
© Courtesy of the artist and GRIMM Amsterdam | New York / photo The National Gallery, London: 47
© National Gallery of Australia, Canberra: 50, 76
© Sunderland Museum & Winter Gardens: 60
Photo © Lucy Young. Courtesy Evening Standard: 61
Image courtesy of TorchMedia: 63 below right
© BBC: 64 right
Photo: Johan Pijnappel © Nalini Malani: 65 below
© Scuola Normale Superiore di Pisa: 66 right
© Photo: Hayley Madden for 'Spread the Word': 67 left

Illustrations

FRONT AND BACK COVER:
Details from Sean Scully,
Landlines and Robes, 2018 (p. 23)
front: *Rust*; back: *Brown* (both from the 'Robes' series)

INSIDE FRONT AND BACK COVER:
Detail from Peter Paul Rubens, *An Autumn Landscape
with a View of Het Steen in the Early Morning*, probably 1636 (p. 42)

PAGE 2:
Detail from Isaack Luttichuys,
Portrait of a Girl, about 1640 (p. 19)

PAGE 79:
Detail from Lovis Corinth,
Portrait of Dr Ferdinand Mainzer, 1899 (p. 21)