

NATIONAL GALLERY STAFF PUBLICATIONS APRIL 2013 – MARCH 2014

Susanna Avery-Quash, Research

Curator in the History of Collecting

'The Artist as Director at the National Gallery, London: Intention or Happenstance?', in Matilda Pye and Linda Sandino (eds), *Artists Work in Museums: Histories, Interventions, Subjectivities*, Bath 2013, pp. 33–47 (with James Carleton Paget)

'The Eastlake Library: Origins, History and Importance', *Memofonte*, online journal, no. 10 (2013), pp. 3–45 (with assistance from Elspeth Hector)

''The Pencil is the Child of My Heart': A Re-discovered Album of Drawings by Elizabeth Rigby, Lady Eastlake', *The British Art Journal*, vol. XIV, no. 2 (2013), pp. 45–64 (with Julie Sheldon)

'Titian at the National Gallery, London: An Unchanging Reputation?', in Peter Humfrey (ed.), *The Reception of Titian in Britain From Reynolds to Ruskin*, Turnhout 2013, pp. 215–28

'Art beyond the Nation: A European Vision for the National Gallery', in Andrea Meyer and Bénédicte Savoy (eds), *The Museum is Open: Towards a Transnational History of Museums 1750–1940*, Berlin and Boston 2014, pp. 165–78 (with Alan Crookham)

Rachel Billinge, Research Associate, Conservation

'Infrared Examination of Paintings by Raphael at the National Gallery, London', in Tamara Trček Pečak, Nada Madžarac (eds), *Science and Art, Conservation and Restoration Today, International Symposium Proceedings*, Ljubljana 2013, pp. 53–72

Contributions to Jill Dunkerton and Marika Spring, 'Titian's Painting Technique to c.1540', and 'Catalogue', *National Gallery Technical Bulletin Volume 34* (2013), pp. 4–105

'Vermeer and Technique', <http://www.nationalgallery.org.uk/vermeer-and-technique> (with Helen Howard and David Peggie)

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

'Titian in 19th-century British fiction', in Peter Humfrey (ed.), *The Reception of Titian in England, 1690–1878*, Turnhout, 2013, pp. 153–61

'The Reception of the Venetian Ambassadors in Damascus: Dating, Meaning and Attribution', in Anna Contadini and Claire Norton (eds), *The Renaissance and the Ottoman World*, Farnham and Burlington, 2013, pp. 109–22

Alan Crookham, Research Centre Manager

Book review: James Stourton and Charles Sebag-Montefiore, *The British as Art Collectors: From the Tudors to the Present*, *The Burlington Magazine*, vol. CLV (July 2013), p. 497

'Art beyond the Nation: A European Vision for the National Gallery', in Andrea Meyer and Bénédicte Savoy (eds), *The Museum is Open: Towards a Transnational History of Museums 1750–1940*, Berlin and Boston 2014, pp. 165–78 (with Susanna Avery-Quash)

Jill Dunkerton, Senior Restorer

'Titian's Painting Technique to c.1540', and 'Catalogue', *National Gallery Technical Bulletin Volume 34* (2013), pp. 4–105 (with Marika Spring and other contributors)

'Recovering Titian: The Cleaning and Restoration of Three Overlooked Canvas Paintings', *National Gallery Technical Bulletin Volume 34* (2013), pp. 106–21

'Titian's "music-piece" re-emerges at the National Gallery, London', *The Burlington Magazine*, vol. CLV (October 2013), pp. 665–76

Review: *Titian*, Scuderie del Quirinale, Rome, *The Burlington Magazine*, vol. CLV (June 2013), pp. 433–4

Albert Godycki, Harry M. Weinreb Curatorial Assistant

Book review: C.D.M. Atkins, *The Signature Style of Frans Hals: Painting, Subjectivity, and the Market in Early Modernity*, *The*

Burlington Magazine, no. 1331 (February 2014), p. 115

Lynne Harrison, Assistant Conservator

'The Study and Conservation of Four Ancient Egyptian Funerary Portraits: Provenance, Conservation History and Structural Treatment', *British Museum Technical Research Bulletin*, vol. 7 (2013), pp. 1–14 (with Nicola Newman, David Thomas, Joanne Dyer and John Taylor)

Helen Howard, Scientific Officer – Microscopist

'After Raphael: The Hunterian Entombment copy examined in the context of copying practices in early 17th-century Rome', in E. Hermens (ed.), *European Paintings 15th–18th Century: Copying, replicating and Emulating*, London 2014, pp. 95–104 (with Erma Hermens and Peter Black)

'Vermeer and Technique', <http://www.nationalgallery.org.uk/vermeer-and-technique> (with Rachel Billinge and David Peggie)

David Peggie, Scientific Officer – Organic Analyst

Contributions to Jill Dunkerton and Marika Spring, 'Titian's Painting Technique to c.1540', *National Gallery Technical Bulletin Volume 34* (2013), pp. 4–31

'Vermeer and Technique', <http://www.nationalgallery.org.uk/vermeer-and-technique> (with Rachel Billinge and Helen Howard)

Christopher Riopelle, Curator of Post-1800 Paintings

'On an Irish Lake', in Mary McIntyre, *A Contemporary Sublime: Photographs 1998–2012*, exh. cat., The MAC, Belfast, 2014, pp. 1–3

Essay: *The Art Institute. Module 6: The Impressionists & Beyond*. Online Education Pty Ltd. Sydney, Australia, 2013

Book review: Richard Thomson, *Art of the Actual: Naturalism and Style in Early Third Republic France, 1880–1900* (Yale

University Press, 2012), Norbert Wolf, *The Art of the Salon: The Triumph of 19th-century Painting* (Prestel, 2012), *The Art Newspaper*, no. 247 (June 2013)

Anne Robbins, Assistant Curator of Post-1800 Paintings

Book review: Alex Danchev, *Cézanne: A Life* (Profile Books, 2012), Alex Danchev, *The Letters of Paul Cézanne* (Thames & Hudson, 2013), *The Art Newspaper*, no. 253 (January 2014), pp. 63–4

Ashok Roy, Director of Collections

Editor and contributor, *National Gallery Technical Bulletin Volume 34* (2013), National Gallery Company, London, 2013

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

Contribution to *Michael Landy: Saints Alive*, exh. cat., The National Gallery, London, 2013 (with Colin Wiggins and Richard Cork)

Marika Spring, Head of Science

'Titian's Painting Technique to c.1540' and 'Catalogue', *National Gallery Technical Bulletin Volume 34* (2013), pp. 4–105 (with Marika Spring and other contributors)

'Vibrational spectroscopy correlated with elemental analysis for the investigation of smalt pigment and its alteration in paintings', *Analytical Methods*, vol. 5 (2013), 4628–4638. DOI:10.1039/C3AY40906F (with L. Robinet and S. Pagès-Camagna)

Editor, *The Renaissance Workshop: The Materials and Techniques of Renaissance Art, Proceedings of the symposium at the British Museum, 10–11 May 2012*, London 2013 (with David Saunders and A. Meek)

Letizia Treves, Head of Curatorial and Curator of Italian and Spanish Paintings 1600–1800

'Madonna con Bambino, sant'Anna e un angelo', in M.G. Aurigemma (ed.),

Carlo Saraceni 1579–1620, un Veneziano tra Roma e l'Europa, exh. cat., Palazzo Venezia, Rome, 2013, pp. 233–5, no. 32

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

Vermeer and Music: The Art of Love and Leisure, exh. cat., The National Gallery, London, 2013

Colin Wiggins, Special Projects Curator

Michael Landy: Saints Alive, exh. cat., The National Gallery, London, 2013 (with Richard Cork and Jennifer Sliwka)

NATIONAL GALLERY STAFF EXTERNAL COMMITMENTS APRIL 2013 – MARCH 2014

Paul Ackroyd, Restorer

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

Rachel Billinge, Research Associate, Conservation

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

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

Council Member, Society for Renaissance
Studies
Member of International Board of Study,
Department of Conservation and
Technology, Courtauld Institute of Art

Alan Crookham, Research Centre Manager

Convenor, Archives and Society Seminars,
Institute of Historical Research, University
of London
Member, Committee for Art and Design
Archives (CADA), ARLIS UK & Ireland

Jill Dunkerton, Senior Restorer

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

Susan Foister of Public Engagement (and Deputy Director)

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

Lynne Harrison, Assistant Conservator

Consultant / contributor to the Getty
Research Project, Ancient Panel Paintings
Examination, Analysis and Research
(APEAR)
Advisory role for the structural
conservation of the Mirakeldoeken
fragments, SRAL, Maastricht

Gill Hart, Head of Adult Learning

Trustee for VocalEyes

Larry Keith, Head of Conservation and Keeper

External Examiner, Conservation of
Easel Paintings postgraduate course,
Courtauld Institute of Art
Member of the Board of Studies,
Conservation of Easel Paintings
postgraduate course, Courtauld
Institute of Art
External Examiner, Hamilton Kerr
Institute, University of Cambridge
Adviser, Bank of America Art
Conservation Program
Conservation Adviser, Heritage
Conservation Trust
Member of the Advisory Board, Wallace
Collection Reynolds Project
Member, Comitato Scientifico Sala
delle Asse, Castello Sforzesco, Milan
Member of the international commission
for the restoration of Rembrandt's
Bathsheba, Musée du Louvre, Paris

Minna Moore Ede, Assistant Curator of Renaissance Paintings

Judge for BBC One Show art competition,
August 2013

Matthew Morgan, Adult Learning Officer

Associate Lecturer, Birkbeck College,
University of London, Department
of Media and Cultural Studies

Britta New, Assistant Restorer

Visiting Lecturer, Hamilton Kerr Institute,
University of Cambridge
Visiting Lecturer, Conservation of
Easel Paintings course at the Stichting
Restauratie External Examiner,
Conservation of Easel Paintings
postgraduate course, Courtauld
Institute of Art
Atelier Limburg, Maastricht, (University
of Amsterdam)
Mid-Career Participant, Panel Paintings
Initiative, Getty Foundation

Lelia Packer, McCrindle Curatorial Assistant

Course Instructor for Courtauld Institute
of Art Summer School 2013
Lecturer for Courtauld Institute of
Art Showcasing Art History series,
Autumn 2013
Member, CODART (Curators of Dutch Art)

David Pegg, Scientific Officer – Organic Analyst

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

Nicholas Penny, Director

Ex-officio

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

Trusteeships and Memberships

Trustee of the Francis Haskell Memorial
Fund
Trustee of the Bridget Riley Art Foundation
(2011)
Trustee of the Heritage Conservation
Trust (2008)
Trustee of The Burlington Magazine
Foundation (1993)
Member of the Consultative Committee
of The Burlington Magazine (1987)
Member of the Editorial Policy Committee
of The Burlington Magazine
Member of the Governing Board of the
Courtauld Institute of Art (2008)
Member of the Courtauld Remuneration
Committee (2008)
Member of the Courtauld Gallery and
Academic Committee (2008)
Member of the Bizot Group (2008)
Member of the Advisory Board of
Prospettiva
Member of the Comité Scientifique
of Arthéna (2008)
Member of the Dal Pozzo Catalogue
Advisory Committee

Member of the Consultative Committee of The Sculpture Journal

Member of the International Committee for the publication of Canova's letters and writings

Member of the Editorial Board of the Sculpture Publication Project (VISTAS) (2013)

Member of the Council of The British School at Rome (2010)

Fellow of the Society of Antiquaries of London (2003)

Fellow of the American Academy of Arts and Sciences (2007)

Fellow of the British Academy (2010)

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

Honorary Fellow of King's College, London (2013)

Honorary Fellow of Balliol College, Oxford (2014)

Christopher Riopelle, Curator of Post-1800 Paintings

Fellow: Sterling and Francine Clark Art Institute, Williamstown, MA, July–August 2013

Ashok Roy, Director of Collections

Member of the Advisory Council, Hamilton Kerr Institute, University of Cambridge

Member of the CHARISMA project (EU project FP7-228330)

Member of Scientific Advisory Committee, Centre for Art Technological Studies and Conservation, Copenhagen

Trustee of the Wallace Collection, London

Mark Slattery, Senior Art Handling Technician

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

Marika Spring, Head of Science

Member of the Board of Studies, Conservation of Easel Paintings postgraduate course, Courtauld Institute of Art

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

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

Visiting Lecturer, Central Saint Martins College of Art and Design

Member, CODART (Curators of Dutch Art) Executive Committee, ALCS (Association for Low Country Studies)

Member, Committee for Low Countries Studies in London