

## NATIONAL GALLERY STAFF PUBLICATIONS APRIL 2014 – MARCH 2015

**Rachel Billinge, Research Associate,  
Conservation**

'Imaging, photophysical properties and DFT calculations of manganese blue (barium manganate(VI) sulphate) – a modern pigment', *Chem. Commun.*, 50 (2014), 15297–15300 (with Gianluca Accorsi, Giovanni Verri, Angela Acocella, Francesco Zerbetto, Giovanni Lerario, Guseppe Gigli and David Saunders)

'The Examination of *Apollo and Daphne* by Infrared Reflectography and X-radiography', in Andrea di Lorenzo and Aldo Galli (eds), *Antonio and Piero del Pollaiuolo: 'Silver and Gold, Painting and Bronze'*, exh. cat., Museo Poldi Pezzoli, Milan 2014, pp. 125–9 (with Caroline Campbell and Jill Dunkerton)

**Morwenna Blewett, Assistant Restorer**

'Incident Preparedness at the National Gallery: Developing a grab bag for rapid response to a corrosive attack', *Studies in Conservation* (online publication), August 2014 (with Lynne Harrison and David Peggie)

'A Safe Haven: Refugee Restorers and the National Gallery, London', in J. Bridgland (ed.), *ICOM-CC 17th Triennial Conference Preprints, Melbourne, 15–19 September 2014*, Paris 2014

'Institutional Restorers, Cultural Plunder and New Collections', in Tanja Baensch, Kristina Kratz-Kessemeier and Dorothee Wimmer (eds), *Museen im Nationalsozialismus: Akteure – Orte – Politik*, Berlin 2015

**Caroline Campbell, Interim Head of the  
Curatorial Department and Curator of Italian  
Paintings before 1500 (from 1 August 2014)**

*Building the Picture: Architecture in Italian Renaissance Painting*, online exh. cat., The National Gallery, London, 2014 (with Amanda Lillie, Alasdair Flint et al.)

Exhibition review: *The Springtime of the Renaissance. Sculpture and the Arts in Florence 1400–60* (Palazzo Strozzi, Florence, and Musée du Louvre, Paris, 2013–14), *Renaissance Studies*, vol. 28 (November 2014), pp. 793–8

Book review: James Banker, *Piero della Francesca: Artist and Man* (Oxford University Press, 2014), *The Burlington Magazine*, vol. 156 (December 2014), p. 820

'The Examination of *Apollo and Daphne* by Infrared Reflectography and X-radiography', in Andrea di Lorenzo and Aldo Galli (eds), *Antonio and Piero del Pollaiuolo: 'Silver and Gold, Painting and Bronze'*, exh. cat., Museo Poldi Pezzoli, Milan 2014, pp. 125–9 (with Rachel Billinge and Jill Dunkerton)

**Alan Crookham, Research Centre Manager**

'Art or Document? Layard's Legacy and Bellini's Sultan', *Museum History Journal*, vol. 8, no. 1 (January 2015), pp. 28–40

'Curatorial constructs: archives in fine art exhibitions', *Archives and Records: The Journal of the Archives and Records Association*, vol. 35, issue 1 (Spring 2015), pp. 18–28

**Jill Dunkerton, Senior Restorer**

'Antonello da Messina and Oil Painting in the Fifteenth Century', in Michael J. Kwakelstein and Bette Talvacchia (eds), *Around Antonello da Messina. Reintegrating Quattrocento Culture*, proceedings of the international conference held at the Dutch Institute for Art History, Florence, 19–20 October 2012, Florence 2014, pp. 33–49

'The Examination of *Apollo and Daphne* by Infrared Reflectography and X-radiography', in Andrea di Lorenzo and Aldo Galli (eds), *Antonio and Piero del Pollaiuolo: 'Silver and Gold, Painting and Bronze'*, exh. cat., Museo Poldi Pezzoli, Milan 2014, pp. 125–9 (with Rachel Billinge and Caroline Campbell)

**Susan Foister, Director of Public  
Engagement (and Deputy Director)**

'Joshua Reynolds at the National Gallery', in *National Gallery Technical Bulletin: Joshua Reynolds in the National Gallery and the Wallace Collection*, vol. 35 (2014), pp. 6–8

**Allison Goudie, Harry M. Weinreb  
Curatorial Assistant**

'3 March 1815, Le Printemps ou le retour de la Violette' and '20 March 1815, Napoleon among the Violets', in Katherine Astbury, Katherine Hambridge and Mark Philp (eds), *The Last Stand: Napoleon's 100 days in 100 objects*, Warwick Digital Humanities 2015, <http://www.100days.eu>

**Lynne Harrison, Assistant Conservator**

'Incident Preparedness at the National Gallery: Developing a grab bag for rapid response to a corrosive attack', *Studies in Conservation* (online publication), August 2014 (with Morwenna Blewett and David Peggie)

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

Catalogue entry: 'Théodore Rousseau, *The Valley of Saint-Vincent* (NG3296)', in Sylvie Patry (ed.), *Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market*, exh. cat., The National Gallery, London 2015

**Helen Howard, Scientific Officer –  
Inorganic Analyst**

'The Painted Design and its Relation to the Ceiling Structure' and 'The Original Decorative Scheme Revealed by Paint Analysis' (with Richard Lithgow), in J. Hall and S. Wright (eds), *Conservation and Discovery: Peterborough Cathedral Nave Ceiling and Related Structures*, Swindon 2015, pp. 77–83 and 84–9

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

'Practice Makes Imperfect: Reynolds's Painting Technique' and 'Catalogue', *National Gallery Technical Bulletin: Joshua Reynolds in the National Gallery and the Wallace Collection*, vol. 35 (2014), pp. 12–111 (with Ashok Roy and Alexandra Gent)

'The Strawberry Girl: Repetition in Reynolds's Studio Practice', in *European Paintings 15th–18th Century: Copying, Replicating and Emulating*, proceedings of the CATS conference, Copenhagen 2012, London 2014, pp. 122–31 (with Alexandra Gent and Rica Jones)

**Britta New, Assistant Restorer**

'The Painted Support: Properties and Behaviour of Wood', in Nico Kos and Paul van Duin (eds), *The Conservation of Panel Paintings and Related Objects. Research Agenda 2014–2020* (N.W.O., The Getty Foundation, Rijksmuseum 2014) pp. 17–70; [www.nwo.nl/science4arts](http://www.nwo.nl/science4arts)

**Harriet O'Neill, Vivmar Curatorial Assistant**

Contributions to Nicholas Penny and Peter Schade, *The Sansovino Frame*, exh. cat., The National Gallery, London 2015

**Leila Packer, McCrindle Curatorial Assistant**

'Spranger's spring to fame, and back to obscurity: a reassessment of Bartholomeus Spranger, the Antwerp-born artist who won the patronage of Rudolf II', *The Art Newspaper*, no. 266 (March 2015)

Contributions to Marjorie E. Wieseman, Jonathan Bikker, Erik Hinterding and Marijn Schapelhouman, with Albert Godycki and Leila Packer, *Rembrandt: The Late Works. Supplement with Provenance, Selected Literature and Bibliography*, The National Gallery, London 2014; [www.nationalgallery.org.uk/rembrandt/the\\_late\\_works/supplement](http://www.nationalgallery.org.uk/rembrandt/the_late_works/supplement)

**David A. Pegg, Scientific Officer – Organic Analyst**

'The Chemistry and Chemical Investigation of the Transition from Egg Tempera Painting to Oil in Italy in the 15th Century', in Antonio Sgamellotti, Brunetto Giovanni Brunetti and Costanza Miliani (eds), *Science and Art: The Painted Surface*, Royal Society of Chemistry, 2014, pp. 209–29

'Incident Preparedness at the National Gallery: Developing a grab bag for rapid response to a corrosive attack', *Studies in Conservation* (online publication), August 2014 (with Morwenna Blewett and Lynne Harrison)

**Nicholas Penny, Director**

*The Sansovino Frame*, exh. cat., The National Gallery, London 2015 (with Peter Schade and Harriet O'Neill)

'Composition, Gesture and Meaning in an Early Painting by Veronese', *Artibus et historiae*, vol. 70, no. XXXV (2014), pp. 211–19

**Chloë Reddaway, Howard and Roberta Ahmanson Fellow in Art and Religion**

'Reading Hermeneutic Space: Pictorial and Spiritual Transformation in the Brancacci Chapel', in James Romaine and Linda Stratford (eds), *Revisioning: Critical Methods of Seeing Christianity in the History of Art*, Oregon 2014

'Covenants and Connections: the Sassetti Chapel, Santa Trinita', in Stephen Prickett (ed.), *The Edinburgh Companion to the Bible and the Arts*, Edinburgh 2014

Book review: Christopher Irvine, *The Cross and Creation in Christian Liturgy and Art* (SPCK, 2013), *Art and Christianity Enquiry*, vol. 78 (Summer 2014) p. 15

Exhibition review: 'Letter from Pannonhalma', *Art and Christianity Enquiry*, vol. 80 (Winter 2014), pp. 2–5

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

'Almost Nothing', in *Neo-Impressionism and the Dream of Realities*, exh. cat., The Phillips Collection, Washington DC 2014, pp. 75–85

Book review: Pierre Sérié, *La peinture d'histoire en France 1860–1900: la lyre ou le poignard* (Arthéna, 2014); Magali Briat-Philippe, *L'invention du passé I: Gothique mon amour 1802–1830* (Hazan, 2014); Stephen Bann and Stéphane Paccoud, *Invention du passé II: Histoires de coeur et d'épée en Europe 1802–1850* (Hazan, 2014), *The Art Newspaper*, no. 265 (February 2015)

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

'A la conquête de Londres', in Sylvie Patry (ed.), *Paul Durand-Ruel, Le pari de l'impressionnisme*, exh. cat., Musée du Luxembourg, Paris 2014; and 14 catalogue entries

'Durand-Ruel's Conquest of London', in Sylvie Patry (ed.), *Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market*, exh. cat., The National Gallery, London 2015; and 15 catalogue entries

**Ashok Roy, Director of Collections**

Editor and contributor, *National Gallery Technical Bulletin: Joshua Reynolds in the National Gallery and the Wallace Collection*, vol. 35, National Gallery Company, London 2014

'A Passion for Portraits: Elizabeth Cay's Pastels', *Studies in Conservation*, vol. 59, no. 5 (2014), pp. 279–88 (with Thea Burns)

**Peter Schade, Head of Framing**

*The Sansovino Frame*, exh. cat., The National Gallery, London 2015 (with Nicholas Penny and Harriet O'Neill)

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

Book review: John J. Marciari and Suzanne Boorsch, *Francesco Vanni: Art in Late Renaissance Siena* (Yale University Press, 2013), *Print Quarterly*, vol. XXXI, no. 4 (December 2014), pp. 426–8

**Marika Spring, Head of Science**

Jo Kirby, Maarten van Bommel and André Verhecken, with Marika Spring, Ina Vanden Berghe, Heike Stege and Mark Richter, *Natural Colorants for Dyeing and Lake Pigments, Practical Recipes and their Historical Sources*, London 2014

**Hayley Tomlinson, Assistant Restorer**

Book review: Jo Kirby, Maarten van Bommel and André Verhecken, with Marika Spring, Ina Vanden Berghe, Heike Stege and Mark Richter, *Natural Colorants for Dyeing and Lake Pigments* (Archetype Publications in association with CHARISMA, 2014), *The Picture Restorer*, no. 45 (Autumn 2014), p. 59

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

*Rembrandt: The Late Works*, exh. cat., The National Gallery, London, and Rijksmuseum, Amsterdam, 2014 (with Jonathan Bikker, Erik Hinterding, Gregor J. M. Weber et al.)

*Dutch Paintings: The National Gallery*, 2nd rev. ed., London 2014

'The Craeyvanger Portraits in Context: Shedding Light on Caspar Netscher's Early Career', *Oud Holland*, vol. 127 (2014), pp. 31–47

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

'The National Gallery in the Nineteenth Century and French Eighteenth-Century Painting', in Guillaume Faroult, Monica Preti and Christoph Vogtherr (eds), *Delicious Decadence: The Rediscovery of French Eighteenth-Century Painting in the Nineteenth Century*, Farnham and Burlington (VT) 2014, pp. 121–40

**Richard Wragg, Archivist**

'A Naval Wife: The Letters of Susannah Middleton', *Bulletin of the John Rylands Library*, vol. 90, no. 2 (2014), pp. 111–26

## NATIONAL GALLERY STAFF EXTERNAL COMMITMENTS APRIL 2014 – MARCH 2015

**Paul Ackroyd, Restorer**

Visiting Lecturer and External Examiner,  
Conservation of Easel Paintings  
postgraduate course, Courtauld  
Institute of Art

Visiting Lecturer, Conservation of Easel  
Paintings course at the Stichting  
Restauratie Atelier Limburg, Maastricht

**Susanna Avery-Quash, Senior Research  
Curator (History of Collecting)**

Member of the Editorial Board for  
*Studi di Memofonte*, no. 12 (2014),  
in Memory of Francis Haskell  
Visiting Lecturer, University of Buckingham  
External Examiner, Christie's Education  
Senior Research Fellow, University  
of Buckingham's Humanities  
Research Institute

**Rachel Billinge, Research Associate,  
Conservation**

Member of Peer Review College, Arts and  
Humanities Research Council (AHRC),  
until December 2014

**Morwenna Blewett, Assistant Restorer**

Member of the History and Theory of  
Conservation Working Group ICOM-CC

**Caroline Campbell, Interim Head of  
the Curatorial Department and Curator  
of Italian Paintings before 1500  
(from 1 August 2014)**

Council Member, Society for  
Renaissance Studies  
Member of the Board of Studies,  
Department of Conservation and  
Technology, Courtauld Institute of Art,  
University of London

**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, Director of Public  
Engagement (and Deputy Director)**

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

**Jonathan Franklin, Librarian**

Member of the Art Libraries Section  
Standing Committee, International  
Federation of Library Associations  
and Institutions

**Lynne Harrison, Assistant Conservator**

Consultant / Contributor to the Getty  
Research Project, Ancient Panel  
Paintings Examination, Analysis  
and Research (APPEAR)

**Gill Hart, Head of Adult Learning**

Trustee for VocalEyes

**Catherine Higgitt, Principal  
Scientific Officer**

Member of the Committee, Users'  
Group for Mass Spectrometry  
and Chromatography (MaSC)  
Member of the Staffordshire Hoard  
Research Project Advisory Panel

**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 Leonardo's *La belle  
ferronière*, Musée du Louvre, Paris

**Denise King, Photography  
and Imaging Manager**

Member of the Committee and Events  
Liaison Officer, Association for Historical  
and Fine Art Photography

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

Curator, Royal Ballet Deloitte Ignite  
Festival, Royal Opera House, London

**Matthew Morgan, Adult Learning Officer**

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

**Deborah Myers, Head of Development**

Member of the Planned Giving  
Committee, UJIA

**Britta New, Assistant Restorer**

Visiting Lecturer, Conservation of Easel  
Paintings course at the Stichting  
Restauratie Atelier Limburg (SRAL),  
Maastricht, (University of Amsterdam)  
Mid-Career Participant, Panel Paintings  
Initiative, Getty Foundation

**Leila Packer, McCrindle Curatorial Assistant**

Member, CODART (Curators of Dutch  
and Flemish Art)

**David A. 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 *Arthena* (2008)

Member of the Dal Pozzo Catalogue Advisory Committee

Member of the Consultative Committee of *The Sculpture Journal*

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

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

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

Member of the Scientific Committee of *Arte Veneta* (2014)

Member of the Internal Consulting Committee for *Commentari d'arte* (2014)

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)

**Chloë Reddaway, Howard and Roberta Ahmanson Fellow in Art and Religion**

Visiting Fellow, King's College London (Centre for Arts and the Sacred)

Module Supervisor and Assessor, Creative Arts in Christian Mission and Ministry, Sarum College

Visiting Lecturer and Assessor, The Visual Arts and Pastoral Theology, Westminster College, Cambridge

External Supervisor, Westcott House, Cambridge

Visiting Lecturer, Westcott Foundation, Cambridge

Associate, Westminster Abbey Institute

Member of the Steering Group for Theology, Modernity and the Arts, Duke Initiatives in Theology and the Arts

Member of Art and Christianity Enquiry

Member of the Society for the Arts in Religious and Theological Studies

Member of the Society for the Study of Theology

**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

Member of Department of Paintings Conservation Visiting Committee, The Metropolitan Museum of Art, New York

Member of the Advisory Board, Wallace Collection Reynolds Project

Trustee of the Wallace Collection, London

**Marika Spring, Head of Science**

Member of the International Board of Studies, Department of Conservation and Technology, Courtauld Institute of Art

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

Member of the Advisory Committee for the cleaning of the Ghent Altarpiece, Sint Baafskathedraal, Ghent

Student Project External Examiner, Conservation of Easel Paintings postgraduate course, Courtauld Institute of Art

**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 and Flemish Art)

Executive Committee, ALCS (Association for Low Country Studies)

Member, Committee for Low Countries Studies in London

**Richard Wragg, Archivist**

Editor, Archives and Records Association, *ARC Magazine*

Member of the Archives and Records Association Registration Scheme Committee

Member of the Archives and Records Association Training Group