

REVIEW OF THE YEAR



THE NATIONAL GALLERY

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April 2015 – March 2016

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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

When the National Gallery was founded nearly two hundred years ago in 1824, its mission was simple: to acquire, on behalf of the nation, great paintings for the people of the United Kingdom. Thanks to some remarkably generous donors and to a succession of superb purchases, it now has one of the most perfectly formed collections of great paintings anywhere in the world. Over the last two centuries the Gallery’s mission has expanded and become far more complex. Today it is a teaching and research institution, visited by thousands of schoolchildren every year, and there are hundreds of classes for the curious and interested. The Curatorial, Conservation and Scientific Departments advise international and regional museums. The building, designed for a few thousand, now welcomes about six million visitors annually. The Gallery has to change and evolve to meet the demands of the modern age.

The process of finding a new Director is a daunting and important task. Following the announcement of Sir Nicholas Penny’s retirement, Trustees conducted an exhaustive international search. Just under a year later, we were delighted to welcome Dr Gabriele Finaldi as Director. Dr Finaldi came most recently from the Prado Museum in Madrid, where he had been Deputy Director for Collections and Research since 2002 but many will recall his time at the National Gallery where he served as Curator of Later Italian and Spanish Paintings from 1992 to 2002.

In August 2015, the Board said goodbye to Mark Getty KBE, who stepped down as Chair of the Trustees after serving a remarkable sixteen years on the Board, including seven as Chair. The Board would like to record here its sincere gratitude to him, not only for his leadership and strategic guidance during those years, but also for his remarkably generous personal support of the Gallery and its acquisitions. He is succeeded by Hannah Rothschild.

In considering how to create a more flexible environment that could respond more effectively to changes in public expectations and visitor patterns, the Trustees took the difficult decision to transfer our security and front of house services to a partner organisation. Understandably this caused uncertainty and it regrettably led to a period of industrial dispute. Happily, this came to an end in time for the handover to Securitas in November. This was achieved without any redundancies and with the terms and conditions of the staff

protected (including payment of the London Living Wage). We are grateful to all staff, to Securitas and others who worked hard to achieve the smooth and effective transfer.

In the autumn we were also preparing for a Government spending review. Having shouldered significant cuts year on year to our budget in the past, there were real fears that any further reductions would curtail even further the range of the Gallery’s activities and its plans for the years ahead. The Board therefore greatly welcomed the Secretary of State for Culture, Media and Sport’s announcement in November that the Gallery’s Grant in Aid would be maintained at the same level, in cash terms, for the next four years. This enables us to plan for the future with some confidence and also to build up our own income-generating capabilities.

In February 2016 the Board was delighted to announce that HRH The Prince of Wales had become the Gallery’s first Royal Patron. His Royal Highness was a Trustee of the Gallery from 1986 to 1993; he is a committed patron of the arts and a passionate advocate for the cultural life of the nation. The Board looks forward to working closely with him over the coming years.

The Board would like to thank the Gallery’s staff, members, patrons and donors for their support this year. We look forward to the Gallery’s future, under the leadership of Gabriele Finaldi, with optimism and excitement.

HANNAH ROTHSCHILD (CHAIR)
LANCE BATCHELOR
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DEXTER DALWOOD
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MICHAEL HINTZE
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JOHN SINGER
CAROLINE THOMSON



HRH The Prince of Wales, the Gallery’s Royal Patron, at the opening of *Delacroix and the Rise of Modern Art*



DIRECTOR'S FOREWORD

I took up my post as Director in August and am delighted to be back at the National Gallery after thirteen years. It is a great honour to lead an institution that is held in the highest esteem throughout the world and is much loved by the public, and I look forward to the challenges and opportunities that lie ahead.

Central to the role of the Gallery is the enhancement of its collections with new acquisitions. Thanks to the generosity of the American philanthropist and art collector, Ronald S. Lauder, the Gallery has been able to acquire Giovanni da Rimini's *Scenes from the Lives of the Virgin and other Saints*. This exquisite and rare panel is the first work by him owned by the Gallery and it is in superb physical condition. It shows how the artistic innovations of Giotto were grafted onto the Byzantine pictorial tradition and reflects the experimental character of early *Trecento* Riminese painting. Similarly unrepresented in Trafalgar Square until now is the Danish painter, Laurits Anderson Ring (1854–1933). *A Road in the Village of Baldersbrønde (Winter Day)*, which dates from 1912, was purchased by the Gallery thanks to a generous legacy from David Leslie Medd OBE as well as support from a number of donors. Its combination of Nordic naturalism and geometrical elegance makes it an austere and haunting image. We are grateful to the Acceptance-in-lieu panel and the Arts Council for enabling Luca Signorelli's *Man on a Ladder*, a fragment of his Matelica altarpiece of the *Lamentation at the Foot of the Cross*, to join what is the finest collection of this Renaissance artist's works outside Italy.

Among the exhibitions held over the course of the year, two in particular stand out. *Goya: The Portraits*, sponsored by the National Gallery's Partner Credit Suisse, was the first exhibition ever held on this subject, exploring a highly significant aspect of Goya's production that was little known to the public. As the former Deputy Director of the Prado and the newly appointed Director at the Gallery, I was delighted to be both lender and receiver of the remarkable group of paintings from Madrid that were gathered together for this exhibition. It was particularly stimulating to work with Xavier Bray and Letizia Treves who curated the exhibition. The central thesis of *Delacroix and the Rise of Modern Art* was the influence of the nineteenth-century painter, Eugène Delacroix, on two generations of artists who defined different aspects of modernity in painting, beginning with Manet and Cézanne and leading on to Kandinsky and Matisse. An international

collaboration with the Minneapolis Institute of Art, it was directed in London by Christopher Riopelle, the Gallery's most experienced and productive exhibition curator. A smaller show in the Sunley Room that combined traditional art-historical research with the latest digital technology was *Visions of Paradise: Botticini's Palmieri Altarpiece*, which focused on the authorship, iconography and on the historical and theological context of this large panel of the 1470s. A virtual reconstruction of the demolished Florentine church of San Pier Maggiore for which it was painted was the result of the Gallery's collaboration with Cambridge University.

This year has been a time for farewells at the National Gallery. In August Sir Nicholas Penny who had been Director since 2008 retired after a period which saw some remarkable temporary exhibitions and several important picture acquisitions, notably the two late mythologies made by Titian for Philip II of Spain (purchased jointly with the Scottish National Gallery) and George Bellows's *Men of the Docks* which, as a picture by an American painter working in a European idiom, marked a new and promising direction for the collection. Nick's commitment to scholarship at the Gallery will be further demonstrated in May 2016 when his third catalogue devoted to the Italian sixteenth-century paintings will be published. Dr Ashok Roy, who joined the Gallery in 1977 and led its scientific research for nearly four decades, retired in February. As editor of the *Technical Bulletin* since its inception he made the Gallery a beacon of what we now confidently refer to as 'Technical Art History', a field in which he has been a world-renowned pioneer. Also in 2016, Roger Pearce who served as a warder and supervisor for 39 years took his retirement. He was responsible in 1987 for apprehending the man who shot the Leonardo cartoon.

The Gallery is fortunate to have many friends who help and support us in many different ways. We are grateful to them all.

GABRIELE FINALDI

ACQUISITIONS

Giovanni da Rimini
Scenes from the Lives of the Virgin and other Saints, 1300–5

Scenes from the Lives of the Virgin and other Saints is a rare and beautiful survival from the late Middle Ages, uniting the exquisite detail of late Byzantine icons with the new, more expressive style exemplified by the Florentine painter, Giotto. Giovanni da Rimini was one of the artists who for a short period in the early fourteenth century made the Italian city of Rimini a centre for some of the most innovative painting in Europe.

This picture was probably made as the left wing of a diptych, a painting in two parts, most likely for private contemplation and worship (the other wing, *Scenes from the Life of Christ*, is in the Galleria Nazionale d’Arte Antica, Palazzo Barberini, Rome). The picture is divided into four, interrelated scenes. That at the upper left may represent the apotheosis of Saint Augustine, one of the four Doctors of the Western Church. The saint is welcomed into heaven by Christ, the Virgin Mary and their court. On the right-hand side, saints and angels witness Christ’s crowning of his mother as Queen of Heaven. In an interesting inversion of the left-hand scene, these semi-divine figures are represented standing on the ground. It is here we can see that the artist is experimenting with innovative perspectival solutions.

In the lower scenes Saint Catherine of Alexandria disputes with pagan philosophers (the iconography is related to the scene of Saint Francis before the Sultan from the Saint Francis cycle at Assisi associated with Giotto). The lower-right scene contains an unusual juxtaposition of Saint Francis receiving the stigmata and Saint John the Baptist. The combination of these episodes may indicate that the diptych was commissioned by someone sympathetic to the Franciscan order; the prominence of the Virgin Mary and Saint Catherine may suggest that this patron was a woman.

The structure of these four scenes is itself atypical. In many small-scale paintings of the period, each narrative episode is of equal size. By contrast, in *Scenes from the Lives of the Virgin and the Saints* the top two sections are double the height of the sections below, while the central scene showing Saint Catherine covers almost two-thirds of the width of the panel. This arrangement facilitates inventive design, as well altering profoundly how the scenes are read: Giovanni da Rimini was an experimental and pioneering artist.

Giovanni da Rimini was one of a small number of Italian painters active in the early fourteenth century who were beginning to work in a more naturalistic and emotive manner, in response to new trends in Christian devotion. But at the same time many of these artists continued to be inspired by Byzantine icons, in both devotional and aesthetic terms. *Scenes from the Lives of the Virgin and other Saints* is significant because it celebrates both of these traditions.

This acquisition enables a fresh consideration of how the National Gallery presents the beginnings of Western painting. It has been purchased for the Gallery thanks to an exceptionally generous donation by the American businessman, philanthropist and art collector, Ronald S. Lauder, and the panel will be loaned to him for his lifetime. It will, however, return to Trafalgar Square at regular intervals, beginning in 2017.

CAROLINE CAMPBELL

PROVENANCE
Barberini collection, Rome; Pietro (1760–1833) and Vincenzo (1771–1844) Camuccini, Rome; acquired with the Camuccini collection by Algernon Percy, 4th Duke of Northumberland (1792–1865) in 1853 and thereafter by descent to the 12th Duke of Northumberland; sold by the 12th Duke of Northumberland and the Trustees of the Northumberland Estates at Sotheby’s, London, 9 July 2014, lot 17.

EXHIBITIONS
Festival of Britain Exhibition, Hatton Gallery, Newcastle-upon-Tyne 1951, no. 3; King’s College, Newcastle-upon-Tyne 1955, no. 35; *Exhibition of Dutch and Flemish Painting of the 17th Century*, The Bowes Museum, Barnard Castle 1963, no. 4; *Il Trecento Riminese. Maestri e botteghe tra Romagna e Marche*, Museo Civico, Rimini 1996, no. 14.

SELECTED LITERATURE
T. Barberi, *Catalogo ragionato della Galleria Camuccini in Roma*, Rome 1851, Alnwick Castle DNP: MS 810: Camera Sesta, No. 12 (as Giotto di Bondone and formerly in the Barberini collection); G.F. Waagen, *Galleries and Cabinets of Art in Great Britain*, London 1857, vol. IV, pp. 465–66; Rev. C.H. Hartshorne, *A Guide to Alnwick Castle*, London 1865, pp. 69–70; C.H. Collins Baker, *A Catalogue of the Pictures in the Collection of the Duke and Duchess of Northumberland*, London 1930, p. 137, no. 648, pl. 26; N. Di Carpegna, *Catalogo della Galleria Nazionale. Palazzo Barberini*, Rome 1953, p. 31; C. Volpe, *La pittura riminese del Trecento*, Milan 1965, pp. 15–16, 71, fig. 26; B. Berenson, *Italian Pictures of the Renaissance Central Italian and North Italian Schools*, London 1968, vol. I, p. 363, vol. II, pl. 177; D. Benati, ‘Pittura del Trecento in Emilia Romagna’, in *La pittura in Italia*, Milan 1986, pp. 157, 161; A. Volpe, *Giotto e i Riminesi. Il gotico e l’antico nella pittura di primo Trecento*, Milan 2002, pp. 109–10, 116 and 171 n. 63, reproduced in colour p. 112; D. Ferrara in *Giovanni Baronzio e la pittura a Rimini nel Trecento*, Milan 2008, pp. 86 and 88, under no. 2.



GIOVANNI DA RIMINI (active 1292–1336)
Scenes from the Lives of the Virgin and other Saints, 1300–5
Oil, tempera and gilding on wood, 54.4 × 36.5 cm
Acquired with a generous donation from Ronald S. Lauder, 2015, NG6656

Luca Signorelli
Man on a Ladder, 1504–5

Born in Cortona, and taught by Piero della Francesca, Luca Signorelli was one of the foremost Central Italian painters of the late fifteenth and early sixteenth century, although his talents are probably less appreciated today than at any point since his lifetime. By the 1480s Signorelli was receiving major commissions, including for the walls of the Sistine Chapel in the Vatican. His most important work, however, was still to come. Between 1499 and 1503 he painted the powerful, original frescoes of the *Last Judgement* and the *End of the World* in Orvieto Cathedral. These paintings rank as one of the key achievements of European art in the years around 1500, and their extraordinary quality was already acknowledged by Signorelli's contemporaries.

Man on a Ladder belongs to the same period as these frescoes, the greatest moment of Signorelli's career. Like the *Last Judgement* in Orvieto, it exhibits the qualities for which the artist is most famed: his mastery of the human form, and of foreshortening. Indeed, this painting exemplifies what Signorelli's cousin, the artist and art historian, Giorgio Vasari (1511–1574), characterised as his 'profound mastery of design', particularly in the depiction of the human body, and his 'grace in invention and in the composition of scenes'.

Signorelli's painting depicts an elderly man, studied from life, who climbs slowly and carefully down a ladder, a hammer attached to his waist, and carrying a pair of pincers which have been used to remove the nails from the crucified Christ. The haloed head of Saint John the Evangelist is just visible at the lower edge of the painting. The unusual composition is explained by the fact that this painting was part of the upper section of a now lost altarpiece depicting the *Lamentation at the Foot of the Cross*. The complete work showed the dead Christ after being taken down from the cross and mourned by his mother and his followers, including Saint John.

This altarpiece was made for the high altar of the church of Sant'Agostino in the town of Matelica in Central Italy. Commissioned in 1504, and completed by 3 September 1505, it would have included a predella, a long horizontal structure at the base of an altarpiece, often depicting small narrative scenes (now lost). Documentary evidence further shows that Signorelli was asked to model his composition after another altarpiece of the same subject that he had finished two years earlier, in 1502, for the high altar of the church of Santa Margherita in his hometown of Cortona.

It was probably in the early nineteenth century, during the Napoleonic upheavals in Italy, that the altarpiece of which *Man on a Ladder* formed a part was dismembered and cut into separate, more saleable paintings. Five fragments of the composition survive, scattered in private and public collections across Europe and America. By the early 1870s, *Man on a Ladder* belonged to the Pre-Raphaelite collector, William Graham. It has stayed in Britain ever since, and now, thanks to the generous intentions of its last private owner, it will remain accessible to the public in perpetuity.

CAROLINE CAMPBELL

PROVENANCE

Painted in Cortona 1504–5 for the high altar of the church of Sant'Agostino, Matelica, where it was recorded in 1507; ceded by the church in 1736 to a local citizen, Giovan Francesco Cenci; dismembered by the mid-nineteenth century (and probably before 1820); in the collection of William Graham MP (1817–1885), Grosvenor Place, London, by 1873 (?) and certainly by 1875; sold from his estate at Christie's, London, 9 April 1886, lot 335; where bought by Agnew's on behalf of Kenneth, later Lord, Muir-Mackenzie (1852–1900), London, husband of Graham's daughter Amy; by inheritance to her daughter Dorothea Muir-Mackenzie Hambourg, Mrs Mark Hambourg, London, by 1936; by whom sold to Thomas Agnew and Sons in 1944; purchased from Agnew's by W.U. Goodbody (1883–1949), Invergarry House, Inverness-shire; by inheritance to his daughter Mrs T.E. Young Nelson (d. 2011), Achnacloich, Connel, Argyllshire; accepted by HM Government in lieu of inheritance tax (tax settlement negotiated by Christie's), 2016.

EXHIBITIONS

Exhibition of Works by the Old Masters, exh. cat., Royal Academy of Arts, London 1875, p. 19, no. 177; *The Work of Luca Signorelli and His School*, exh. cat., Burlington Fine Arts Club, London 1893, p. 1, no. 2; *Pictures of the Umbrian School*, exh. cat., Burlington Fine Arts Club, London 1910, p. 25, no. 23; *Italian Art 1200–1900*, exh. cat., Royal Academy of Arts, London 1930, p. 155, no. 251; *Luca Signorelli*, exh. cat., Palazzo del Girifalco, Cortona and Palazzo Pitti, Florence, 1953, p. 59, no. 30; *European Old Masters*, exh. cat., City Art Gallery, Manchester 1957, p. 5, no. 16; T. Henry, *Signorelli in British Collections*, exh. cat., National Gallery, London 1998–9, pp. 22–3, no. 19 (private collection, Scotland).

SELECTED LITERATURE

S. Colvin, 'Winter Exhibition of Old Masters at the Royal Academy (First Notice)', *The Academy* (9 January 1875), p. 47, no. 140; J.A. Crowe and G.B. Cavalcaselle, *A History of Painting in Italy*, vol. V: *Umbrian and Sieneese Masters of the Fifteenth Century*, ed. T. Borenius, London 1914, p. 117; A. Venturi, *Luca Signorelli*, Florence 1921, p. 53; W. Mostyn-Owen, 'Exhibition of Luca Signorelli at Cortona', *The Burlington Magazine*, XCV (1953), p. 274; P. Scarpellini, *Luca Signorelli*, Milan 1964, p. 135; B. Berenson, *Italian Pictures of the Renaissance, Central Italian and North Italian Schools*, London 1968, p. 396; L.B. Kanter, *The Late Works of Luca Signorelli and his Followers 1498–1559*, doctoral thesis, New York University, 1989, pp. 129–38; T. Henry, *Signorelli in British Collections*, exh. cat., National Gallery, London 1998, pp. 22–3; T. Henry and L.B. Kanter, *Luca Signorelli: The Complete Paintings*, New York 2002, pp. 209–10; M. Boskovits and D.A. Brown, *Italian Paintings of the Fifteenth Century*, Washington DC 2003, pp. 643–4, 646 (ill.); T. Henry, *The Life and Art of Luca Signorelli*, New Haven and London 2012, pp. 8 and n. 129, 211–12, 217–20.



LUCA SIGNORELLI (about 1440/50–1523)
Man on a Ladder, 1504–5, oil on wood, 88.3 × 52 cm
Accepted by HM Government in Lieu of Inheritance Tax
and allocated to the National Gallery, 2016, NG6659

Laurits Andersen Ring
Road in the Village of Baldersbrønde (Winter Day), 1912

The Dane, Laurits Ring (1854–1933), who adopted his surname from the village in Zealand where he was born, saw precocious artistic talent carry him quickly beyond humble origins. Trained at the Royal Academy in Copenhagen and well-travelled in his youth, by late in the century he had emerged as a skilled exponent of a cool and analytical realism then flourishing across Europe. He favoured themes drawn from peasant life set in Denmark’s benignly undramatic landscape. The sun-dappled ‘golden age’ depicted by earlier generations of Danish painters and beloved of middle-class Danes was replaced, however, by an altogether bleaker vision of rural life marked by inequality, toil and want.

With the new century, Ring married and in 1902 moved his family back to the land. The tiny Zealand village of Baldersbrønde, with its few unpaved streets and steep-roofed houses, became his constant subject. The artist’s canvases can be compared to the series paintings of his contemporary, Claude Monet, where simple country motifs also come under repeated scrutiny. Human beings gradually disappeared from Ring’s works and he started to paint pure landscapes in which the underlying architectonics of trees, shrubs, houses and rutted roads, and the calligraphy of bare branches, structure the composition. Here, a masterful control of linear and aerial perspective and subtle observation of snow and leaden sky, negotiate the border between naturalistic observation and an intuition, at the heart of Symbolist painting, that larger, indeed transcendent, issues are at play.

By 1912, Ring’s Nordic renown was such that he was invited to participate in a prestigious exhibition of contemporary Scandinavian art organised by the American-Scandinavian Society. It would open in New York at the end of the year and then tour the USA. Among the works Ring submitted was this austere view of Baldersbrønde, recently completed and identified in the catalogue simply as *Winter Day*. It was sold at auction the following February to an American industrialist of German origin, George D. Horst of Reading, Pennsylvania, who was forming a collection of contemporary foreign art for the purposes of civic instruction. Horst fell out with Reading’s city fathers, however, and withdrew the paintings to his house on the edge of town. There they remained, virtually unseen, forgotten, until 2014 when they appeared at auction in Philadelphia.

This major Danish painting, which has in fact never been exhibited in Denmark, joins a small but growing group of Nordic works the Gallery has been assembling over recent decades. It carries that collection into the twentieth century and may well be the first Ring to enter a major public collection outside Scandinavia in decades. The frame, which is almost certainly original, tells its own story. The workmanship appears to be American, but the simple gilded design resembles that favoured at the annual Copenhagen Salon in the years around 1900. It seems likely that the picture was sent to New York unframed – a saving for the impecunious Ring – where, at the behest of the American-Scandinavian Society, it was provided with a locally made frame based on an impeccable Danish model.

CHRISTOPHER RIOPELLE

PROVENANCE
American Art Association sale, New York, 4 February 1913, lot 86; where purchased by George D. Horst, Reading, Pennsylvania; his descendants until 2014; Freeman’s Auction, Philadelphia, 30 March 2014, lot 28; where purchased by Jack Kilgore & Co., New York; from whom acquired by the National Gallery, 2015.

EXHIBITION, PUBLICATION
American-Scandinavian Society, *Exhibition of Contemporary Scandinavian Art*, American Art Galleries, New York, 9–31 December 1912, p. 89, no. 86; Frieze Masters, London, autumn 2014 (Jack Kilgore & Co.).



LAURITS ANDERSEN RING (1854–1933)
Road in the Village of Baldersbrønde (Winter Day), 1912
Signed and dated at lower right: *L.A. Ring* 1912, oil on canvas, 120 × 93 cm
Bought with the support of a generous legacy from Mr David Leslie Medd OBE and with the support of Mr and Mrs Charles Booth-Clibborn, Sir Michael and Lady Heller, Mr Daniel Katz and other donors, 2015, NG6658

LOANS

Orazio Gentileschi

The Virgin and Child in a Landscape, about 1621

Orazio Gentileschi's representation of the Virgin Mary, seated on a stone step with the Christ Child asleep on her lap, is extremely tender. While her son sleeps, the Virgin rests her feet, calling to mind scenes of the Rest on the Flight into Egypt, although both Joseph and the donkey are absent here. The image is especially poignant since Mary's pose prefigures that of the Pietà, where the Virgin cradles the dead Christ in her lap. In a touching gesture, she draws a white cloth around her son's naked body, as if to shelter him from the cool twilight air: the cloth alludes to the shroud in which Christ's body will be wrapped for burial. The scene is very deliberately set at dusk – the same time of day as Christ's Entombment – and the setting sun forms an aureole around the Virgin's head. Her pensive mood underlines the painting's symbolic message.

The delicate brushwork and miniaturist technique employed in this small painting on copper recall the works of the German painter, Adam Elsheimer, whom Gentileschi would certainly have known during their joint period of activity in Rome in the first decade of the seventeenth century. *The Virgin and Child in a Landscape* probably dates from somewhat later, once Gentileschi had moved to Genoa; something substantiated by its earlier attribution to the Genoese painter, Giovanni Benedetto Castiglione (whose name is inscribed on the reverse). Although it is not known who commissioned this exquisite painting, the small scale and intimacy both suggest that it was for private devotion. The picture was once owned by Pope Clement XIV, who gave it to Brownlow Cecil, 9th Earl of Exeter (1725–1793), in 1774 and it has remained in the family collection at Burghley House ever since.

LETIZIA TREVES



ORAZIO GENTILESCHI (1563–1639)
The Virgin and Child in a Landscape, about 1621
Oil on copper, 28.8 × 21.5 cm
On loan from the Burghley House Collection,
Stamford (Lincolnshire), L1179

Arthur Streeton

Blue Pacific, 1890

In September 2015, as the London days were getting shorter, a slice of Sydney sunshine arrived in the Post-1800 galleries in the form of *Blue Pacific* by Arthur Streeton, the very first picture by an Australian artist to hang in the National Gallery. On loan from an Australian private collection, *Blue Pacific* is the work of a precocious twenty-three-year-old, who had by the time this picture was painted made his mark as a key member of the innovative new generation of Australian artists that would become known as the Heidelberg School. Together with fellow painters Tom Roberts, Charles Conder and Frederick McCubbin, Streeton sought to put the principles of *plein-air* painting in the service of capturing the awe-inspiring Antipodean landscape and its unique light, producing a distinctly Australian Impressionism. Here, perched atop the vertiginous sandstone cliffs at Sydney's Coogee Beach on a blustery winter's day, Streeton revels in the encounter of the urban population with the majesty of the Pacific coast. Painted shortly after he arrived in Sydney for the first time, it records the start of Streeton's enduring fascination with the city's coastline and famous harbour.

The significance of Streeton's contribution was recognised early on by Australian public collections, which were quick to acquire the young painter's work. In 1891 he was the first Australian-born artist to exhibit a painting at the Royal Academy of Arts in London; the picture in question, *Golden Summer* (National Gallery of Australia, Canberra) went on to Paris the following year where it received a *Mention honorable* at the Salon. The loan of Streeton's *Blue Pacific* marks an important step in the National Gallery's desire to represent painting in the Western European tradition as it manifested itself in the global nineteenth century.

ALLISON GOUDIE



ARTHUR STREETON (1867–1943)
Blue Pacific, 1890
Oil on canvas, 91.4 × 50.8 cm
On loan from a private collection, L1177

LOANS FROM THE FERENS ART GALLERY

The Ferens Art Gallery in Hull is one of the UK's finest regional museums. First opened in 1927, the gallery closed in September 2015 to undertake extensive renovations, including new environmental controls for all galleries. It will reopen in early 2017, in time to play a leading role in Hull's term as UK City of Culture 2017. During the period of closure, six important paintings from the Ferens were on loan to the National Gallery.

Marcus Geeraerts the Younger *Portrait of a Lady*, 1618

Marcus Geeraerts arrived in London in 1568 after leaving Bruges where his father, Marcus Geeraerts the Elder, had been active as a painter and print-maker. Geeraerts the Younger went on to obtain many commissions from the courts of Queen Elizabeth I and King James I, and became one of the most prolific portrait painters of the period. This painting is in keeping with contemporary portraiture conventions, which placed less emphasis on the sitter's character and instead focused on the decorative interior and costume. Although the identity of the sitter is unknown, her highly ornate costume suggests that we are viewing a lady of the court of King James I. The dress is adorned with deep yellow lace, a short-lived fashion of the 1620s, while the low-cut décolleté and the decorative use of ribbon rather than jewellery suggest a more informal mode. The emphasis on stylised elaboration in this painting contrasts with the animated portraits painted by Anthony van Dyck in England just a few years later. During its display at the National Gallery, Geeraerts's painting enabled visitors to learn more about the evolution of seventeenth-century court portraiture, and the close artistic relations between England and Flanders.

LUCY WEST / SYLVIE BROUSSINE



MARCUS GEERAERTS THE YOUNGER (1561–1635)
Portrait of a Lady, 1618
Oil on canvas, 204.5 × 117.5 cm
On loan from Ferens Art Gallery,
Hull Museums, L1190

Philippe de Champaigne *The Annunciation*, about 1644

A native of Brussels, Champaigne settled in Paris in 1621. He was a prolific painter of altarpieces and religious paintings, but also worked as a portraitist and was a founding member of the French Academy. The three great ministers of seventeenth-century France – Cardinal Richelieu, Cardinal Mazarin and Jean-Baptiste Colbert – all commissioned work from him.

In this small-scale devotional painting, Mary stands with her hand on her heart as the Archangel Gabriel reveals that she will conceive the Son of God. Above them, angels encircle the Holy Spirit, symbolised by a dove and rays of heavenly light. With its rich colouring and high level of finish Champaigne's composition emphasises the division between the celestial realm above and the modest, earthly scene below, where he has even painted the nails in the bare floorboards. Formerly in the collection of Charles Gaspard Guillaume de Vintimille, Archbishop of Paris, the painting was almost certainly intended for private contemplation.

The Gallery's *The Dream of Saint Joseph* (1642–3) shows Champaigne working on a much larger scale. The loan of *The Annunciation* enables us to present the artist's more intimate works, allowing us to make productive comparisons between his public and private commissions.

FRANCESCA WHITLUM-COOPER



PHILIPPE DE CHAMPAIGNE (1602–1674)
The Annunciation, about 1644
Oil on canvas, 74.3 × 54.6 cm
On loan from Ferens Art Gallery, Hull Museums, L1187

Frans Hals *Portrait of a Young Woman*, probably 1650s

Frans Hals is best known for his portraits featuring citizens of Haarlem, unparalleled in their characterisation and animation. The loan of *Portrait of a Young Woman* enabled us to display a striking example of Hals's late style, which is not currently represented within the collection. The tentatively smiling woman wears a modest black garment, a white cap with a decorative band and glinting earrings. The slight asymmetry of her white kerchief brings a hint of movement to what is otherwise an understated depiction. Enhanced by the painting's diminutive dimensions and square format the woman's calm demeanour and simple attire convey an intimate atmosphere, the play of soft light, and details such as the tiny, glinting pearl atop the headdress. Viewed close-up, however, the painted image dissolves into Hals's characteristic network of virtuosic, energetic brushstrokes, which often juxtapose, rather than blend, colours. Elements such as the bow tying the sitter's kerchief are executed with deft flicks of the brush. Painted late in Hals's career, this portrait expands his works on display at the Gallery into the 1650s.

LUCY WEST



FRANS HALS (1582/3–1666)
Portrait of a Young Woman, probably 1650s
Oil on canvas, 60 × 55.5 cm
On loan from Ferens Art Gallery,
Hull Museums, L1189

Cornelius Norbertus Gijsbrechts
*Trompe l’oeil Studio Wall with
a Vanitas Still Life*, 1664

Cornelius Norbertus Gijsbrechts was a Flemish artist who was active in Antwerp, Germany and in Denmark, where from 1668 to 1672 he worked for two successive Kings of Denmark: Frederic III (r. 1648–70) and Christian V (r. 1670–99). Gijsbrechts is noted for his use of *trompe l’oeil*, an illusionistic sub-genre that became popular in Holland in the 1650s through works by artists such as Carel Fabritius and Samuel van Hoogstraten. In this *vanitas* painting, the *trompe l’oeil* functions to underpin the subject matter: the transience of life. The skull denotes mortality, the bubble conveys the fragility of human existence and the dying candle represents the inexorable passage of time; but the spectator is also faced with a work of art that is subject to decay, as shown by the illusion of the canvas falling from its stretcher to reveal a portrait miniature of an unknown sitter. In front of the painted painting are the artist’s brushes and palette where the passing of time is visualised through the wet paints slowly dripping down in echo of the falling canvas above. While at the National Gallery, this curious and complex *vanitas* contributed towards the public’s understanding of the development of illusionistic painting in the seventeenth century.

SYLVIE BROUSSINE



CORNELIUS NORBERTUS GIJSBRECHTS (active 1659–1672)
Trompe l’oeil Studio Wall with a Vanitas Still Life, 1664
Oil on canvas, 87 × 70 cm
On loan from Ferens Art Gallery, Hull Museums, L1188



UNKNOWN PAINTER
An Unknown Lady, early nineteenth century
Oil on canvas, 59.6 × 73.2 cm
On loan from Ferens Art Gallery, Hull Museums, L1192

Unknown painter
An Unknown Lady, early nineteenth century

This portrait has long puzzled specialists trying to recognise the hand responsible for the masterful rendering of textures and characterisation of its subject: a vivacious young woman who gazes at us quizzically from close to the picture plane. Speculation started in 1901 when the portrait attracted an attribution to Ingres at a Paris auction. The picture may indeed reveal some knowledge of Ingres’s highly polished paintings – not least his Rivière family portraits – but here the sharply cropped composition (albeit cut along the bottom edge), the sitter’s ample features and extravagantly wide shoulders reveal a hand other than his. These distortions, as well as the informality of the painting, recall seventeenth-century Flemish portraits, and direct our attention towards Brussels where Jacques-Louis David had settled from 1816. The picture’s ‘panoramic’ format and the sitter’s distinctive pose – with raised arm, tilted head and interlaced fingers – bring to mind one of David’s most talented pupils, François-Joseph Navez. The appearance of the same frill-collared overdress in Navez’s portrait of Madame Huart–Chapel (1814, Museum voor Schone Kunsten, Ghent) provides another intriguing track to pursue, and a possible revised date for this picture. The loan’s presence in the Gallery, where it hung next to David’s *Portrait of Comtesse Vilain XIII and her Daughter* (1816), made during his exile in Brussels (and quoted by Navez in one of his paintings) presented an opportunity to test these ideas. It is hoped that this arresting confrontation will further stimulate thoughts on this proposed attribution.

ANNE ROBBINS

Philip Wilson Steer
Boulogne Sands (Children Shrimping), 1891

From 1882 to 1884, the British artist, Philip Wilson Steer, was studying in Paris, bringing him into contact with the work of the Impressionists and Post-Impressionists. In the late 1880s and early 1890s he made a number of trips to Boulogne, where he studied the children playing on the beach. In this view three girls are digging for shrimps in a pool. The central figure in a brown dress and bright yellow straw hat is flanked by two girls in identical pink, white and deep ultramarine-blue outfits. Their dresses billow out behind them in the breeze, the decorative effect heightened by their positions as mirror opposites. Each seems to wear a ‘coiffe boulonnaise’, a traditional bonnet made of pleated lace. While the blond tonality and hastily-sketched figures echo the work of such artists as Claude Monet, the widely-spaced dots of colour that enliven the paint surface also reveal a debt to the pointillist technique of Georges Seurat. The pale sand of the foreground is peppered with yellow and white touches, and in the sky thin horizontal bands of paint are overlaid with rows of dashes in blues, pinks and purples.

SARAH HERRING



PHILIP WILSON STEER (1860–1942)
Boulogne Sands (Children Shrimping), 1891
Oil on canvas, 47.6 × 57.1 cm
On loan from Ferens Art Gallery, Hull Museums, L1191

CONSERVATION

The Conservation of Rubens's *Birth of Venus* and Bol's *Astronomer*

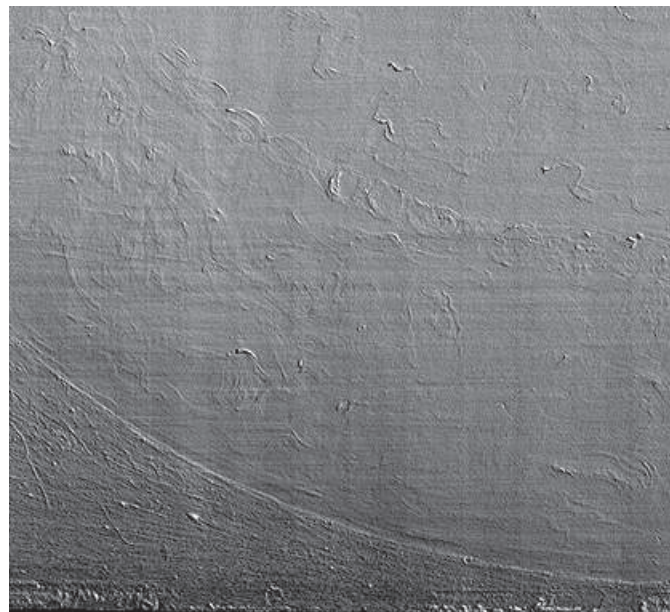
Two treatments from the last year are notable both for the considerable aesthetic gains which resulted and for how they show the Conservation Department engaging across the Gallery and its public.

Peter Paul Rubens's *Birth of Venus* (about 1632–3) was made as a preliminary design for a basin or salver which was to be cast in silver. Painted in oil on an oak panel, it is a wonderful example of such studies; using a deliberately streaky priming as his base, Rubens suggests an incredible array of matter and movement using just three or four pigments, achieving maximum tonal and chromatic variety from his expert handling of scumble and glaze. The artist's economy and speed of execution show us a kind of distillation of all the painterly skill at his command – and as such the limited palette was particularly distorted by the discoloration of the varnish which had been applied in 1885. The removal of that varnish revealed an animated and sculptural image in a remarkable state of preservation; for example, the horses' heads at either side, intended as handles for the vessel, now project even more convincingly from the surrounding areas. Not all was entirely unaltered, however; investigation by the Scientific Department revealed that the warm brown paint crudely applied around the perimeter of the platter and covering the corners of the panel lies over gold leaf. The brown paint mixture, while almost certainly not original, did not include any modern pigments and was consistent with seventeenth-century materials. It seemingly represents a very early reworking or reformatting of the painting by one of its first owners – and so has been left in place. The distinctive topography of the paint surface and profile of the curved panel were recorded using the Gallery's new 3D surface texture mapping capability, providing a fixed record of its present state against which future panel movements can be accurately measured.

In order to fund this project, the Gallery launched a public appeal for the cost of treatment, documentation and associated research. The appeal, the second of its kind run by the Gallery in recent years, was launched in August 2015, and reached its target in January 2016. This fundraising effort was greatly assisted by a substantial offer of match-funding by one of the Gallery's longstanding patrons. The campaign attracted 346 donors and raised a sum well over the original target; furthermore, the use of website and social media to



Detail from the lower left of Rubens's *Birth of Venus*



3D render of the surface of the same area, showing the distinctive textures of the wooden support, Rubens's paint – especially his impasto highlights – and the relatively crude application of the historic overpaint around the perimeter.



PETER PAUL RUBENS (1577–1640)
The Birth of Venus, about 1632–3
Black chalk and oil on oak, 61 × 78 cm, NG1195
The painting after its restoration

Mosaic of ten separate X-ray fluorescence scans showing calcium distribution across the painting. The scanner produces maps for individual elements associated with particular pigments. Such images informed the understanding of the intended modelling, much of which had become less evident as a result of changes to the original materials and earlier restoration interventions.



explain the work done by the painting's conservator, Paul Ackroyd (see p. 49), did much to increase public awareness of the department's activities.

Ferdinand Bol's *An Astronomer* (1652) is perhaps less well known than when it entered the Gallery's collection in 1862 – at which time its exotic subject and setting would have resonated more strongly with the taste for similar qualities in the work of both early Rembrandt and the so-called Fijnschilders (fine painters), such as Gerrit Dou. Many of those elements are easier to appreciate within the *Astronomer* after the restoration carried out by Flaminia Rukavina, the Gallery's first Patrick Lindsay Conservation Fellow. This position, which renews every two years, was endowed by Mr Lindsay's estate to commemorate the training he received at the Gallery more than sixty years previously from Helmut Ruhemann – one of the most influential conservators of the last century – and to provide something like that experience for early career professionals today.

The reading of the painting had been compromised by severe wearing and associated over-retouching of the black cloak and hat, as well as blanching and fading of other areas of original paint – all covered by a deliberately pigmented varnish applied in the nineteenth century. Those black fabrics had become virtually two-dimensional shapes lacking coherent structure, folds or modelling. It was possible, however, to reduce the retouching in these areas without completely removing it, and furthermore to do it in a precise way that recovered surviving elements of the original modelling (for the most part where a little lead white and smalt were added to the black pigment). Work was facilitated by the Gallery's use of an X-ray fluorescence (XRF) scanner, in collaboration with Delft University of Technology, which provided several images of the distribution of different elements associated with particular pigments. This allowed better understanding of Bol's intended modelling, whether obscured by retouching or disrupted by pigment change,

FERDINAND BOL (1616–1680)
An Astronomer, 1652
Oil on canvas, 127 × 135 cm, NG679
The painting after its restoration



thus informing both the cleaning and retouching phases of the restoration. The XRF scanning system proved to be of great interest for its research and diagnostic capabilities. These are described at greater length in this Review's Scientific Department contribution, and in that context the treatment of the Bol is a very promising example of how such technology will aid practical restoration.

LARRY KEITH

PICTURES CLEANED AND RESTORED IN THE CONSERVATION DEPARTMENT 2015–2016

LEANDRO BASSANO *The Tower of Babel*, NG60
BOL *An Astronomer*, NG679
GUERCINO *The Presentation of Jesus in the Temple*, NG6646
ITALIAN *The Head of Saint John the Baptist*, NG1438
ROSSO FIORENTINO *A Knight of Saint John*, NG932
RUBENS *The Birth of Venus*, NG1195
STUDIO OF RUBENS *Portrait of the Archduke Albert*, NG3818
STUDIO OF RUBENS *Portrait of the Infanta Isabella*, NG3819
VAN DE VELDE *Peasants with Cattle fording a Stream*, NG868
WALSCAPPELLE *Flowers in a Glass Vase*, NG1002

SUPPORTERS 2015–2016

Supporters of the 2015–16 Rubens Conservation Appeal including generous support from Mr Nicholas Stanley and The Leche Trust

FRAMING

Reframing Titian’s *Allegory of Prudence*

The National Gallery first framed Titian’s *Allegory of Prudence* in 1966, when the painting joined the collection as a gift from Betty and David Koetser. During the preceding hundred years the work had been sold on average once a decade and we do not know how it was displayed. A change of ownership often prompts the reframing of a painting and we can only speculate about the many framings the *Allegory of Prudence* had previously endured. The frame originally chosen from the National Gallery’s store was most likely French or Italian seventeenth-century, and featured a bold reverse profile with a carved oak leaf and acorn pattern flanked by heavy pearls near the inner edge. Previously much larger, it had been adapted in size by lifting and replacing triangular sections of the centres. The frame had already been re-gilded, but was patched to cover the badly concealed cuts.

This year we reframed the painting in a newly acquired, valuable period frame following a successful funding appeal. The finely carved, gilded and punched sixteenth-century Venetian frame is highly suitable in style and of the right size for Titian’s *Allegory of Prudence*. Italian sixteenth-century frames of this quality have become very rare and expensive. With the initial boost of a private gift the National Gallery launched a public appeal to help with the remaining funds, the first time that the Gallery had involved members of the public directly in the acquisition of a frame. The five-month online campaign, which featured on BBC Radio 4 and the World Service, attracted over 200 individual donations – a remarkably high level of public engagement in an activity that normally takes place away from the spotlight. Two hundred people now have a sense of ownership of a National Gallery frame, and more are likely to be curious about the effect frames have on how paintings are perceived.

Titian’s *Allegory of Prudence* has been the object of many interpretations. The uneven quality of the execution, the meaning of the Three Ages of Man, the inclusion of the allegorical animals below, the Latin inscription above and even the identity of the portraits, have preoccupied generations of art historians. The sculptural quality of the composition is particularly striking. This is not a portrait where a sitter looks from his space into ours. The X-radiograph shows that the three heads first conjoined on a tree-trunk-like central shape. The three animal heads were added later to create a different base and a further layer of allegorical meaning.



TITIAN AND WORKSHOP (active about 1506; died 1576)
An Allegory of Prudence, about 1550–65
 Oil on canvas, 75.5 × 68.4 cm, NG6376
 The painting shown in its old frame



TITIAN AND WORKSHOP
An Allegory of Prudence, about 1550–65, NG6376
 The painting shown in its new frame

Whereas the old frame, with its bronze paint finish and the heavily carved bunch of leaves, emphasised the forbidding nature of the lion and the central face, the new cassetta frame has made the composition more visible, and provides room for the edges. The absence of shadow has released the upper space with the writing, and the centre of the composition now appears lower down in the frame. The three faces and the three animals seem more three-dimensional as a result.

The frame has retained its original gilding; the typical winding Venetian leaf pattern is accentuated by six little dragons and is centred on a blank shield below. It is serious, but light and open, allowing ample space for Titian’s expressive composition.

PETER SCHADE

PAINTINGS REFRAMED IN 2015–2016

- Framed with newly acquired antique frames**
 BARTOLOMEO VENETO *Lodovico Martinengo*, NG287
 BENEDETTO DIANA *Christ Blessing*, NG2725
 FRANCIA *The Virgin and Child with Two Saints*, NG638
 GAROFALO *An Allegory of Love*, NG1362
 GAROFALO *A Pagan Sacrifice*, NG3928
 GUARDI *Venice: The Doge’s Palace and the Molo from the Basin of San Marco*, NG2099
 HALS *Young Man holding a Skull (Vanitas)*, NG6458
 HONTHORST *Saint Sebastian*, NG4503
 ITALIAN, EMILIAN *A Mathematician (?)*, NG2294
 ITALIAN, NEAPOLITAN *The Adoration of the Shepherds*, NG232
 MORETTO *Portrait of Count Fortunato Martinengo Cesaresco (?)*, NG299
 PREVITALI *The Virgin and Child with a Shoot of Olive*, NG2500
 REMBRANDT *A Woman bathing in a Stream (Hendrickje Stoffels?)*, NG54
 ROSSO FIORENTINO *A Knight of Saint John*, NG932
 TITIAN AND WORKSHOP *An Allegory of Prudence*, NG6376
 WALSCAPPELLE *Flowers in a Glass Vase*, NG1002

Framed from Gallery stock

- VAN DE VELDE *Peasants with Cattle fording a Stream*, NG868

Frame reproductions

- BASSANO *The Tower of Babel*, NG60
 GUARDI *Venice: The Punta della Dogana with S. Maria della Salute*, NG2098
 ITALIAN *The Head of Saint John*, NG1438
 PREVITALI *Scenes from Tebaldeo’s Eclogues: Damon broods on his Unrequited Love/Damon takes his Life*, NG4884.1
 PREVITALI *Scenes from Tebaldeo’s Eclogues: Thyrsis asks Damon the Cause of his Sorrow/Thyrsis finds the Body of Damon*, NG4884.2
 ZAGANELLI *The Baptism of Christ*, NG3892.1
 ZAGANELLI *The Dead Christ with Angels*, NG3892.2

SUPPORTERS 2015–2016

- The Aldama Foundation,
 The Ampersand Foundation,
 Mr & Mrs Lowell Libson,
 Mr & Mrs Walter Marais,
 Sir Angus & Lady Stirling

EXHIBITIONS AND DISPLAYS

Frames in Focus: Sansovino Frames

1 April – 13 September 2015



Some of the thirty empty frames tracing the evolution of the Sansovino frame

Frames in Focus: Sansovino Frames opened in Room 1 on 1 April 2015. Visitors were greeted with some thirty Sansovino frames, almost all of them empty. But this was not an art-historical April Fools' joke. The intention of its curators, Peter Schade, Harriet O'Neill and Caroline Campbell, was to draw the public's attention to the importance of frames in general, to explore an intriguing and under-researched type of frame in depth, and to show how frames can be related to paintings, furniture and architecture. Dedicating an entire exhibition to a single frame style and related ornament was unprecedented. Hitherto, exhibitions have taken a survey approach examining a broad range of styles. The benefits of our approach, particularly for this, the most innovative and yet mysterious Renaissance frame type, were clear. Although it is known that Sansovino frames were invented in Venice in the middle of the sixteenth century and that they take

their name from the Florentine sculptor and architect Jacopo Sansovino, beyond that their origins, makers, uses and development remain shrouded in mystery. These questions were thrown into relief in 2012 when Titian's *Portrait of Girolamo Fracastoro* (about 1528) was re-framed using a Sansovino frame. What had this exuberant and inventive frame been designed for and how could we date such frames? We were able to show that complex and simple Sansovino frames developed alongside one another and despite their secular ornament would have been used for religious paintings as well as for portraits. We were also able to highlight their sculptural qualities, including angels, terms and columns. The exhibition and accompanying publication were made possible through the generous support of Madeleine and Timothy Plaut.

HARRIET O'NEILL

Art in Dialogue: Duccio | Caro

13 June – 8 November 2015

Art in Dialogue: Duccio | Caro brought together two works of art made almost seven hundred years apart: *The Annunciation* by Duccio (active 1278–1319), and *Duccio Variations No. 3* by Sir Anthony Caro (1924–2013), one of the greatest British sculptors of his generation.

Duccio di Buoninsegna painted *The Annunciation* between 1307 and 1311 as part of a double-sided altarpiece for the high altar of Siena Cathedral. It was the first of a sequence of small pictures on the lower level (predella) of the front of the altarpiece. Caro's decision to work in relation to Duccio was the result of an invitation from the Gallery in 1999 to respond to one painting in the collection. Ultimately, he made seven *Duccio Variations*, all of which take *The Annunciation* as their starting point. We do not know when Caro first saw *The Annunciation*, but it was one of several early Italian paintings he found interesting because of the way in which they use architecture to organise their internal space. In Duccio's painting the Virgin Mary stands in a porch so flimsy that it could almost be made of cardboard.

The multiple viewpoints produce a setting that is both real and impossible, open and contained. These have strong resonances with the intertwined interior and exterior spaces of Caro's *Duccio Variations No. 3*. Shown together for the first time the two works were in active dialogue, enabling the viewer to reflect on movement and architecture, related across time and by their interest in space. Caro's sculpture functioned as a gateway to re-examining Duccio in a new light, while Duccio's *Annunciation* became a starting point for something new and yet recognisably 'Caro'. This juxtaposition was further enhanced by its setting, in Room 66 of Robert Venturi and Denise Scott-Brown's Sainsbury Wing, itself a combination of Renaissance and Modern.

The exhibition was organised in partnership with New Art Centre, Roche Court and supported by an anonymous donor, with additional support from David and Audrey Mirvish and Simon and Midge Palley.

CAROLINE CAMPBELL



Sir Anthony Caro's *Duccio Variations No. 3* and Duccio's *The Annunciation*, exhibited together in Room 66

Soundscapes

8 July – 6 September 2015

The Russian–American choreographer George Balanchine described the fusion of dance and music as an experience that should be so intertwined one should ‘see the music, hear the dance’. This type of experience was at the heart of *Soundscapes*, a very different kind of exhibition for the National Gallery: six paintings on display in the Sainsbury Wing, each in its own darkened room, presented with music or sound played from specially created high-tech speakers.

Given free range of the collection, internationally renowned sound artist, Chris Watson, chose Akseli Gallen-Kallela’s painting of *Lake Keitele* (1905), since it evoked the type of Northern European landscape with which Watson feels a strong affinity. Sounds of birds, roe deer and water were combined with the haunting ‘yoik’ of an indigenous Sami, imbuing his soundscape with an emotional quality that resonated with Gallen-Kallela’s belief in the spirit of his native land.

Since natural sounds must have been ‘the first music’, Watson’s response opened the exhibition, which then continued in the next two rooms with the work of two sound artists: Turner Prize-winning Susan Philipsz and the Canadian duo, Janet Cardiff and George Bures Miller. Philipsz evoked the tense, political world of Hans Holbein’s magnificent and ambiguous *Ambassadors* (1533) with the sound of just three strings of a violin, creating an environment that many described as ‘unsettling’ or ‘expectant’. Cardiff and Miller, who also chose a Renaissance painting – Antonello da Messina’s diminutive *Saint Jerome in his Study* (about 1475) – by contrast re-created their chosen painting as a three-dimensional model. Visitors could effectively insert their heads inside a painting and hear the sounds of the saint busy at his desk, pushing his chair back and walking across the stone-flagged floor, while a cat (rather than the saint’s customary lion) mewed for attention.

Long Phrases for the Wilton Diptych was the title chosen by the American composer Nico Muhly for his response to the fourteenth-century *Wilton Diptych* (1395–9). Muhly had first encountered the work some years earlier, and found respite sitting in front of it while in London working on a challenging opera. It was a painting he had long wanted to compose for. His music for viola da gamba – ‘infinite’ in length – was arranged in four parts, encouraging the viewer to meditate on the four panels of this portable double-sided altarpiece, just as King Richard II must himself have once paused to do.

Well-used to composing music that has a visual counterpart, the French-Lebanese film composer Gabriel Yared created a luscious arrangement of piano, soprano, cello and clarinet for Cézanne’s *Bathers* (*Les Grandes Baigneuses*) (1905–6), with each of the four visible speakers in his room representing a different instrument. His response had an elegiac and very feminine quality to it, which cleverly evoked the intimate setting of Cézanne’s painting.

The exhibition ended (as indeed it began) with one of the most striking post-1800 landscapes in the Gallery’s collection, Théo van Rysselberghe’s *Coastal Scene* (about 1892), which was the unequivocal choice of the DJ and remix artist, Jamie xx. Renowned for his remarkably imaginative electronic music-making as well as his interest in cross-disciplinary projects, Jamie was attracted by the pointillist technique of van Rysselberghe’s composition, which is assembled through a series of dots and daubs, mirroring his own practice of creating a single track from different musical sources. These were translated into an upbeat sound which ended the show, encouraging even the most unlikely visitor to dance to the ‘dots’.

The exhibition was supported by The National Gallery Development Committee, Blavatnik Family Foundation, Susan and John Singer, with additional support from Miss Dasha Shenkman OBE. Audio equipment was generously provided by Bowers & Wilkins.

MINNA MOORE EDE



Banners in Trafalgar Square advertising the *Soundscapes* exhibition



Nico Muhly with the work that inspired his composition, *Long Phrases for the Wilton Diptych*

Goya: The Portraits

7 October 2015 – 10 January 2016

Standing between Diego Velázquez in the seventeenth century and Pablo Picasso in the twentieth century, Francisco de Goya is unquestionably one of Spain's most celebrated artists. Numerous exhibitions have been dedicated to him but it is over fifty years since the last major show of Goya's paintings took place in London. The National Gallery's landmark exhibition *Goya: The Portraits* was conceived and curated by Dr Xavier Bray, who sought to tell the story – for the very first time – of Goya as a portrait painter.

The exhibition was arranged broadly chronologically, opening with Goya's earliest-known official portrait commission of the Count of Floridablanca (Colección Banco de España, Madrid) and ending with his last documented portrait, of his grandson Mariano (Meadows Museum, Dallas). Although Goya came to portraiture quite late in his career – he was thirty-seven when he received Floridablanca's commission – he soon became the portraitist of choice for members of the aristocracy and Spanish Enlightenment. Goya's life spanned one of the most turbulent periods in Spanish history and it was against this backdrop – a prolonged period of warfare so memorably recorded in his *Disasters of War* etchings – that Goya's artistic journey and biographical story were told, through the people whose portraits he painted. Aristocrats, royal figures, politicians and officials, writers, artists and friends, even members of his own family, all sat for Goya at one point or another during the artist's long life (he died aged eighty-two, in self-imposed exile in Bordeaux).

Goya's own self-portraits punctuated the exhibition so that visitors repeatedly came face to face with the ageing artist himself, in both painted and graphic form: from his early portrayal as an intense young man (Museo Goya, Colección Ibercaja, Zaragoza) to the portrait of himself as a successful painter, wearing an embroidered jacket and the hat he famously adapted to carry candles so he could add finishing touches to his pictures at night (Royal Academy of Fine Arts of San Fernando, Madrid). Immediately next to this hung Goya's powerful self-portrait drawing, almost certainly datable to after the devastating illness of 1792–3 that left him permanently deaf, which showcased the artist's powers of observation and extraordinary skill as a draughtsman (The Metropolitan Museum of Art, New York). Also notable was the small self-portrait of Goya at his easel (Museo Nacional del Prado, Madrid), painted as a gift for his friend and patron the Duchess of Alba, whom visitors could glimpse through the doorway into the next room (see p. 8). Most memorable, however, was



The Duke and Duchess of Osuna and their Children, 1788, lent by the Museo Nacional del Prado, Madrid, with other portraits by Goya in Room 2 of the exhibition

Goya's quasi-religious portrayal of himself being 'resurrected' by his doctor Eugenio Arrieta; a deeply-moving portrait marking his recovery from an illness that nearly killed him in 1819. Here, as in many of the works in the final room of the exhibition, visitors could appreciate the striking modernity and technical virtuosity of Goya's portraiture, despite the quivering hand and failing eyesight of old age.

The true legacy of this ground-breaking exhibition surely lies in bringing to the fore the subtle and sensitive side of Goya's art; in contrast to the ghoulish perception so often remarked upon. *Goya: The Portraits* included loans from eight different countries, many of which had never been displayed before in the UK, and the variety in scale and media gave the public a broad spectrum of Goya's activity as a portraitist. A significant number of the portraits borrowed are unlikely to be seen together

again – at least not for another generation – particularly those lent from private collections, of which many are still to be found in possession of the sitters' descendants. Special mention must go to the Museo Nacional del Prado, Madrid, whose generosity allowed such masterpieces as *The Duke and Duchess of Osuna and their Children* to be viewed alongside an earlier portrait of the Duchess (private collection) and a later portrait of the Duke (The Frick Collection, New York) for the very first time. The Hispanic Society of America's exceptional loan of *The Duchess of Alba* (see p. 8) and Patrimonio Nacional's generous loan of the royal portraits of Charles IV and María Luisa made for one of the most unforgettable rooms in the exhibition. We are indebted to Credit Suisse, Partner of the National Gallery since 2008, for their sponsorship.

LETIZIA TREVES

Goya's Portrait of Doña Isabel de Porcel: A Question of Attribution

7 October 2015 – 10 January 2016

The National Gallery's *Doña Isabel de Porcel* has long been heralded as one of Goya's most striking portraits and, although painted with tremendous flair, scholars have recently cast doubts on its attribution. The exhibition *Goya: The Portraits* in the Sainsbury Wing provided a unique opportunity to focus on Goya's activity as a portraitist, while the portrait of *Doña Isabel de Porcel* was at the centre of a concurrent display in Room 1, where different aspects of the work's history and technique were presented.

Doña Isabel de Porcel was among the first pictures – and the first portrait – by Goya to enter the National Gallery's collection in June 1896. The sitter has long been identified as Doña Isabel de Porcel (1780–1842) thanks to an inscription on the back of the canvas, and the work has traditionally been associated with the portrait of Doña Isabel which Goya is known to have exhibited at the Royal Academy of Fine Arts of San Fernando, Madrid, in 1805. Indeed, the painting appears to have remained in the possession of the sitter's descendants, along with a portrait of her husband (destroyed by fire in 1953), until the 1880s.

When an X-ray image was made of *Doña Isabel de Porcel* during conservation treatment in 1980, another portrait was unexpectedly found underneath. In summer 2015 an X-ray fluorescence scanning spectrometer, a cutting-edge piece of analytical technology on loan to the Gallery through collaboration with Delft University of Technology, was used to map the chemical elements in the paint. This produced images which, when combined, showed the underlying portrait more clearly (see p. 45).

The technical studies and historical information surrounding the portrait remain inconclusive, and so the attributional status of the painting rests largely on perceptions of quality and connoisseurship. If the portrait is a skilful pastiche it has convinced specialists and gallery visitors for generations, and this display, supported by Mrs Charles Wrightsman, opened up the debate concerning the painting's attribution to Goya.

LETIZIA TREVES



FRANCISCO DE GOYA (1746–1828)
Doña Isabel de Porcel, before 1805
Oil on canvas, 82 × 54.6 cm, NG1473

Visions of Paradise: Botticini's Palmieri Altarpiece

4 November 2015 – 28 March 2016



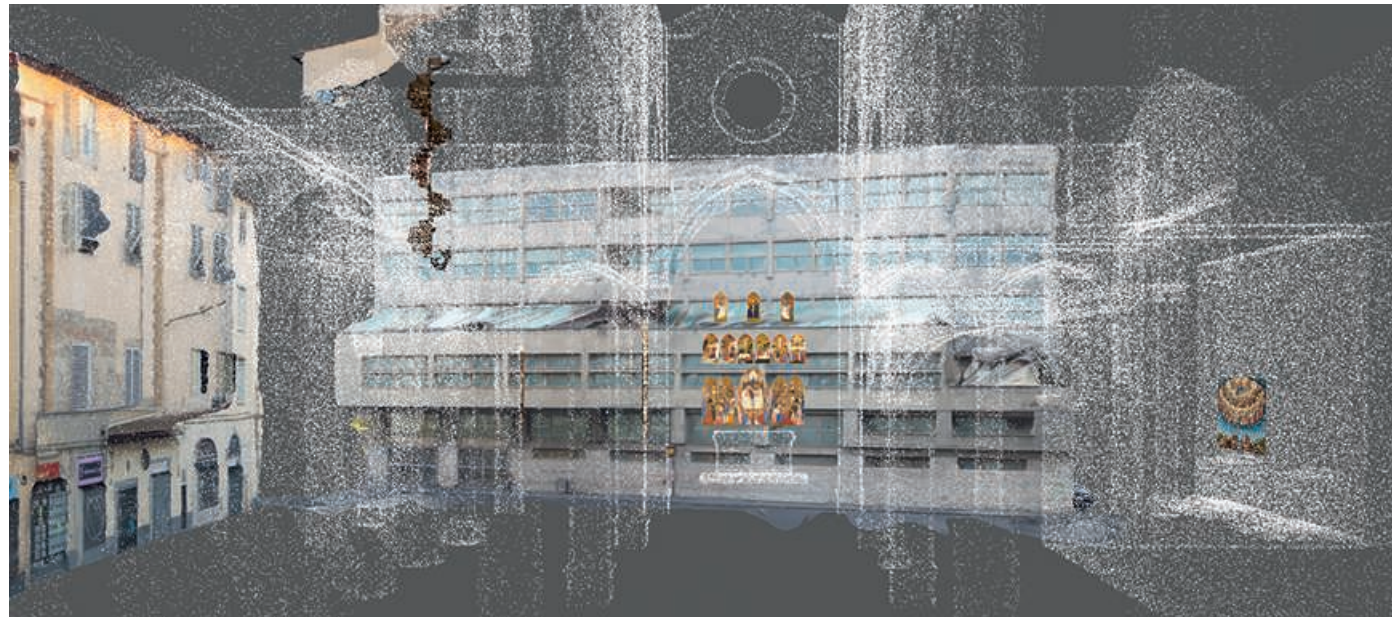
FRANCESCO BOTTICINI (about 1446–1497)
The Assumption of the Virgin, probably about 1475–6
Tempera on wood, 228.6 × 377.2 cm, NG1126

The aim of this Sunley Room exhibition was to shed new light on the National Gallery's monumental and unusual altarpiece of *The Assumption of the Virgin* by re-examining the work itself and the artist who made it, Francesco Botticini (about 1446–1497), as well as the remarkable patron who commissioned it, the Florentine apothecary, humanist, statesman, author and poet, Matteo Palmieri (1406–1475). The latter, who can be seen kneeling with his wife on either side of the tomb in the lower zone of the picture, commissioned the work as an altarpiece for his funerary chapel in San Pier Maggiore in Florence, a Benedictine church that was demolished in the eighteenth century; moreover, it was argued, Palmieri influenced the iconography of the painting and the way in which the artist chose to visualise it.

The new technical and art-historical research on the altarpiece was initiated by Dr Jennifer Sliwka, former

Ahmanson Curator in Art and Religion, and amassed over several years, during which time the painting was not on view to the public.

To better our understanding of the extraordinary Palmieri altarpiece and situate it within its rich original artistic context, the show brought together some thirty works, including loans from the Biblioteca Medicea Laurenziana and the Museo Nazionale del Bargello in Florence, ranging from paintings, sculpture, drawings, prints, manuscripts and a bronze medal. The exhibition was divided into five sections, allowing visitors to explore different aspects of the altarpiece. One was devoted to the fascinating life, deeds and writings of Palmieri, a true Renaissance man, who in 1465 wrote a long theological epic poem called *Città di Vita* (*City of Life*), of which a 1473 manuscript illuminated by Botticini was on view. Closely modelled on Dante's *Divine Comedy* it revealed



Palmieri's ideas and civic ideals and served to acquaint the public with Late Medieval and Renaissance conceptions of the universe as visualised in Botticini's altarpiece, as well as in other paintings made around the same time.

In addition to the importance of place in the Palmieri altarpiece itself – from the glorious heavenly dome to the accurate depiction of the earthly realm, which includes views of Florence and Fiesole well known to Palmieri – the picture's original location was also highlighted. Fortuitously, another work that was originally made for the same church can be found in the National Gallery's collection: Jacopo di Cione's polyptych of the *Coronation of the Virgin* of around 1370–1. This work was installed in its entirety at full height in the exhibition, in a way that is currently not possible in its usual location in the Sainsbury Wing (see p. 57). Finally, in collaboration with the University of Cambridge, a digital reconstruction of the church of San Pier Maggiore was made, which was documented in the accompanying film that was shown in the Sunley Room cinema and was also made available on the gallery's website.

The exhibition was supported by Howard and Roberta Ahmanson with additional support from Moretti Fine Art Ltd, The Rothschild Foundation, The Vaseppi Trust, The Samuel H. Kress Foundation and several other donors.

ANNA KOOPSTRA

Digital reconstructions of San Pier Maggiore, Florence, showing the original position of Jacopo di Cione's *Coronation of the Virgin* and Francesco Botticini's *Assumption of the Virgin* (above) and the historical structure of the church within the context of the city (below)



The National Gallery Masterpiece Tour 2016 Rembrandt's Self Portrait at the Age of 63 15 January – 17 July 2016

Rembrandt's *Self Portrait at the Age of 63* is the third of three famous National Gallery paintings to tour galleries and museums in the UK as part of the *Masterpiece Tour*, sponsored by Christie's.

Painted in the final year of his life, the work is a testament to both Rembrandt's lifelong preoccupation with the genre of self-portraiture, and to his exquisite late style. It is at once an unflinching observation of the ravages of time on the human face and a dignified reflection on the artist's status as a living 'old master'. Once presumed to have dated from the early 1660s, the rediscovery of the signature and date '1669' during restoration work on the picture at the National Gallery in 1967 contributed to a reassessment of the works of Rembrandt's final years as some of his most innovative.

The first stop on this year's tour was the Ulster Museum, Belfast, where visitors were invited to spend time 'with Rembrandt' in a display that encouraged sustained looking, while also providing a novel framework within which to display some of the Museum's seventeenth-century Dutch paintings. Moving to Kendal in the Lake District, *Self Portrait at the Age of 63* offered a new perspective on the portrait collections at Abbot Hall Art Gallery, in particular portraits of the local historical figure and a contemporary of Rembrandt, Lady Anne Clifford. The tour will come to a close at Bristol Museum & Art Gallery, where *Self Portrait at the Age of 63* will hang at the heart of the newly refurbished Old Master Gallery, and will be complemented by Rembrandt etchings from Bristol's permanent collection.

ALLISON GOUDIE



REMBRANDT (1606–1669)
Self Portrait at the Age of 63, 1669
Oil on canvas, 86 × 70.5 cm, NG221

Delacroix and the Rise of Modern Art

17 February – 22 May 2016

Eugène Delacroix (1798–1863) was famous from the moment of his debut at the Paris Salon of 1822. The originality of his subject matter, boldness of execution and audacious sense of colour won instant attention, if less than official approbation. Notoriety increased as controversial Salon submissions followed. Paintings deriving from an 1832 visit to Morocco and from the artist's reading of Shakespeare, Goethe and Byron, as well as religious images of deep emotion, established him as the chief exponent of French Romanticism. By his death, Delacroix was the author of important public commissions in Paris and had been admitted to the Institut de France, but for many artists his independent spirit and lifelong indifference to authority marked him out as the most daring and passionate painter of the age. Years later when his *Journal* was published in 1893, filled with penetrating utterances on art, the art world and the lot of artists, he was revealed as one of the most articulate as well.

This exhibition traced Delacroix's career over some forty years. Visitors were greeted by his cool and assured *Self Portrait* of about 1837 (Musée du Louvre, Paris). His most controversial work, *The Death of Sardanapalus* (1827), was represented by the scintillating reduced replica of 1846 (Philadelphia Museum of Art), which he kept close by all his life. The Moroccan adventure, which reverberated in his imagination for decades, was seen in such masterpieces as the *Convulsionists of Tangier* of 1838 (Minneapolis Institute of Art) and *Women of Algiers in their Apartment* of 1847–9 (Musée Fabre, Montpellier). Paul Gauguin and Vincent van Gogh would travel across the south of France to study the latter in 1888. The heart-stopping *Lion Hunt* of 1861 (Art Institute of Chicago) became instantly known across London from vivid posters, banners and advertisements. Religious images such as the monumental *Lamentation* of 1848 (Museum of Fine Arts, Boston) found their place among bather scenes, exuberant flower paintings as well as



PIERRE-AUGUSTE RENOIR, *Arab Festival*, 1881
Musée d'Orsay, Paris, Gift of the Fondation Biddle in memory of Margaret Biddle, 1957, RF 1957-8



EUGÈNE DELACROIX, *Convulsionists of Tangier*, 1838, Minneapolis Institute of Art, Bequest of J. Jerome Hill, 73.42.3

Delacroix's precocious anticipations of Impressionism in landscape sketches and paintings. It was the most complete survey of the artist to be seen in the UK since 1964.

Delacroix's works were shown among those of such contemporaries as Richard Parkes Bonington, Théodore Chassériau and the young Edouard Manet, all of whom fell under his sway. His death in August 1863 and a retrospective exhibition the following year reminded young artists, few of whom had known the master, of the central role he played as the exemplar of artistic self-reliance in the face of criticism, an important lesson in survival in the new, market-driven art world then coming into being. The second strand of the exhibition traced the changing role Delacroix played in the imaginations and art-world strategising of avant-garde artists for some fifty years after his death. Each generation discovered its own Delacroix. If for the Impressionists, Pierre-Auguste Renoir in particular, it was brilliant colour and the independent pictorial status of animated brushwork, for the Symbolists it was the evocation of transcendent realms of spirituality.

Gauguin and Van Gogh understood from Delacroix how pure colour could achieve intensely expressive ends independent of representation; Paul Signac tried to theorise a modern painting entirely built on Delacroix's supposed 'scientific' use of colour. The exhibition ended with Henri Matisse and Wassily Kandinsky, for whom the example of Delacroix showed the way forward to the unfettered art of the twentieth century.

The exhibition was organised in collaboration with the Minneapolis Institute of Art where it was first seen in autumn 2015. The co-curators and authors of the scholarly catalogue were Patrick Noon of Minneapolis and the Gallery's Christopher Riopelle. The exhibition was generously supported by Art Mentor Foundation Lucerne, with additional support from The Daniel Katz Gallery, London, The Robert Lehman Foundation, and Jacqueline and Jonathan Gestetner.

CHRISTOPHER RIOPELLE

LIST OF EXHIBITIONS AND DISPLAYS

FRAMES IN FOCUS:
SANSOVINO FRAMES
1 April – 13 September 2015
Room 1
SUPPORTED BY
Madeleine & Timothy Plaut

ART IN DIALOGUE:
DUCCIO | CARO
13 June – 8 November 2015
Room 66
IN PARTNERSHIP WITH
New Art Centre, Roche Court
SUPPORTED BY
An anonymous donor
ADDITIONAL SUPPORT
David & Audrey Mirvish,
Simon & Midge Palley

SOUNDSCAPES
8 July – 6 September 2015
Sainsbury Wing
SUPPORTED BY
The National Gallery Development
Committee (Tim & Caroline Clark,
Sir Michael Hintze AM,
James & Catarina Leigh-Pemberton,
John & Caroline Nelson,
Carolyn & Michael Portillo,
June & Ian Powell,
Tim & Judith Wise),
Blavatnik Family Foundation,
Susan & John Singer
ADDITIONAL SUPPORT
Miss Dasha Shenkman OBE
AUDIO EQUIPMENT
Bowers & Wilkins

GOYA: THE PORTRAITS
7 October 2015 – 10 January 2016
Sainsbury Wing
SPONSORED BY
Credit Suisse

GOYA’S PORTRAIT OF
DOÑA ISABEL DE PORCEL: A
QUESTION OF ATTRIBUTION
7 October 2015 – 10 January 2016
Room 1
SUPPORTED BY
Mrs Charles Wrightsman

VISIONS OF PARADISE:
BOTTICINI’S PALMIERI
ALTARPIECE
4 November 2015 – 28 March 2016
Sunley Room
SUPPORTED BY
Howard & Roberta Ahmanson
ADDITIONAL SUPPORT
Moretti Fine Art Ltd,
The Rothschild Foundation,
The Vaseppi Trust,
The Samuel H. Kress Foundation
and several other donors

DELACROIX AND THE
RISE OF MODERN ART
17 February – 22 May 2016
Sainsbury Wing
SUPPORTED BY
Art Mentor Foundation Lucerne
ADDITIONAL SUPPORT
The Daniel Katz Gallery, London,
The Robert Lehman Foundation
and Jacqueline & Jonathan Gestetner

SUPPORTERS 2015–2016

ASSOCIATE ARTIST SCHEME
Supported by the Rootstein Hopkins
Foundation

EXHIBITION COLLOQUIA
Supported by The Elizabeth Cayzer
Charitable Trust

FRIDAY LATES
Sponsored by Credit Suisse

SUNLEY ROOM
EXHIBITION PROGRAMME
Supported by The Bernard Sunley
Charitable Foundation

LEARNING

The National Gallery Education Programme

This year has seen many exciting additions to the education programme. The Schools programme now offers practical art workshops and sessions aligned to the spiritual, moral, social and cultural curriculum. These encourage in-depth engagement with the Gallery’s collection and the development of higher-order thinking skills respectively. The Family programme is now tailored to the needs of specific age ranges and includes festivals, attracting diverse audiences. The Adult Learning programme has been developed to include accessible sessions for adults with learning disabilities and our gallery talks are, thanks to collaboration with colleagues, reaching a global audience via YouTube.

This year’s *Take One Picture* exhibition, based upon Bartolomé Bermejo’s *Saint Michael Triumphs over the Devil*, showcased the wealth of creativity and depth of learning achieved by using paintings in schools (see p. 51). From exquisite copper embossed wings designed to protect Saint Michael to fantastical and menacing Modroc devils – direct emotional responses rather than literal imitations – this long-running programme once again demonstrated how the *Take One Picture* learning methodology inspires diverse responses while supporting art and design in education.

GILL HART

SUPPORTERS 2015–2016

ACCESS PROGRAMME FOR ADULTS
Supported by the BAND Trust and the
Lord Leonard and Lady Estelle Wolfson
Foundation

ACCESS TO ART:
PILOT EDUCATION PROJECT
Supported by Andrew Bentley &
Fiona Garland and The Roden Family

EXPLORE IT! SPECIAL
NEEDS PROGRAMME
Supported by the Lord Leonard and
Lady Estelle Wolfson Foundation

FREE SAINSBURY WING TALKS
Supported by the John Armitage
Charitable Trust

SCHOOL VISITS PROGRAMME
Supported by The Sackler Trust

SENSE IT! SPECIAL
NEEDS PROGRAMME
Supported by Elizabeth & Daniel Peltz OBE

TAKE ONE PICTURE
Supported by The Dorset Foundation,
the Tavolozza Foundation, Christoph Henkel
and CHK Charities Limited

TEN-MINUTE TALKS
Supported by Angela Koulakoglou



Students participating in an Every Picture Tells a Story school workshop for Key Stages 1 and 2

Children and Young People Family Outreach

I can't believe the Gallery is here and free! We will definitely visit again and now we know it's only one bus ride away that makes things even easier for us.

Despite living relatively nearby, this family from Hackney had never visited the National Gallery before taking part in an outreach event delivered in partnership with their local children's centre. Family members were among other new visitors engaging with the collection for the first time through storytelling and art workshops exploring the theme Noisy Paintings. Participants were encouraged to imagine what the characters in Hogarth's *The Graham Children* would be saying to each other and what the animals and music box might sound like. They enjoyed games and dancing inspired by these sounds and made drawings creating an optical illusion of a bird flying out of its cage. Most families subsequently joined our Sensational Sounds festival of themed events, celebrating the *Soundscapes* exhibition (see pp. 30–1).

Noisy Paintings was one of five family outreach projects organised this year, four of which were linked to our family festivals. These are public events featuring Gallery-based interactive performances and practical workshops. Themes focus on temporary exhibitions or aspects of the collection, and we annually celebrate national cultural festivals such as Chinese New Year and Diwali.

Family outreach and festivals were newly introduced this year as a means of raising awareness of the Gallery's mainstream family programme by engaging new and more diverse audiences. Around 17,000 children and adults participated during 2015–16, an increase of 5,000 compared with the previous year.

These programmes have enabled us to develop new strategic partnerships and to introduce a wider range of creative practitioners. We engaged with community groups, schools and cultural organisations across London, including the Hua Hsia Chinese School, Wilton's Music Hall, the Mall Galleries and St James's Park. Collaboration with such partners resulted in new approaches for engaging family and early-years audiences, including traditional Chinese and Indian arts, dance, music and storytelling. Our 2016–17 programme will continue to embed this and initiate new forms of accessible provision for other target audiences such as families with children who have special educational needs.

EMMA REHM



Child learning how to play ancient Chinese instruments during the Chinese New Year family festival day

Adult Learning Programme Access to Art

This year saw the launch of Access to Art, a programme tailored for adults with a range of access requirements. The programme has opened up opportunities for participants to engage with the Gallery's paintings and staff, to learn new skills, create personal responses and to increase confidence.

Six cohorts have thus far been involved with this programme. Collaboration has been at the heart of our success; all stakeholders have worked together to produce bespoke options for their group. Each project has started in the group's familiar surroundings before visiting the National Gallery. A broad range of National Gallery paintings including George Bellows's *Men of the Docks*, Aelbert Cuyp's *River Landscape with Horseman and Peasants* and Jan van Huysum's *Flowers in a Terracotta Vase* have fired enthusiasm, acting as catalysts for individual and group creativity. Workshop options have included mark-making to music, collage and printing.

In addition to these bespoke programmes, 'relaxed' versions of existing programmes have enabled us to maintain relationships with community organisations. Relaxed Talk and Draw workshops for adults with learning disabilities have equipped individuals with skills for employment. Session content is developed in collaboration with group leaders and serves as a gentle introduction to looking at, thinking, talking about and making art.

A welcome supplement to the workshop offer includes access to temporary exhibitions which are now supported by complementary tickets for community groups. As part of Access to Art these were distributed to eleven organisations whose members visited *Delacroix and the Birth of Modern Art* (see pp. 38–9). Group leaders were provided with a written guide, assisting them to plan and carry out independent visits. This has facilitated contact and progression for our new partners beyond the end of their programmed activity.

JO RHYMER



Participants in one of the Access to Art sessions respond to the colours in Jan van Huysum's painting, *Flowers in a Terracotta Vase*, by making their own pictures using coloured oil pastels

RESEARCH AND PARTNERSHIPS

Scientific Research

New technical imaging techniques at the National Gallery

Imaging techniques such as X-radiography and infrared imaging have long been important tools for examining paintings, either to answer questions about condition, especially during conservation treatment, or to investigate structure, materials, technique and development of a composition in conjunction with research that is more historical in nature. Both X-ray imaging and infrared photography have been routinely carried out at the National Gallery from the 1930s onwards, and since that time there have been advances such as the introduction of infrared reflectography in the early 1990s, which penetrates through paint layers more effectively, and the digital scanning and mosaicking of X-ray plates to produce digital X-ray images. The technologies applied to the technical imaging of paintings are in constant development. This year the Scientific Department has explored three new instruments: 3D surface texture mapping, macro-X-ray fluorescence (XRF) scanning and hyperspectral imaging.

The 3D surface texture mapping system was acquired in spring 2015 and can be used to image and record the topography of a painting. Its use on some of the paintings currently in the conservation studio shows its promise as a valuable aid in monitoring their condition more effectively, mapping, for example, the undulations across the surface of a panel. Further applications are being investigated by one of the Gallery's AHRC-funded Collaborative Doctoral Partnership PhD students, who is also exploring possible uses together with 3D printing at the University of the West of England. In addition, the system proved to be very effective in imaging the pentimenti in Francisco de Goya's *Duke of Wellington*, recording the impasto of the brushwork and variations in the thickness of the paint due to the build-up of layers in the areas where changes had been made to the figure. The painting was studied with this and other complementary imaging techniques on the occasion of the exhibition *Goya: The Portraits* (see pp. 32–3), revealing the many alterations to the Duke's pose – initially more frontal, with his right arm extending into the bottom-left corner of the panel and his left arm slightly bent – and to the medals worn on the Duke's chest, which had to be changed several times as he was awarded new honours over the course of painting the portrait. A full interpretation will be published in the *National Gallery Technical Bulletin*, vol. 37.

The portrait of the Duke was among the twelve paintings studied with macro-XRF scanning, a recent



FRANCISCO DE GOYA, *The Duke of Wellington*, 1812–14, NG6322
3D surface texture rendering overlaid on a colour image of the painting



FRANCISCO DE GOYA, *Doña Isabel de Porcel*, before 1805, NG1473
Composite XRF map showing lead white (in white), Prussian blue and earth pigments (in red) and Naples yellow (in yellow)



Detail from Ferdinand Bol, *An Astronomer*, 1652, NG679, with a cobalt (K-line) XRF map of the same section (right) showing smalt, revealing the modelling in the tablecloth and curtain, and details on the globes

analytical imaging technique developed by Antwerp University and the Technical University of Delft. Thanks to collaboration with the latter, the commercial Bruker M6 system was loaned to the Gallery for six weeks in summer 2015. This instrument is capable of mapping the chemical elements (associated with individual pigments) both at and below the surface of a painting. The many interesting results have been useful in a variety of ways, including for academic publications, practical questions arising during conservation treatment, conference presentations, and even in the Gallery's social media channels. XRF images were featured of Goya's *Duke of Wellington*, showing the changes in his vermilion coat, and of *Doña Isabel de Porcel*, revealing that it was painted on top of another portrait. The composite image made by overlaying the XRF maps of lead (lead white) iron (Prussian blue and earth pigments) and antimony (Naples yellow) made evident the blue coat with yellow stripes and yellow waistcoat of the male figure beneath, of a fashion that dated him to the last decade of the eighteenth century in Spain. These results were included in the Room 1 display, Goya's *Portrait of Doña Isabel de Porcel: A Question of Attribution* (see p. 34). Macro XRF scanning was also applied to Ferdinand Bol's *Astronomer* during conservation treatment (see pp. 24–5), to investigate the extent of survival of the original paint beneath the overpaint on the black coat, and to explore the colour changes due to alteration of smalt and yellow lake in the curtain and tablecloth (both now a mustard yellow) and in the globes sitting on the table. The calcium XRF map (see p. 24), showing the calcium carbonate substrate of the yellow lake pigment, reveals the detail and modelling that has been lost in the curtain in particular, while the cobalt map (above), showing smalt, makes evident the folds in the tablecloth that are no longer visible. From this and the other maps it is possible to gain some idea of the artist's original intention. Work has also been progressing this year on the specification and construction of a state of the art hyperspectral imaging system, with the help of the department's Hewlett Packard Digital Imaging Research Fellow. These new and complementary imaging techniques offer the potential for enhancing the department's capabilities and making interesting new discoveries that can in the future improve our understanding of the works in the National Gallery's collection.

MARIKA SPRING

SUPPORTERS 2015–2016

HYPERSPETRAL IMAGING SYSTEM
The Foyle Foundation

NATIONAL GALLERY TECHNICAL BULLETIN
Supported by Mrs Charles Wrightsman

DIGITAL IMAGING RESEARCH FELLOWSHIP
Hewlett Packard

Research and Publications

Cataloguing the National Gallery's collection of rare and historic books

The National Gallery's Library was established in 1870 with the purchase of the pioneering art library of some 2,000 volumes belonging to the late Sir Charles Eastlake (1793–1865), the Gallery's first Director. It now contains over 75,000 printed volumes relevant to the study of the history of paintings in the Western European tradition, from the thirteenth to the early twentieth century. Among the library's most distinctive holdings are its monographs, catalogues raisonnés, early guidebooks, exhibition catalogues, sales catalogues and pamphlets, which relate to public galleries and private collections worldwide, the latter representing arguably the richest resource of its kind. It also has a strong collection of early source works, consisting of around 2,000 titles, published before 1850.

These resources, many rare and some unique (especially those annotated by National Gallery directors, curators and other scholars), have hitherto been overlooked largely because information was available only within a manual card catalogue system, or because books were preserved out of sight in remote stores. With the Gallery's implementation of an electronic library catalogue in 2010 and launch of the Research Centre in 2013, came renewed impetus to widen access to its most significant bibliographical collections within the Gallery and beyond.

As a result, a pilot project was launched in 2015 with the aim of cataloguing electronically to the highest standards a selection of the rare and historic books dating from the fifteenth to the mid-nineteenth century. The material chosen comprised parts of the Eastlake Library (including its octavo volumes) and British private collection catalogues (including oversize volumes). During the project's seventeen-week duration, 502 books were electronically catalogued, including Daniel Webb's *An Inquiry into the Beauties of Painting* (1769), catalogues of the collections of the King of France and the Duke of Orléans (1729–1742), and the major catalogues of the Stafford Gallery (1818) and of Sir Thomas Lawrence's art collection (1841). Provenances of the books were recorded as well as the presence of correspondence inserted in the volumes; for example, the numerous documents pasted into a 1911 catalogue of the collection at Watlingtonbury Place in Kent.

Thanks to the ongoing generosity of Robert and Gillian Berg, who supported the pilot scheme, the project is now in its second phase. Another tranche of material will soon be catalogued, including the pre-1900 scientific book collection, which remains an invaluable resource for the Gallery's Scientific and Conservation departments.

SUSANNA AVERY-QUASH



A selection of books formerly from the collection of Sir Charles Eastlake in the National Gallery's Libraries and Archive Remote Store

Cataloguing the private research papers of Francis Haskell and Nicholas Penny

In 2008, Larissa Salmina, the widow of the eminent art historian Francis Haskell, donated her late husband’s research notes, papers, articles and correspondence relating to collectors to the National Gallery. Haskell had compiled these papers during the preparation of his ground-breaking publications such as *Patrons and Painters* of 1963, which provided a survey of Italian patronage from the beginning of the seventeenth century to the end of the eighteenth, *Rediscoveries in Art* (1976) and *History and its Images* (1993). Other publications were collaborations with Nicholas Penny: *Taste and the Antique* (1981), for instance, was written jointly with him. Penny later assisted with the posthumous publication of both *The Ephemeral Museum* (2000) and *The King’s Pictures* (2013).

Given their lengthy scholarly collaborations it was fitting that Nicholas Penny, soon after his appointment as Director of the National Gallery, decided to donate to the Gallery’s Research Centre his own research papers on collectors as well as his archive on frames – sets of documents largely compiled during research undertaken for the updated National Gallery Catalogues. As a result, the Gallery now boasts several unique, primary resources for the history of collecting which are already proving invaluable for projects undertaken within the remit of the Gallery’s research strand, ‘Buying, Collecting, and Display’. For instance, students on the Gallery’s new MA course in the history of collecting and the art market – launched with the University of Buckingham in association with Waddesdon Manor in January 2016 – have found among these papers novel topics for written assignments.

Great inroads into cataloguing both sets of papers have been made by the Gallery’s long-standing Trustee, Lady Heseltine, who retired in March 2016, for whose assistance we remain immensely grateful. It is intended to incorporate her work within the archive database so that in the future others may have an overview of the treasures to be discovered within these mines of information.

SUSANNA AVERY–QUASH

SUPPORTERS 2015–2016

Research and Publications

AGNEW’S NEGATIVE CONSERVATION
Supported by the Murray Family

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

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

CATALOGUING OF PRE-1850S
ARCHIVE COLLECTION
Supported by Robert & Gillian Berg

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

MYOJIN – NADAR CURATORIAL
ASSISTANT, 1600–1800
Supported by Horizon Asset Limited

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

NATIONAL GALLERY
RESEARCH SEMINARS
Supported by The Elizabeth Cayzer
Charitable Trust

RESEARCH CENTRE –
AGNEW’S ARCHIVE
Supported by The National Archives
and the Business Archives Council

SAINSBURY WING
CURATORIAL ASSISTANT
Supported by The Monument Trust

VIVMAR CURATORIAL ASSISTANT
Supported by The Vivmar Foundation

HARRY M. WEINREBE
CURATORIAL ASSISTANT
Supported by The Dorset Foundation

National Programmes

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

THE NATIONAL GALLERY
MASTERPIECE TOUR
Sponsored by Christie’s

SUBJECT SPECIALIST NETWORK:
EUROPEAN PAINTINGS PRE-1900
Supported by The Pilgrim Trust



Paul Ackroyd, Senior Conservator, removing discoloured nineteenth-century varnish from Peter Paul Rubens’s *The Birth of Venus* (see pp. 22–3)



Nelly von Aderkas and David Peggie using the X-ray fluorescence (XRF) scanner to image the earlier composition beneath Rembrandt's *Portrait of Frederick Rihel on Horseback* (see pp. 44–6)



In July the National Gallery launched a new venue hire service, opening up a variety of Gallery spaces for private functions, events and conferences



Room 33, the French eighteenth-century room, after renovation



Staff and children from Woodlands School, Harrow, taking part in a Sense It! workshop, part of a programme for pupils with profound and multiple learning disabilities



This year's *Take One Picture* exhibition focused on Bartolomé Bermejo's *St Michael Triumphs over the Devil* (see p. 41)



Sound equipment and cables used for the *Soundscapes* exhibition (see pp. 30–1)



Mark Getty KBE stepped down as Chair of the Trustees in August after serving for sixteen years on the Board, seven as Chair



Sir Nicholas Penny retired in August as Director of the National Gallery



Gabriele Finaldi, previously Deputy Director for Collections and Research at the Museo Nacional del Prado, Madrid, became Director of the National Gallery in August



Hannah Rothschild was appointed Chair of the Board of Trustees of the National Gallery in August



A group of MA students from the Warburg Institute at a teaching session led by Larry Keith, Head of Conservation and Interim Director of Collections



Roger Pearce retired from his position as Supernumerary Supervisor in October, after more than 39 years at the Gallery



Children making rangoli inspired by Turner's use of light and colour at the Lighting up the Darkness family festival celebrating Diwali



The National Gallery joined forces with City Year UK and Credit Suisse in a programme engaging new audiences with art



Ashok Roy, Director of Collections and former Director of Scientific Research, retired in February after 39 years at the National Gallery



Hoarding outside the East Wing advertising the *Delacroix and the Rise of Modern Art* exhibition (see pp. 38–9)



HRH The Prince of Wales, the Gallery's first Royal Patron, with Gabriele Finaldi, the Lord Mayor of Westminster and Hannah Rothschild at the opening of *Delacroix and the Rise of Modern Art*



Gabriele Finaldi with Martin Ainscough, Chair of the Trustees, Lakeland Arts Trust, and Helen Watson, Director of Programming, Abbot Hall Art Gallery, at the opening of *The National Gallery Masterpiece Tour* in Kendal (see p. 37)



Participants in the Dare to Draw course working in Room 20

SUPPORTING THE GALLERY

Public and private support of the Gallery

During the last year, the National Gallery has received generous support for many aspects of its work, and we would like to express our gratitude to the individuals, trusts and companies who play such an important role in helping the Gallery to continue its inspiring programme of activities.

Our supporters continue to show foresight and generosity, providing donations that impact on the Gallery, both now and in the years to come. Two significant donations made in the last year highlight this long-term contribution. The Monument Trust has awarded a landmark grant to enhance curatorial content on the Gallery’s website and support its programme of temporary exhibitions in the years ahead. Another outstanding example of philanthropic support is the major gift from Hans and Märit Rausing and family, who

have funded and named ‘The Jacob Rothschild Head of the Curatorial Department’. Alongside these gifts, we appreciate the contribution of long-standing major donors Howard and Roberta Ahmanson, and Arturo and Holly Melosi, who continue their significant support towards the Howard and Roberta Ahmanson Fellow and Curator in Art and Religion, and the National Gallery Catalogues series, respectively.

We enjoy building closer relationships with members of our Director’s Circle, whose significant support underpins the work of the Curatorial Department, and our Benefactors’ Circle, who direct their support towards areas of personal significance, from education to framing or exhibitions. We are so grateful to these major donors, whose close involvement and support is greatly valued by everyone at the Gallery.



Art handlers David Bowe and Lucy Tarver-Jones rehang-
ing Luis Meléndez’s *Still Life with Oranges and Walnuts* in Room 39
during the preparations for *Goya: The Portraits* (see pp. 32–3)



Jacopo di Cione’s polyptych of the *Coronation of the Virgin* in *Visions of Paradise*; Botticini’s *Palmieri Altarpiece* (see pp. 35–6)

As our long-term partner, Credit Suisse makes a crucial contribution to the Gallery. This year their support included the sponsorship of our highly successful autumn exhibition, *Goya: The Portraits* and, in addition, the associated hoarding on Trafalgar Square. We are pleased to have launched a new collaboration between the Gallery and Credit Suisse’s charity partner City Year, which engaged new audiences with our collection.

We are also delighted to have received extensive support for the Gallery’s exhibition programme. *Soundscapes* was generously funded by a number of supporters, including the National Gallery Development Committee, the Blavatnik Family Foundation and Bowers & Wilkins, who also loaned essential audio equipment for the installation and duration of the exhibition. The Art Mentor Foundation Lucerne and several other supporters contributed generously to *Delacroix and the Rise of Modern Art*, while the Bernard Sunley Charitable Foundation provided continued support towards the Sunley Room exhibition programme. Additional support for the Sunley Room exhibition, *Visions of Paradise: Botticini’s Palmieri Altarpiece*, was given by both trusts and individual donors, and our Room 1 display, *Frames in Focus: Sansovino Frames*, was supported by Madeleine and Timothy Plaut.

The National Gallery’s collection has been enhanced in the last year by several important new acquisitions. Ronald Lauder’s exceptional support made possible the purchase of Giovanni da Rimini’s *Scenes from the Lives of the Virgin and other Saints*, while a legacy gift together with other donations made possible the purchase *Road in the Village of Baldersbrønde (Winter Day)* by Danish artist Laurits Andersen Ring. Enabling the Gallery to extend its reach nationwide, Christie’s continued its kind support of the *National Gallery Masterpiece Tour*, this year taking Rembrandt’s *Self Portrait at the Age of 63* to Belfast, Kendal and Bristol.

We welcome the interest shown by our supporters in the behind-the-scenes work of our Conservation, Scientific and Framing departments. Members of the public played a vital role in enabling the Gallery to conserve Rubens’s oil sketch, *The Birth of Venus*. Over 346 people supported the appeal, helping us to raise £34,500. We are grateful to our Patrons of the George Beaumont Group and George Beaumont Circle, many of whom have lent support to the Gallery beyond their membership, including to this appeal.

Education is another key area that benefits from the generous support of our donors. We are particularly grateful to the Sackler Trust for supporting the Gallery’s Schools Visit Programme and to Andrew Bentley, Fiona Garland and The Roden Family for enabling the Gallery to initiate our new outreach project, Access to Art, for adults and young adults with learning and access needs.

Thanks to the generosity of individuals leaving legacies to the National Gallery, over £1 million was received in support this year. This included a significant legacy from Mr Oliver ‘Tim’ Neighbour, who placed great value in the Gallery being free to all. We remain very grateful to all those who decide to leave a gift in their will to the National Gallery, and we welcome the opportunity to involve them and enhance their enjoyment of the Gallery during their lifetime.

We would like to acknowledge the support shown to the Gallery by lenders, individual donors, companies and charitable trusts, as well as the general public. We remain so grateful for their continued generosity.

DEBORAH MYERS / JUDITH KERR / CHLOE BRAND

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 2015 and March 2016.

Royal Collection Trust / Her Majesty the Queen
The Warden and Fellows of All Souls College, Oxford
American Friends of the National Gallery, London
Andrew Brownsword Arts Foundation
Burghley House Collection
The Caro Family
The Art in Dialogue: Duccio | Caro display was in partnership with New Art Centre, Roche Court
The Mari Cha Collection Limited
Dunrobin Castle
Ferens Art Gallery, Hull
The Gere Collection
The Government Art Collection
Collection of Sir Laurence Graff
Sir James & Lady Graham
The Earl of Halifax
The Daniel Katz Family Trust
The Executors of the late 9th Marquess of Londonderry
Longford Castle Collection
The Collection of Asbjørn Lunde
The Peter Meyer Collection
Musée du Louvre, Paris, Département des Peintures
Rijksmuseum, Amsterdam
Royal Picture Gallery Mauritshuis, The Hague
The Rector and Churchwardens of St Mary Magdalene Church, Littleton
The Society of Antiquaries of London
Tate, London
The Master Governor of Trinity Hospital, Retford
The Earl of Verulam
Victoria and Albert Museum, London
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 2015 to March 2016.

PARTNER OF THE NATIONAL GALLERY

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Hans & Märit Rausing and family
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Tim & Judith Wise
The Maurice Wohl Charitable Foundation
Lord Leonard and Lady Estelle Wolfson Foundation
Mrs Charles Wrightsman

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.

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If you would like to find out more about the Gallery's corporate membership scheme, please contact Sofija Matich on 020 7747 5802, or email development@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 significant contribution towards the Gallery's core activities. Their donations enable us to continue to care for the collection and its display, support curatorial and scientific research and help fund the Gallery's Education and Access programmes.

We remain extremely grateful to the individuals listed below, as well as those who wish to remain anonymous, for their commitment and generosity to the Gallery over the past year.

GEORGE BEAUMONT CIRCLE

Mr & Mrs William Arah
Robert & Gillian Berg
Mr & Mrs Steven Berzin
Mr David Borthwick &
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the Robert and Sherry Johnson
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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 2015 to March 2016.

Howard & Roberta Ahmanson
Andrew Bentley & Fiona Garland
Blavatnik Family Foundation
The Samuel H. Kress Foundation
The Robert Lehman Foundation
Arturo & Holly Melosi through the
Arthur and Holly Magill Foundation
Madeleine & Timothy Plaut
The Philip and Irene Toll Gage Foundation
Mrs Charles Wrightsman

LEGACIES TO
THE NATIONAL GALLERY

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

Mrs Wendy Hallas
Ms Irene E.E. Hyde
Mr William Leonard Jacob
Mr Terence Peter Kelly
Mr Patrick Lindsay

Mr Robert Luke & Mrs Doreen Luke
Mr William Myers
Mr Oliver ‘Tim’ Neighbour
Miss Margaret Ann Ryan
Ms Sabina R. Sutherland

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

ADDITIONAL THANKS

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

Acceptance-in-lieu panel
Government Indemnity Scheme
Mr Francis Russell

Trustees and Committees of the National Gallery Board

TRUSTEES
(WITH DATES OF APPOINTMENT)

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(Chair from August 2015)
Mark Getty 1999 (Chair until August 2015)
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Gautam Dalal 2009
Professor Anya Hurlbert 2010
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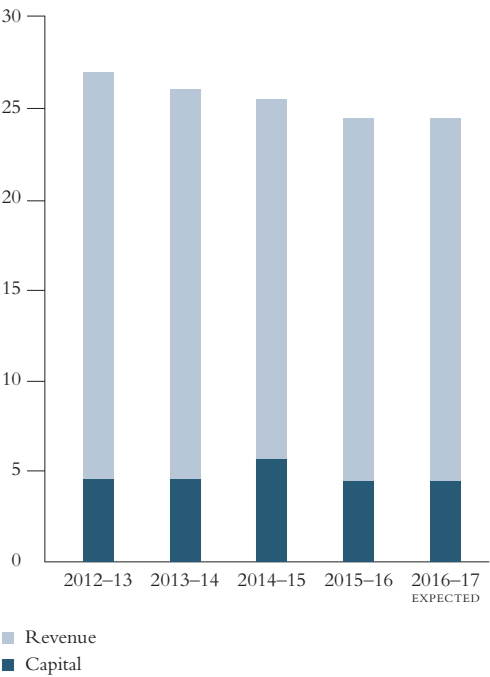
INCOME

Government Grant in Aid remains the Gallery’s principal source of funds. For the year ended 31 March 2016, the Gallery’s Grant in Aid for running costs was £20.4 million. There was an additional grant of £3.7 million restricted to expenditure on capital, including ongoing essential capital repairs.

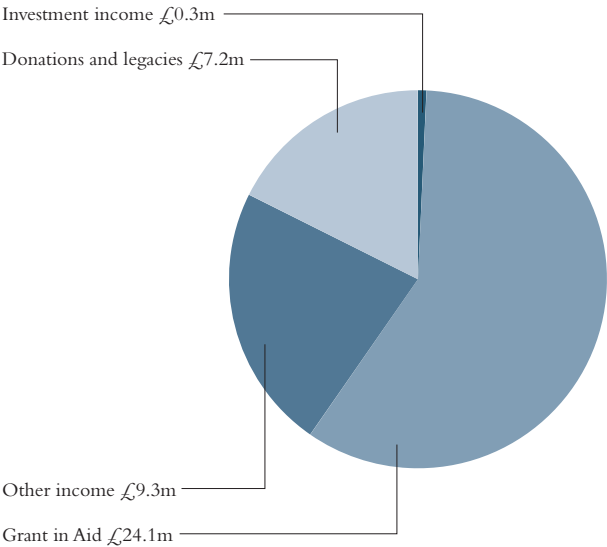
The Gallery has faced significant and sustained cuts to Grant in Aid over recent years, which has made private income even more critical to the future well-being of the Gallery. The Spending Review settlement has provided a degree of certainty over funding for the five years to 2020–1 and will enable the Gallery to progress with confidence. Membership, donations and support from the corporate sector, trusts and foundations, and private individuals are vitally important for the continued success of the Gallery’s programme of exhibitions, education programmes and outreach work.

Total income this year was £46.4 million, compared with £42.1 million in 2014–15. This figure includes a generous donation of £4.8 million to acquire Giovanni da Rimini’s *Scenes from the Lives of the Virgin and other Saints*. Self-generated income excluding donations totalled £9.3 million, and includes high levels of admission income and sponsorship resulting from an attractive exhibition programme.

GRANT IN AID (£M)



INCOME 2015–16
(excluding donations for picture acquisitions)



EXPENDITURE

The Gallery’s total charitable expenditure of £35.6 million for 2015–16 has slightly decreased compared to the previous year (2014–15: £36.1m restated). The Gallery continues to focus on maintaining tight budgetary control and implemented a number of efficiency measures during the year in order to continue to manage the reduction in public funding.

GALLERY VISITORS 2015–16

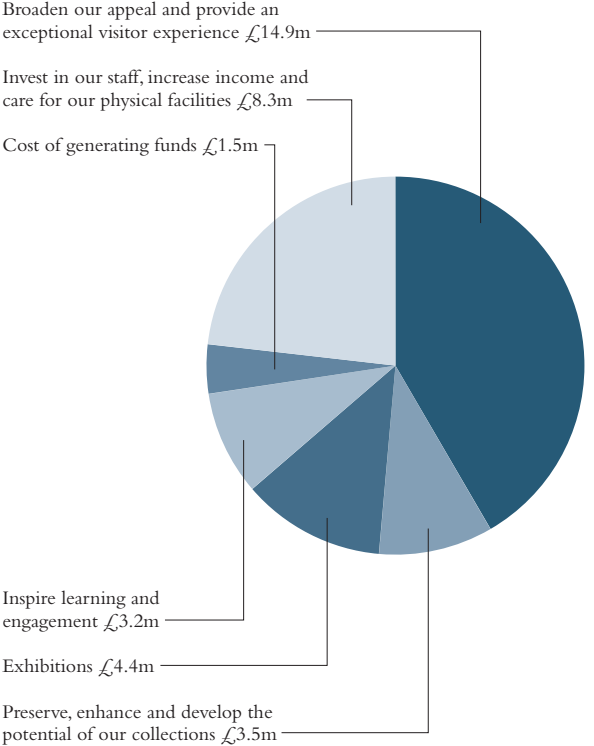
The number of visitors to the Gallery this year was 5.9 million (2014–15: 6.5 million). Visitor numbers at the Gallery have grown by 40% over the past decade.

EXHIBITION ATTENDANCE 2015–16

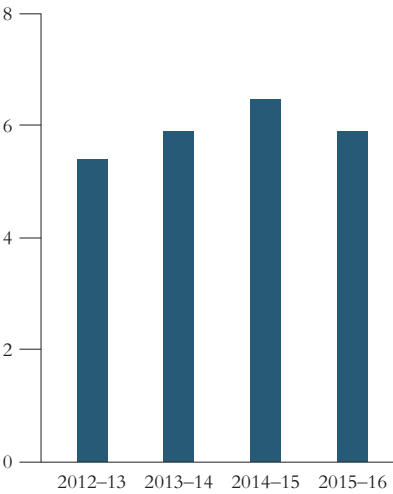
*Frames in Focus: Sansovino Frames** 37,249
*Art in Dialogue: Duccio | Caro** 144,975 (estimated)
Soundscapes 35,602
Goya: The Portraits 185,997
*Francesco de Goya’s Portrait of Doña Isabel de Porcel: A Question of Attribution** 93,066 (estimated)
*Visions of Paradise: Botticini’s Palmieri Altarpiece** 193,237
Delacroix and the Rise of Modern Art 111,584

*Free exhibition

OPERATING EXPENDITURE 2015–16



NUMBER OF VISITORS (MILLIONS)



The National Gallery Company Limited (NGC) achieved a total contribution for this financial year of £1.2m on revenues of £7.4m, an 8% increase against target.

The performance in the stores was mixed. After nine months trading retail sales were very positive, due mainly to strong exhibition performance (*Inventing Impressionism* and *Goya: The Portraits*). However, sales patterns changed post-Christmas 2015 and we missed budget in the period January to March 2016. The overall impact of the downturn resulted in an £80,000 shortfall against budget for the full year.

This year, the Company made a significant investment in retail, through the refurbishment of the East Wing shop. Our objective was to improve the customer experience and present a more edited range of gift merchandise, while also recognising that a refreshment of the space and fixtures was somewhat overdue.

In Digital, income from e-commerce was in line with last year at £374,000 and revenue from the Image Library was pleasing, some 20% better than the prior year. The Company continues to invest in Digital in the medium term, specifically around technical development, new digital marketing and new staff to further build the revenue streams in these areas.

We are beginning to feel the benefit of the increased investment and resource in licensing, securing licensing income of £105,000 in this year. The team exhibited at Brand Licensing Europe in July 2015 and Judith Mather, Buying and Merchandise Director, sought out new opportunities in the Far East, exhibiting at a licence fair in Guangzhou, China. NGC is optimistic about the potential of this future income stream and expects expansion into new markets and territories over the next two years.

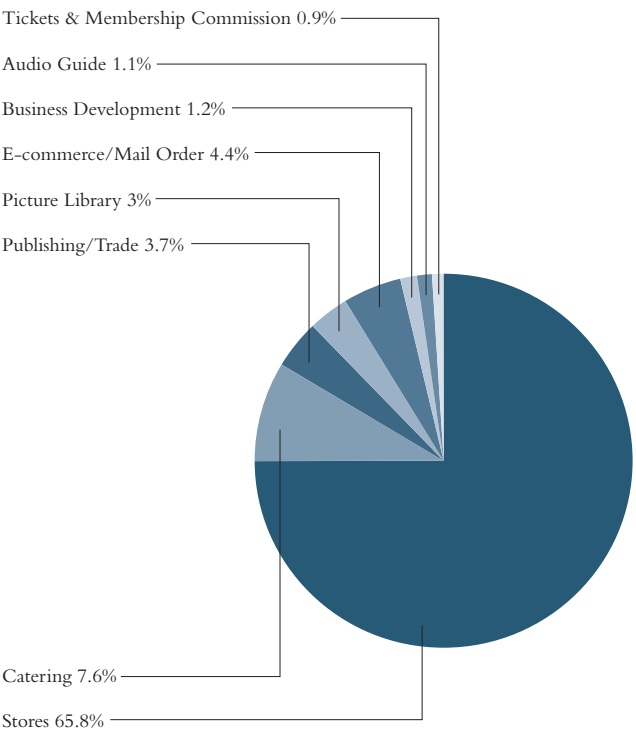
NGC published the catalogue for *Delacroix and the Rise of Modern Art* in September 2015 for the first venue, Minneapolis Institute of Art, where it sold out, while trade sales had returned £34,000 revenue by the time the show opened in London in 2016. In October we published *Goya: The Portraits*; sales revenue of more than £232,000 during the exhibition was boosted by trade sales worth around £40,000 and the post-publication licensing of a Spanish edition. In autumn 2015 a lecture by Dillian Gordon marked the publication of a handsome revised and extended edition of *The Wilton Diptych*.

Over the past years, NGC has built positive partner relationships with Peyton & Byrne, who operate the Gallery's cafés and restaurants, and with Antenna



The newly refurbished East Wing shop

REVENUE ANALYSIS 2015–16

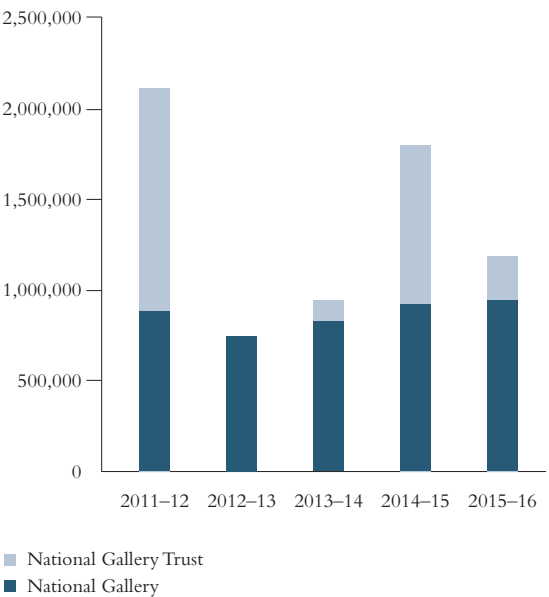


International, who develop content and supply the audio and multimedia guide in the Gallery. In June 2015 we negotiated an extension to our catering agreement with Peyton & Byrne, and we look forward to working closely with them over the next years. Together we plan to upgrade and extend the cafés and restaurants in the Gallery, which will not only enhance the visitor experience but also bring a financial benefit to the National Gallery. With Antenna, we have developed high quality audio tours for exhibitions (*Inventing Impressionism*, *Goya: The Portraits* and *Delacroix and the Rise of Modern Art*) and since November 2015 have been shaping the content for the Gallery's first ever audio tour for the visually impaired, which will launch in July 2016.

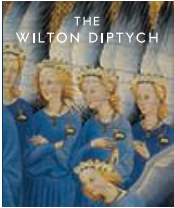
The range of activities carried out by the Company continues to grow and will be enhanced by Venue Hire from April 2016. Over the last six months we have worked closely with colleagues in the Gallery to ensure seamless integration into NGC's business activities. We are very excited about this opportunity and anticipate significant revenue to support the Gallery in future years.

JULIE MOLLOY

PAYMENTS TO THE NATIONAL GALLERY AND NATIONAL GALLERY TRUST



Academic Publications



The Wilton Diptych
Dillian Gordon
270 × 220 mm; 144 pp
130 colour illustrations
Hardback £14.95
August 2015



*National Gallery Technical Bulletin 36:
Titian's Painting Technique from 1540*
Series Editor: Ashok Roy
297 × 210 mm; 128 pp
128 colour illustrations
Paperback £40 and online at
[www.nationalgallery.org.uk/
technical-bulletin/technical-bulletin-vol-36](http://www.nationalgallery.org.uk/technical-bulletin/technical-bulletin-vol-36),
February 2016
This edition of the *Technical Bulletin* has been
supported by Mrs Charles Wrightsman

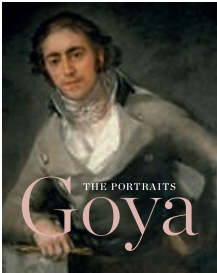
Exhibition Catalogues



The Sansovino Frame
Nicholas Penny, Peter Schade
and Harriet O'Neill
270 × 210 mm; 48 pp
65 colour illustrations
Paperback £9.95
April 2015



*Visions of Paradise:
Botticini's Palmieri Altarpiece*
Jennifer Sliwka
270 × 210 mm; 112 pp
92 colour illustrations
Paperback with flaps £14.95
October 2015



Goya: The Portraits
Xavier Bray
280 × 230 mm; 272 pp
160 colour illustrations
Hardback £35/Paperback £19.95
October 2015



Delacroix and the Rise of Modern Art
Patrick Noon and
Christopher Riopelle
280 × 230 mm; 272 pp
160 colour illustrations
Hardback £35/Paperback £19.95
October 2015
Published in association with
The Minneapolis Institute of Art

Co-publications



Art Activity Book
Rosie Dickens
276 × 216 mm; 84 pp
Paperback £9.99; September 2015
(Published by Usborne
in association with the
National Gallery)



The Children's Interactive Story of Art
Susie Hodge
220 × 270 mm; 96 pp
PLC £14.99; October 2015
(Published by Carlton Kids
in association with the
National Gallery)



Art Colouring and Sticker Book
Rosie Dickens
305 × 238 mm; 76 pp
Paperback, £12.99; November 2015
(Published by Usborne
in association with the
National Gallery)



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