

THE NATIONAL GALLERY
Review of the Year

2016 –2017

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REVIEW OF THE YEAR



THE NATIONAL GALLERY

REVIEW OF THE YEAR

April 2016 – March 2017

Published by Order of the Trustees of the National Gallery
London 2017

THE NATIONAL GALLERY BOARD
COMMITTEES AND ADVISORY GROUPS

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(with dates of appointment)

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Caroline Thomson 2008 *(until August 2016)*
Gautam Dalal 2009 *(until March 2017)*
Professor Anya Hurlbert 2010
John Nelson 2010
Lance Batchelor 2011
Professor Dexter Dalwood 2011
John Singer 2012
Charles Sebag-Montefiore 2012
The Lord King of Lothbury KG GBE 2014
*Lisa Milroy 2015
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Rosemary Leith 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

The National Gallery has enjoyed a successful and busy year, recording its second highest number of visitors, 6.2 million; expanding its schools and education programmes; opening three major critically acclaimed exhibitions; and strengthening its joint programmes with regional and international museums and institutions. Completing his first full year as Director, Gabriele Finaldi is working to deliver his vision of a National Gallery for all, present and future. Under his leadership, the Board is looking forward to an exciting period ahead, with a particularly full and diverse programme of exhibitions and other activities in store.

In October 2016, the twenty-fifth anniversary of the opening of the Sainsbury Wing was marked with a conference attended by Lord Sainsbury of Preston Candover who, together with his brothers Sir Timothy Sainsbury and the late Simon Sainsbury, made the project possible. Our heartfelt thanks go out again (and again) to this extraordinarily philanthropic family who remain close supporters and friends of the National Gallery.

Until this year, the Sainsbury Wing was the last new picture hanging space created in the Gallery but thanks to an imaginative reconfiguration of the area, a new ground floor Gallery B has been created and opened. Designed by Purcell Architects and generously supported by the Wolfson Foundation, these new rooms enable an uninterrupted route through the whole of the Ground Floor Galleries and will host a wide range of special displays and exhibitions as well as education programme activities. The inaugural display of paintings by Rubens and Rembrandt enabled visitors to gain new insights into the works by these two great masters of the seventeenth century.

Our donors underpin every area of the Gallery's activities. This year we have been fortunate to receive four additions to the collection in the form of gifts and bequests. *Maternal Affection* by Louis Jean François Lagrenée, an exquisite and beautifully preserved oil painting on copper, was a gift from the Estate of the late Brian Sewell, the eminent art critic. Also this year, a generous gift by Peter Hecht in memory of the late Erika Langmuir (a former Head of Education at the Gallery) of *Oetzthal* by Vilhelm Petersen represented a welcome addition to the Gallery's small group of works by Danish artists. This part of the collection was further strengthened by a gift from Mr Asbjørn Lunde (through the American Friends of the National Gallery, London) of *The Lower Falls of the Labrofoss* by Johan Christian Dahl, which was presented together

with a work by the Swiss artist Alexandre Calame entitled *At Handeck*. The Board was naturally disappointed that the matching offer bid, which the Gallery made to acquire Jacopo Pontormo's *Portrait of a Young Man in Red Cap*, was rejected by the owner of the painting, but is grateful to all those who supported the campaign which made the offer possible.

We are delighted to announce that, in the course of the year, the Gallery's partnership with Credit Suisse, which has run since 2008, was renewed for a further term of three years. This exceptional partnership helps fund many of the Gallery's exhibitions and other programmes, and we thank Credit Suisse for their invaluable and imaginative support for so much of our work.

The Board also wishes to extend its warm thanks to our Royal Patron, HRH The Prince of Wales, to all our donors, supporters and staff, without whom the work of the Gallery would not be possible.

HANNAH ROTHSCHILD (CHAIR)
LANCE BATCHELOR
DEXTER DALWOOD
KATRIN HENKEL
ANYA HURLBERT
MERVYN KING
ROSEMARY LEITH
DAVID MARKS
LISA MILROY
JOHN NELSON
CHARLES SEBAG-MONTEFIORE
JOHN SINGER

FRAY JUAN BAUTISTA MAÍNO (1581–1649)
Detail from *The Adoration of the Shepherds*, 1612–14
Oil on canvas, 314.4 × 174.4 cm
MUSEO NACIONAL DEL PRADO, MADRID



DIRECTOR'S FOREWORD

Paintings from the National Gallery were seen in many different venues in Great Britain during the course of the year: Botticelli in Wakefield, Bruegel in Bath and Turner in Margate. Rembrandt's *Self Portrait at the Age of 63* completed its *Masterpiece Tour* at the Bristol City Museum and Art Gallery in the summer of 2016 and on my visit there to inaugurate the exhibition I was delighted to learn that the loan had been the spur to the refurbishment of the picture galleries. The Sunley Room exhibition *George Shaw: My Back to Nature*, which marked the culmination of George's two-year residency as the Gallery's Associate Artist, is currently touring and will have been shown in five venues around the country by September 2018.

The National Gallery established a special relationship with the Ferens Art Gallery in preparation for Hull's celebrations as UK City of Culture in 2017. We assisted the Ferens in its public campaign to acquire Pietro Lorenzetti's *Christ between Saints Peter and Paul*, and, following its purchase, this precious Sienese panel painting was restored in the Gallery's Conservation Department. In January it formed the centrepiece of the opening UK City of Culture exhibition where it was accompanied by an important group of loans from the National Gallery's Early Italian collection, including works by Cimabue, Duccio and Giotto. Lucy West, one of our two Art Fund-Vivmar Foundation Curatorial Trainees, spent the second part of her two-year curatorship at the Ferens where she worked on the complete rehang of the collection and the Lorenzetti exhibition, as well as undertaking research on some of the less well known paintings.

The year's exhibition programme saw an unprecedented collaboration with the Art Gallery of New South Wales in Sydney for the first-ever exhibition devoted to Australian art at the National Gallery, *Australia's Impressionists*. It reflected the Gallery's desire to explore aspects of international painting influenced by the European tradition. The display in Room 1 of Guido Cagnacci's masterpiece, *The Repentant Magdalene*, from the Norton Simon Museum in Pasadena, California, also marked a first, as no work by this Italian Baroque painter had ever before been exhibited in Trafalgar Square. But over the course of the year we have worked with several of our more established partners: the *Beyond Caravaggio* exhibition was organised together with the National Gallery of Ireland and the Scottish National Gallery, and over the same period the Prado Museum in Madrid lent two superb paintings by the Spanish Caravaggesque

painter, Juan Bautista Maíno, for a special display entitled *Maíno's Adorations: Heaven on Earth*. In March *The Credit Suisse Exhibition: Michelangelo & Sebastiano* (which was only shown in London) was the first to explore the artistic and personal relationship between these two great artists of the High Renaissance and it brought together an impressive selection of paintings, sculptures, drawings and letters from France, Italy, Spain, Denmark, the Czech Republic, the UK and the USA.

The innovative Young Producers programme was started in 2016. Led by the Education Department, it involves training a group of ten young people between the ages of 18 and 25 to promote the National Gallery to their peers through talks, special visits and making short films. The 'Dancing Museums' project has brought a variety of dance activities into the gallery spaces, providing the public with an unexpected and often exhilarating approach to the pictures. The Gallery has also taken some of its programmes into Trafalgar Square itself: a spectacular display some eight metres high recreated with real blooms Bosschaert's *A Still Life of Flowers in a Wan-Li Vase* (NG6613) during the *Dutch Flowers* exhibition, and coinciding with *Beyond Caravaggio* the Italian theatre troupe Quadri Plastici recreated Caravaggio's *Taking of Christ* from Dublin and the Gallery's *Salome receives the Head of John the Baptist* as living tableaux. At the beginning of 2017 the Annenberg Court hosted a special display of the maquettes produced by the four artist finalists for the Trafalgar Square Fourth Plinth commission.

2016 saw the publication of the third catalogue of the Gallery's sixteenth-century Italian paintings dedicated to the schools of Bologna and Ferrara. Written by Nicholas Penny and Giorgia Mancini, it represents the Gallery's ongoing commitment to publishing high-level research on its collections. We are particularly grateful to the Arthur and Holly Magill Foundation for its longstanding support of the scholarly catalogue programme.

Finally, we said farewell and thank you to two of our senior curators, Dr Humphrey Wine, who retired after twenty-six years as curator of French Seventeenth- and Eighteenth-century Paintings, and Dr Betsy Wieseman, Curator of Dutch and Flemish Paintings, who left the Gallery to take up a position in the Cleveland Museum of Art.

GABRIELE FINALDI



Hoarding outside the East Wing advertising the *Beyond Caravaggio* exhibition
PHOTOGRAPH BY PETE MULLER

ACQUISITIONS

LOUIS JEAN FRANÇOIS LAGRENÉE
Maternal Affection, 1775

Born in Paris and taught by the future *peintre du roi* Carle van Loo, Louis Jean François Lagrenée was one of the most celebrated painters of the second half of the eighteenth century. Having won the prestigious *prix de Rome*, he spent four years studying in Italy, where he was particularly influenced by seventeenth-century Bolognese painters such as Francesco Albani and Guido Reni. Indeed, Lagrenée was later nicknamed ‘the French Albani’ on account of the classical elegance of his figures. Following his return to Paris, Lagrenée became a significant figure within the Académie Royale de Peinture et de Sculpture, exhibiting at almost every Salon from 1755 until his death and holding a number of academic positions. Although his celebrity has diminished somewhat since his death, Lagrenée is still recognised today for his graceful compositions, elegant draughtsmanship and pleasing use of colour.

A delicate, small-scale painting on a copper support, *Maternal Affection* epitomises the type of picture for which Lagrenée was celebrated in the eighteenth century. In a colonnaded portico or loggia, three women tend to two infants. The seated figure at centre nurses one child, while another is brought towards her for a kiss and a kneeling woman at left rearranges the bedding in a carved wooden crib. For a contemporary eighteenth-century viewer, the women’s clothing would have immediately been recognisable as antique dress, and with the tiled floor, loggia setting and warm golden light, Lagrenée implies a temperate, classical setting for his scene. This, too, is highly characteristic, for classical and mythological subjects dominate Lagrenée’s oeuvre.

Maternal Affection was given to the National Gallery as a gift from the Estate of art critic Brian Sewell, who is said to have acquired the painting in Britain in the 1960s. It appears that *Maternal Affection* was brought to Britain in the eighteenth century by William Petty, 1st Marquess of Lansdowne and 2nd Earl of Shelburne, who is known to have commissioned at least two works from Lagrenée in Paris around 1774–5. In addition to the pair of paintings whose commission is documented, his posthumous sales include a work attributed to Lagrenée and described as ‘Maternal Affection – a beautiful group’. Although its history after 1806 is not known, it is very likely that it is identical with the painting purchased by Sewell in the 1960s.

The critic Denis Diderot wrote that Lagrenée was at his best when working on a small scale, and with its elegant refinement, meticulous handling and beautiful colouring *Maternal Affection* is a superb example of his art. On display in Room 33 alongside paintings by François Boucher, Jean-Honoré Fragonard and Jean-François-Pierre Peyron, it complements both the Rococo and Neoclassical works in the collection. Never before published or exhibited, *Maternal Affection* is an exciting addition to the Gallery’s small but select holdings of eighteenth-century French pictures.

FRANCESCA WHITLUM-COOPER

PROVENANCE

Probably William Petty, 1st Marquess of Lansdowne and 2nd Earl of Shelburne (1737–1805); probably his posthumous sale, Peter Coxe, Burrell and Foster, London, 19–20 March 1806, lot 42 (as ‘Maternal Affection – a beautiful group’), for £14.14s to Taylor; said to have been bought by Brian Sewell (1931–2015) in Britain in the 1960s; from whose Estate given as a gift to the National Gallery in 2016.

LITERATURE

Humphrey Wine, *National Gallery Catalogues: The Eighteenth Century French Paintings* (entry by Francesca Whitlum-Cooper), forthcoming.



LOUIS JEAN FRANÇOIS LAGRENÉE (1725–1805)
Maternal Affection, 1775
Oil on copper, 43.5 × 34.5 cm
Signed and dated at lower left: *L. Lagrenée. 1775*
A GIFT FROM THE ESTATE OF BRIAN SEWELL, 2016, NG6663

JOHAN CHRISTIAN DAHL
The Lower Falls of the Labrofoss, 1827

Johan Christian Dahl was the leading and widely influential exponent of landscape painting in early nineteenth-century Norway. While he trained in Copenhagen, travelled to Italy and lived much of his life in Dresden, he frequently returned to his native land on sketching expeditions, which supplied him with landscape motifs to be developed into finished easel paintings. Back in the studio reflection took over and, consulting his sketches so as not to drift from truth-to-nature, he synthesised visual experience into sublimely stately and richly detailed evocations of the Nordic wilderness. Physical distance from the motif was no impediment to Dahl but rather the impetus to his distinctive refinement of vision. Generations of Norwegian landscape painters – the most famous being Thomas Fearnley and Peder Balke – made their way to Dresden to absorb his aesthetic lessons as well as those of his close friend and neighbour, Caspar David Friedrich, and to learn from them how to be independent, entrepreneurial artists. It is not too much to say that Dahl invented the role of the professional fine artist for modern Norway at a moment when the country began to achieve greater political independence and to climb from grinding poverty to prosperity.

The waterfalls at Labro, some 80 kilometres west of present-day Oslo, are among Norway’s grandest. Here, Dahl depicts the lower of two falls as the torrent spills from a declivity in the rocks, carrying with it tree trunks from logging operations upstream. Already, Norway is being transformed by market forces, its vast natural resources exploited for profit, and Dahl is the fascinated observer. Tall pines are silhouetted against a cloudy mauve-tinged sky while in the foreground the viewer gains a slippery foothold on the rocks as water bursts from its narrow channel with tumultuous force. Indeed, Labrofoss is today the site of a hydroelectric power station. The artist probably visited the site on a sketching foray of 1826. He executed the painting the following year in his Dresden studio and on 6 July 1828 sold it – such was his growing international fame – to a British businessman and trader, one Mr Bracebridge of London. That same year Dahl made a considerably larger, less highly detailed variant of the composition (Bang 579). The present painting re-emerged to public view only in 1953.

It was acquired at auction in Oslo in 1997 by Asbjørn Lunde of New York for his pioneering collection of nineteenth-century Norwegian landscapes, the most important in private hands, as is his complementary collection of nineteenth-century Swiss landscapes (see pp. 16–17). Appreciating Dahl’s centrality to the Norwegian tradition, and committed to seeing his achievement acknowledged internationally, in 2012 Lunde simultaneously offered major paintings by the artist to the National Gallery and the Metropolitan Museum of Art (the latter gratefully received *View over Hallingdal*, 1844). Following the provisions for American donations to the National Gallery, Lunde donated *The Lower Falls of the Labrofoss* to the American Friends of the National Gallery, London, which placed it on long-term loan in Trafalgar Square. Now, the American Friends have passed ownership directly to the National Gallery and the painting becomes the first Dahl to enter the national collection, a major addition to its small but growing collection of Scandinavian art.

CHRISTOPHER RIOPELLE

PROVENANCE

Mr Bracebridge, London, 1828; Omell Galleries, London, 1953; Blomqvist Auctions, Oslo, 20 November 1997, lot 76, where purchased by Asbjørn Lunde, New York; presented by Mr Asbjørn Lunde to the American Friends of the National Gallery, London, in 2012, by whom placed on long-term loan to the National Gallery; presented by Mr Asbjørn Lunde through the American Friends of the National Gallery, London, to the National Gallery, 2016.

EXHIBITIONS

Den Ville Natur: Sveitsisk og Norsk Romantikk. Malerier fra Asbjørn Lundes samling, New York, Nordnorsk Kunstmuseum, Tromsø; Bergen Kunstmuseum, 2007–8, no. 27; *Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection*, The National Gallery, London 2011, no. 1.

LITERATURE

M.L. Bang, *Johan Christian Dahl, 1788–1857: Life and Works*, 3 vols, Oslo 1987, vol. 2, p. 189, no. 563; vol. 3, pl. 233; *Den Ville Natur: Sveitsisk og Norsk Romantikk. Malerier fra Asbjørn Lundes samling*, New York, Tromsø 2007, p. 102, no. 27, illus.



JOHAN CHRISTIAN DAHL (1788–1857)
The Lower Falls of the Labrofoss, 1827
Oil on canvas, 51 × 66 cm

Signed and dated at lower centre: *JDahl 1827*
PRESENTED BY MR ASBJØRN LUNDE THROUGH THE AMERICAN FRIENDS
OF THE NATIONAL GALLERY, NG6661

VILHELM PETERSEN
Oetzthal, 1850

Vilhelm Petersen is a landscape painter in the last generation of artists of the so-called Danish Golden Age. The son of a wagon manufacturer, from 1831 to 1838 he studied under Christoffer Wilhelm Eckersberg and Johan Ludvig Lund at the Royal Danish Academy of Fine Arts in Copenhagen. In 1850 a scholarship from the Academy enabled Petersen to travel through Germany and Austria to Italy, where he remained until 1852, and where he would execute some of his most luminous works, remarkable for their naturalness and fluency of brushwork and regarded now as his masterpieces.

Petersen’s paintings retain the crispness of vision and technical skill characteristic of Eckersberg and his disciples, yet his aesthetic sensibility was formed by new, naturalistic currents, perhaps influenced by contemporary French painters such as Jean-Baptiste-Camille Corot. He was a prolific oil sketcher, both in his native Denmark, where he was particularly drawn to such seaside towns as Hornbaek, north of Copenhagen, and in his travels through Europe. He painted a series of such studies between 7 and 13 September 1850 in the Oetzthal, a mountain range in Austria south-east of Innsbruck and north of Trento.

In this view it is the mountain range, viewed in *contre-jour* and rendered in subtle shades of lavender and grey, that forms the focus of the study. Fluid strokes of white hint at residual snow. The clear, limpid sky, which lightens faintly at the centre, is featureless apart from a line of cloud hovering below the peak on the right. The foreground has been left unfinished, with thin washes of under paint and cursory pencil markings left exposed, the zigzag lines perhaps evoking the lines of fir trees which the artist has begun to lay in on the left. Yet the sketch is complete in itself, with Petersen consciously focusing on the middle ground at the expense of the foreground – a practice also employed by Corot both in his sketches and studio works – in order to draw the eye to the most important part of the picture. Speed had long been recommended as the great test of hand and eye for the sketcher, and as the free play of paint attests, Petersen has here worked quickly and freely, probably spending no more than one hour on the sheet. Having captured the principal forms and the play of light across the mountains, he put the work aside, most likely to start another.

This study has been presented by Peter Hecht, an eminent historian of Dutch art, in memory of the distinguished art historian Erika Langmuir (1931–2015), Head of Education at the National Gallery from 1988 until her retirement in 1995, and author of the widely admired *The National Gallery Companion Guide* (new edition, 2016).

SARAH HERRING

PROVENANCE

Collection of the artist’s family, by descent; sale, Bruun Rasmussen, 27 November 2001, lot 146, one of five landscapes dated 1850 (information kindly conveyed by Birte Stokholm of Bruun Rasmussen in email of 2 May 2017); with Galerie Jean-François Heim, Paris, 2002, from whom bought in that year by Peter Hecht; presented by Peter Hecht in memory of Erika Langmuir, 2016.

EXHIBITIONS

Vilhelm Petersen – en glemt guldaldermaler, Helsingør Kommunes Museer, Marienlyst 1990, p. 60, no. 179 (catalogue by M. Christensen and J. Faye); *Tableaux, dessins, sculptures anciens et XIXe*, Heim Gallery, Maastricht and Paris 2002, pp. 48–9.

LITERATURE

M. Christensen and J. Faye, ‘A Catalogue Raisonné of the Works of Vilhelm Petersen’, in Marienlyst 1990, no. 179.



VILHELM PETERSEN (1812–1880)
Oetzthal, 1850

Pencil and oil on paper laid down on canvas, 19.7×35.7 cm

Inscribed at lower left: *Oetzthal 1850*

PRESENTED BY PETER HECHT IN MEMORY OF ERIKA LANGMUIR, NG6662

ALEXANDRE CALAME

At Handeck, about 1860

The Swiss painter Alexandre Calame was the greatest exponent of the Alpine view in a century which saw an upsurge in both popularity and critical reception of the genre. Ranging from grand scenes destined for the Salon to more intimate, direct sketches of nature, his work is characterised by crisp brushwork and infinite detailing. In this small, yet highly detailed study, a lone pine tree, positioned just to the left of centre, appears to stand aside to offer the spectator a breath-taking view of the valley dropping away. The clear mountain air is palpable in the cool colouration. In the distance waterfalls cascade down the cliffs; a river is created which descends through further rocks before following its gentle course along the valley floor. The site is the Haslital valley in the Bernese Alps and the river the Aare. Rising in the Aare glaciers, just before the village of Guttannen, it forms, together with the Ärlenbach, the Handeck Falls, for which the site is famous.

The Bernese Alps were Calame’s earliest encounter with the high mountains. In the summer of 1835 he made his first journey to the Bernese Oberland, during which he visited Thun, Interlaken, Lauterbrunnen, Meringen and Handeck. He returned the following year, again in 1838, and made many repeat visits until the 1860s. The wild, untamed beauty of Handeck and its surrounding area was of particular significance to Calame, and became central to his output of majestic Alpine views. During a visit in 1851 he wrote a letter on 22 August in which he expressed his passion for his native landscape: ‘I understand better now why so many landscapists recoil in the face of the difficulties presented by the Swiss landscape. But for those who feel and understand it, what an inexhaustible mine. What a source of poetic impressions, of infinite variety!’ (E. Rambert, *Alexandre Calame, sa vie et son oeuvre*, Paris 1884, p. 248). Many of his views of Handeck portray nature unleashed, with trees buffeted by storms, torrential water and mountains enveloped by mist and cloud. In others, he focuses on the waterfall itself, but this study, with the vertiginous drop into the valley, its emphasis on the lush green vegetation and above all the trees, appears to be unique. While the foliage is rendered with crystalline clarity, the central tree, with most of the lower branches broken away, has also suffered at the hands of nature.

Calame’s suffering trees have been viewed as both a symbol of nature’s vulnerability, and an embodiment of the Romantic theme of man battling the storms of life or the forces of nature. Yet Calame was intensely religious, and it is equally possible to interpret his painstaking realism, his intricate studies of trees and his depiction of individual foliage as the consequence of a belief in God manifest in the natural world, and of nature as a mirror of God.

In 2012 Asbjørn Lunde donated the painting to the American Friends of the National Gallery, London. Now, the American Friends have graciously transferred ownership of the painting to the National Gallery.

SARAH HERRING

PROVENANCE

In the possession of the artist until his death; Calame’s sale, Paris, 13–22 March 1865, no. 351; in the collection of Hans Bühler, Berg am Irchel, Switzerland, this presumably the same as Hans Eduard Bühler (1893–1967), sale, Sotheby’s, Zurich, 11 December 1997, lot 124, where purchased by Asbjørn Lunde, New York; presented by Mr Asbjørn Lunde to the American Friends of the National Gallery, London, in 2012, by whom placed on long-term loan to the National Gallery; presented by Mr Asbjørn Lunde through the American Friends of the National Gallery, London, to the National Gallery, 2016.

EXHIBITIONS

Alpine Views: Alexandre Calame and the Swiss Landscape, Sterling and Francine Clark Art Institute, Williamstown 2006, no. 19; *Forests, Rocks, Torrents: Norwegian and Swiss Landscapes from the Lunde Collection*, The National Gallery, London 2011, no. 40.

LITERATURE

A. de Andrés, *Alpine Views: Alexandre Calame and the Swiss Landscape*, Williamstown 2006, p. 28.



ALEXANDRE CALAME (1810–1864)
At Handeck, about 1860
Oil on canvas, 39.4 × 24.5 cm
PRESENTED BY MR ASBJØRN LUNDE THROUGH THE AMERICAN FRIENDS
OF THE NATIONAL GALLERY, NG6660

JAN BRUEGHEL THE ELDER
Still Life with Tulips, Chrysanthemums, Narcissi, Roses, Irises and other Flowers in a Glass Vase, 1608–10
The Garden of Eden, 1613

FERDINAND BOL
Portrait of a Boy aged 8, 1652

The National Gallery received three outstanding long-term loans of Dutch and Flemish paintings from a private collector based in Hong Kong: two works by Jan Brueghel the Elder, and another by Ferdinand Bol, one of Rembrandt’s most gifted pupils. Each of these paintings addresses a recognised gap in the permanent collection, and enables the Gallery to present a more balanced image of Netherlandish painting in the seventeenth century.

In about 1590, Jan Brueghel the Elder, second son of Pieter Bruegel the Elder (active 1550/1; died 1569), undertook an extended journey to Italy. For the next several years he lived and worked in Naples, Rome and Milan, then returned to the Southern Netherlands in 1596. It was in Milan that he met his life-long patron Cardinal Federico Borromeo (1564–1631). Brueghel’s correspondence with Borromeo reveals much about his working procedures, and about the influence wielded by Borromeo’s conviction that nature, and particularly the awe-inspiring variety of plants and animals on Earth, was the embodiment of the divine power of Creation and indication of God’s magnificence. Both *Still Life with Tulips, Chrysanthemums, Narcissi, Roses, Irises and other Flowers in a Glass Vase* and *The Garden of Eden* demonstrate the impact of Borromeo’s philosophy upon the artist.

Brueghel, one of the most celebrated flower painters of his age, is often credited with developing flower painting as an independent genre beginning in about 1605. His meticulous brushstrokes and subtle gradations of colour reproduce each individual specimen with astounding precision. In *Still Life with Tulips, Chrysanthemums, Narcissi, Roses, Irises and other Flowers in a Glass Vase*, the strict symmetry of his earlier works has given way to a looser, more realistic arrangement. The glass vase highlights his ability to paint translucent as well as opaque surfaces. The bringing together of flowers from different seasons, and the inclusion of countless insects and tiny creatures, was intended not only to incite admiration for the artist’s skill, but also to encourage reflection on God’s role in the magnificence and variety of the natural world.



JAN BRUEGHEL THE ELDER (1568–1625)
Still Life with Tulips, Chrysanthemums, Narcissi, Roses, Irises and other Flowers in a Glass Vase, 1608–10
Oil on copper, 35 × 25.2 cm
ON LOAN FROM A PRIVATE COLLECTION, HONG KONG, L1193



JAN BRUEGHEL THE ELDER (1568–1625)
The Garden of Eden, 1613
Oil on copper, 23.7 × 36.8 cm
ON LOAN FROM A PRIVATE COLLECTION, HONG KONG, L1194

Similarly, the extraordinary variety of creatures represented in Brueghel’s diminutive *Garden of Eden* – ostriches, dromedary, lions, goats, birds and more – symbolises the perfect harmony that existed in the world before the Fall of Man. A tiny vignette in the distance depicts Eve as she grabs the forbidden fruit and prepares to give it to Adam. By inverting the composition and placing the real subject of the painting in the background, Brueghel was able to focus on representing, in lively detail, the diverse creatures of land and sky.

While the National Gallery is extremely rich in paintings by Rembrandt, works by his many talented pupils and followers are less well represented. Ferdinand Bol’s striking *Portrait of a Boy aged 8* vividly demonstrates how the most gifted of Rembrandt’s pupils absorbed his teachings and transformed them into a distinctive personal style.

The Dordrecht painter Ferdinand Bol came to Amsterdam to study with Rembrandt in about 1636. He remained in the master’s studio until about 1641, and established himself as an independent master in Amsterdam

around 1642. At first, he followed Rembrandt’s style closely, but around 1650 began to develop an independent style in line with more ‘modern’ tastes. His palette became lighter and brighter and his figures more elegant, modifications which held great appeal for Amsterdam’s rising merchant class.

Bol’s engaging likeness of an eight-year-old boy is one of his finest portraits. The boy – whose identity has yet to be revealed – is elegantly attired in a grey suit and matching cloak; his wide-brimmed hat is hooked over the back of a chair behind him. He gazes directly at the viewer and reaches out to grasp the goblet resting at the edge of the table. The vibrant colours and shimmering highlights of the tabletop still life recall the innovative work of the still-life painter Willem Kalf, who moved to Amsterdam in 1653. Life-size, full-length portraits were highly unusual in seventeenth-century Holland; this self-assured young boy undoubtedly enjoyed considerable social standing.

MARJORIE E. WIESEMAN



FERDINAND BOL (1616–1680)
Portrait of a Boy aged 8, 1652
Oil on canvas, 170 × 150 cm
ON LOAN FROM A PRIVATE COLLECTION, HONG KONG, L1204

OSAIAS BEERT THE ELDER

Flowers in a Porcelain Wan-Li Vase,
about 1615

Flowers in a Serpentine Vase,
about 1615

JAN DAVIDSZ. DE HEEM

*Flowers in a Glass Bottle on
a Marble Plinth*, about 1670

RACHEL RUYSCH

*Flowers in a Glass Vase with
a Tulip*, 1716

JAN VAN HUYSUM

*Glass Vase with Flowers, with a Poppy
and a Finch Nest*, about 1720–1

With the generous long-term loan of five paintings from a single collection following their display in the exhibition *Dutch Flowers* (see pp. 34–5), the National Gallery can now boast a comprehensive overview of the development of flower painting in the Northern and Southern Netherlands between about 1605 and 1800. The range of artistic traditions and individual styles reflected in these works beautifully complements and enhances the Gallery's holdings in this area, one of the most distinctive and characteristic genres in Netherlandish painting.

In general, flower paintings by Osaías Beert the Elder, a native of Antwerp, are simpler and more plainly coloured than comparable pictures by his more widely known contemporary, Jan Brueghel the Elder. Beert's liberal use of white highlights to brighten and accentuate individual floral specimens, and the tendency to concentrate the strongest light and most vibrant colours at the centre of the bouquet, are characteristic of his work. Leaving the flowers at the margins of the arrangement in shadow helps impart a sense of depth to the composition.



OSAIAS BEERT THE ELDER (1580–1624)
Flowers in a Porcelain Wan-Li Vase, about 1615
Oil on wood, 35 × 24.5 cm
ON LOAN FROM A PRIVATE COLLECTION, L1206



OSAIAS BEERT THE ELDER (1580–1624)
Flowers in a Serpentine Vase, about 1615
Oil on wood, 35 × 24.5 cm
ON LOAN FROM A PRIVATE COLLECTION, L1205



JAN DAVIDSZ. DE HEEM (1606–1683/4)
Flowers in a Glass Bottle on a Marble Plinth, about 1670
Oil on canvas, 50 × 40.9 cm
ON LOAN FROM A PRIVATE COLLECTION, L1207

Flowers in a Serpentine Vase and *Flowers in a Porcelain Wan-Li Vase* were evidently painted as pendants. The bouquets are similar in size and arrangement, and many of the same flowers appear in each: a combination of indigenous flowers and exotic specimens imported from the Mediterranean and Asia Minor. Fallen petals and visible insect damage suggest the fleeting beauty of such arrangements and, by extension, human mortality. The polished stone vase in *Flowers in a Serpentine Vase* forms a deliberate contrast with the delicate porcelain container used in *Flowers in a Porcelain Wan-Li Vase*. The latter is typical of the luxury wares imported into the Netherlands from Asia by the Dutch East India Company during the seventeenth and eighteenth centuries.

The still-life painter Jan Davidsz. de Heem, active primarily in Utrecht and Antwerp, is best known for his

sumptuous compositions of flowers and fruit, arranged around elaborate goblets and platters. He also painted *vanitas* still lifes, filled with reminders of the transience of life. Among de Heem's most innovative and influential contributions to the genre was his ability to invest his still lifes with unprecedented movement and dynamism. For example, in *Flowers in a Glass Bottle on a Marble Plinth* stems and tendrils spring from the bouquet and flowers face in different directions. There is an emphasis on roundness and the illusion of three-dimensionality, from the marble pedestal and glass vase reflecting the studio window to the ample blooms and curving stems of hops and wheat.

Rachel Ruysch's flower paintings are equally full of movement, combining minute detail with a sense of the bouquet as an organic whole. The Gallery already owns



RACHEL RUYSCH (1664–1750)
Flowers in a Glass Vase with a Tulip, 1716
 Oil on canvas, 46.5 × 36 cm
 ON LOAN FROM A PRIVATE COLLECTION, L1208



JAN VAN HUYSUM (1682–1749)
Glass Vase with Flowers, with a Poppy and a Finch Nest, about 1720–1
 Oil on canvas, 41 × 34 cm
 ON LOAN FROM A PRIVATE COLLECTION, L1209

an early canvas by the artist, *Flowers in a Vase* of about 1685 (NG6425), but the elegant presentation of *Flowers in a Glass Vase with a Tulip* shows her at the height of her powers. Various blooms are on the verge of opening, the striped canary grass undulates and the honeysuckle vine seems to creep forward towards the viewer. Subtle colour harmonies impart a sense of unity to this exuberant, asymmetrical arrangement. One of the few professional women artists of her day, Ruysch enjoyed great success throughout Europe. In 1708 her exceptional talent was rewarded with a prestigious appointment as court painter to the Elector Palatine in Düsseldorf.

In many respects, the art of Jan van Huysum, active in the first half of the eighteenth century, represents the culmination of the grand tradition of Dutch flower painting of the Golden Age. Over the course of his career, he transformed the genre from relatively small depictions of richly coloured bouquets set against dark backgrounds to larger, more highly keyed and decorative paintings better suited to Rococo-style domestic interiors. The lush and beautifully preserved *Glass Vase with Flowers, with a Poppy and a Finch Nest* belongs to the first phase of van Huysum's development. The roses in the foreground of the painting, shown in various stages of development, and the differently coloured poppy anemones, may have come from van Huysum's own garden in Amsterdam, which was supplied by flower-growers from nearby Haarlem. Light passes through the bouquet, creating an unprecedented sense of space. Van Huysum's characteristically accurate depiction of each specimen ensures that even the mosses in the finch's nest are identifiable.

MARJORIE E. WIESEMAN

GEORGES DE LA TOUR

The Cheat with the Ace of Clubs, about 1630–4

In Georges de La Tour's glittering masterpiece of deceit, four figures gather around a table. They are playing cards, but all is not as it seems, for the three figures on the left are ready to swindle the round-cheeked boy at right out of the pile of shiny gold coins in front of him. The beautiful courtesan in the russet dress orchestrates the deception. With a shifty look in her eyes, she encourages the maidservant to distract the boy with a glass of wine while gesturing to the cheat to pull out the cards from behind his back and win the hand. Their naive victim remains oblivious, a slight smile dancing over his lips. With the iridescent gold and silver brocade of his jacket, his richly embroidered collar and his extravagantly plumed hat, La Tour gives us a vivid sense of the boy's wealth – and, by extension, his vulnerability among these thieves.

Now recognised as one of the great figures of seventeenth-century art, La Tour remains one of the most beguiling and enigmatic artists of his age. He appears to

have spent most of his working life in his native Lorraine, in north-eastern France, although very few documents survive. Indeed, La Tour was only rediscovered by German art historian Hermann Voss in 1916. Today, just over forty autograph paintings by La Tour are known, although none is held in British national collections. It is therefore particularly exciting that this exceptional loan from the Kimbell Art Museum brought *The Cheat with the Ace of Clubs* to the National Gallery during the centenary year of the artist's rediscovery. Although there is no evidence that La Tour ever travelled to Italy, this composition owes a clear debt to Caravaggio's *Cardsharps* of about 1595, also at the Kimbell Art Museum. The picture was on display for three months in Room 19 in the North Galleries, and was subsequently included in the Sainsbury Wing exhibition, *Beyond Caravaggio* (pp. 41–3).

FRANCESCA WHITLUM-COOPER



GEORGES DE LA TOUR (1593–1652)
The Cheat with the Ace of Clubs, about 1630–4
 Oil on canvas, 97.8 × 156.2 cm
 KIMBELL ART MUSEUM, FORT WORTH, TEXAS, L1203



Conserving Works on Panel

The National Gallery has one of the largest and most important groups of paintings on wooden panel supports in the world. Of the roughly 2,500 paintings within the collection, about 700 are on wood, the rest almost entirely being on canvas. It may seem odd to classify the paintings by their supporting material, but that choice carries considerable implications for the aesthetic qualities of the works, their conservation history and ongoing preservation needs.

As a class of object, panel supports offer special qualities for painting. Wood was the standard material of choice in the late Middle Ages and Early Renaissance – typically poplar in Italy and oak in northern Europe – but as canvas became increasingly popular during the sixteenth century the use of wood became more of an elective, aesthetic choice. Panels are generally prepared for painting with gesso or chalk grounds, and the resulting smooth, untextured surfaces offer little or no resistance to the brush as it passes over the surface. This allows both the precision and meticulous detail of Gallery works by Robert Campin or Cimabue – and, later, the free expression of the kind of gestural brushwork of Rubens's *Samson and Delilah* (NG6461). Along with these inherent aesthetic qualities come a set of conservation needs – requirements

which have not always been met or even well understood in earlier times. Wood continues to expand and contract across the direction of the wood grain according to the amount of moisture in the air. When part of a panel support remains free to move, while other parts are in some way physically constrained – either by the paint and ground itself, or by more significant structural elements such as engaged frames, battens or supports from previous conservation treatments – warping, cracking and splitting may occur, usually with some degree of associated loss and damage to the paint film.

Whereas some historic panels were constructed with these issues in mind, others were not. For example, the relatively poor wood selection and cross-grain extension of Andrea del Sarto's *Madonna and Child, Saint Elizabeth and the Baptist* has caused it to crack and split as its constituent poplar planks have tried to move in different directions (fig. 1). Conversely, Rubens's far larger *Rape of the Sabine Women*, with its quarter-sawn oak planks and protective coatings on the reverse, has remained almost as stable and in-plane as when it was painted (fig. 2). This exemplary construction method was unfortunately often ignored by Rubens in other panels, some of which have significant structural conservation problems as a result.

1 ANDREA DEL SARTO (1486–1530)
*The Madonna and Child, Saint Elizabeth
 and the Baptist*, about 1513
 Oil on poplar, 106 × 81.3 cm, NG17

Detail showing cracks caused by the original panel construction having one plank joined at right angles to the grain direction of the other, vertical planks.



2 PETER PAUL RUBENS (1577–1640)
The Rape of the Sabine Women, probably 1635–40
 Oil on oak, 169.9 × 236.2 cm, NG38

The panel's construction using high quality quarter-sawn planks, coated on the reverse, has allowed its structure to remain exceptionally well preserved. The painting was cleaned and restored in 2017.



3 GIOVANNI BELLINI (active about 1459; died 1516)
The Assassination of Saint Peter Martyr, probably about 1507
Oil and tempera on poplar, 99.7 × 165.1 cm, NG812

This raking-light image of the front of the painting taken before treatment shows the undulations in the panel surface due to the restraint of the cradle and a series of older splits. Also visible are the raised edges of old fillings on the surface where losses had been caused by wood movement leading to compression and loss of the original paint film.

However, one of the biggest challenges in the area of panel painting conservation today stems from a misguided approach to panel treatment which found great favour in the nineteenth century; the so-called cradle (see fig. 4). This entailed drastic thinning of the original support which was then attached to a complex lattice of fixed and sliding auxiliary battens. After cradling, the thinned panels often became more reactive, less robust and less able to move, leading to significant new damages.

The legacy of such treatment can be very problematic for the modern conservator. Removing a cradle often results in the thinned panel being unable to support itself without some sort of new auxiliary structure, one that must strike a fine balance between allowing the wood to respond while providing adequate support and, sometimes, a measure of gentle and carefully calibrated restraint across the whole of the structure.

The ongoing treatment of Giovanni Bellini's *Assassination of Saint Peter Martyr* includes this kind of significant structural intervention (fig. 3). Once freed from its damaging cradle (fig. 4), the original panel required complex intervention to repair splits and cracks, consolidate areas of severe worm damage and correct the effects of a series of other problematic historic interventions (figs 5, 6). The panel is now held to a purpose-made strainer



4 Reverse of NG812 before treatment, showing the nineteenth-century cradle. The thinned and worm-eaten poplar panel had been coated with black paint to disguise the damage and possibly to slow moisture exchange with the environment.



5 NG812 during repair of the old splits. Temporary supports were glued to the reverse of the panel to allow for levelling and realignment of the paint film across the splits using a series of wedges. Fillets could then be shaped to fill the splits and pieces cut to fill the losses caused by the necessary removal of the old butterfly repairs.



6 Reverse of NG812 after completion of repairs. The thinness of the panel can be clearly seen. Open splits have been filled with fillets of poplar and filling adhesives, and many of the old butterfly-shaped repairs, which had been placed in a cross-grain direction, have been repaired and replaced with strips of poplar orientated in the same grain direction as the original to limit future problems. Holes in the support due to removal of fixings from original batten supports have been similarly filled.

shaped to the curvature of the panel with a series of adjustable concentric spring tensioners – a system that allows the wood adequate and even response to changes in relative humidity. Such work demands knowledge of the mechanical properties of wood, adhesives and other historic and modern materials combined with the highest standard of craft and mechanical skills. It is a combination not found in many institutions, but is one of the essential elements of the capabilities of the National Gallery Conservation Department. Additionally, such treatments go hand in hand with a broader institutional approach to understanding and maintaining appropriate environmental conditions. Addressing the specific requirements of any given panel alongside the wider preventive conservation needs is fundamental to the Gallery's approach to conservation and care of the collection.

LARRY KEITH

PICTURES CLEANED AND RESTORED IN THE CONSERVATION DEPARTMENT 2016–2017

WORKSHOP OF GHIRLANDAIO

Portrait of a Girl NG1230

NEAPOLITAN FOLLOWER OF GIOTTO

The Dead Christ and the Virgin NG3895

HENDRIKS

Fruit, Flowers and Dead Birds NG1015

ITALIAN, NEAPOLITAN

Portrait of a Lady NG6254

JORDAENS

Portrait of Govaert van Surpele (?) and his Wife NG6293

LAGRENÉE

Maternal Affection NG6663

VAN OSTADE

The Outskirts of a Village, with a Horseman NG847

VAN DE VELDE

The Edge of a Wood, with a Sleeping Shepherd, Sheep and Goats NG982

VAN DE VELDE

A Landscape with a Farm by a Stream NG2572

SUPPORTERS 2016–2017

Christoph & Katrin Henkel

Sir Siegmund Warburg's Voluntary Settlement

Framing Sebastiano's *Raising of Lazarus*

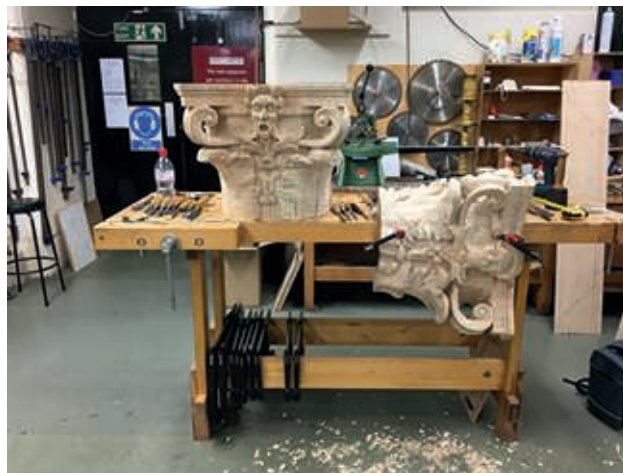
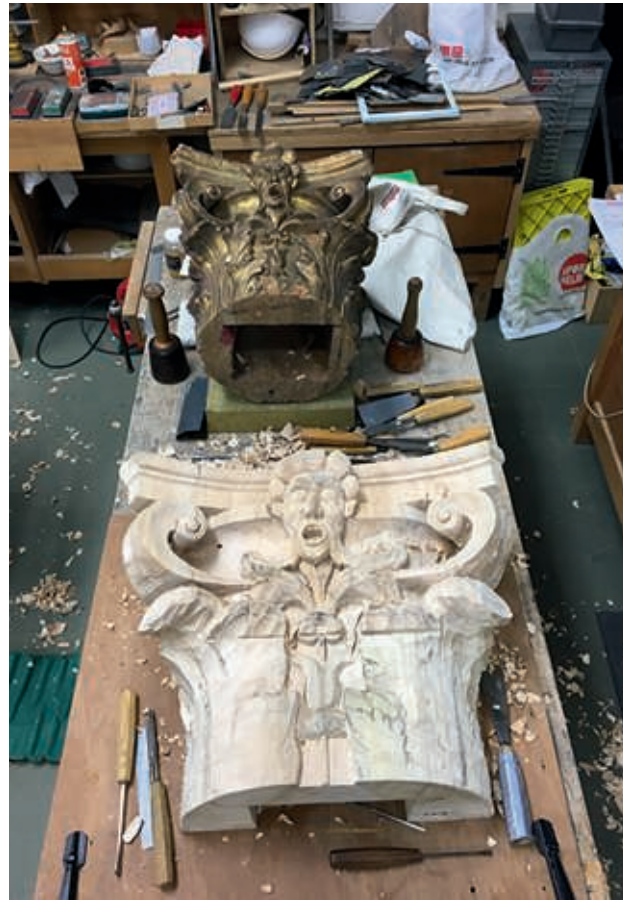
Sebastiano del Piombo's *Raising of Lazarus* is numbered NG1 in the National Gallery's collection, and was among the founding group of paintings purchased in 1824. It arrived in a carved and gilded French eighteenth-century frame, which had probably been made for the painting while it was part of the duc d'Orléans's art collection. Several other framing solutions followed until the late 1960s, when a frame was constructed from part-original Italian sixteenth-century ceiling mouldings. However, this attempt to reframe the painting in contemporary sixteenth-century architectural designs came to be considered unsatisfactory.

The National Gallery was probably the first museum in the world to attempt to frame the works in its collection in a style which relates to the origin of the paintings. Notably, reproductions of large altarpiece frames were commissioned in London and Italy as early as the 1860s. The scheme was never fully realised, but many of these frames have remained on the pictures for which they were made.

The discovery of the surviving bottom element of the original frame for *The Raising of Lazarus* in the Cathedral of Narbonne in the 1980s and the opportune acquisition of the top of an enormous sixteenth-century tabernacle frame seven years ago instigated a new attempt to reframe *The Raising of Lazarus*. After a long period of deliberation, it was decided to reconstruct a large architectural frame in time for *The Credit Suisse Exhibition: Michelangelo & Sebastiano*, which coincided with the five hundredth anniversary of the painting's commission by Cardinal Giulio de' Medici.

Copying the original predella (bottom) and adapting the pieces of the sixteenth-century entablature (top) to the correct width were the first steps in the frame's construction. Since there was no signed-off blueprint to follow, the frame evolved as the solution to a series of problems. For instance, while we had originally envisaged flat pilasters for the sides, we discovered that the corners of the entablature were protruding too far and had to be supported by half-round columns. We were fortunate to have two slightly smaller sixteenth-century columns in the Gallery store which provided suitable models for our purpose.

The resulting frame is much closer to original tabernacle frames than the Gallery's nineteenth-century attempts and large-scale reproductions elsewhere. Among the reasons why this is so is the fact that the frame is made from the same traditional materials (Lombard poplar,



Stages of carving the capitals from a solid block of Lombard poplar



Gessoed capitals with yellow and red bole (above). The capitals are gilded prior to toning (below).

Italian gesso, traditional bole and burnished gold leaf). The crucial difference between this and most other reconstruction attempts is that the carving and design were carried out by the same hand and the latter was allowed to be adapted and informed by the making. The National Gallery is fortunate to work with Amanda Dickson, a gilder highly specialised in the imitation of original surfaces. We are indebted to James and Clare Kirkman whose enthusiasm and support for this project over many years has been crucial to its realisation.

For the first time since it left Narbonne Cathedral about 300 years ago *The Raising of Lazarus* can be seen how it was intended. A sense of harmony in proportion and ornamentation between painting and frame is suggested; the frame contains the scale of Christ and Lazarus and helps the composition to recede into the landscape, giving the light beyond the distant bridge and the dramatic sky greater prominence. Such effects were undoubtedly part of the artist's original calculation. Sebastiano entreats Michelangelo in a letter to intervene and help to ensure that the painting would be shown in a suitable frame in Rome before it was sent to Narbonne: 'I beg you to persuade Messer Domenico [agent of Giulio de' Medici] to have the frame gilded in Rome, and that he leaves the [framing and] gilding under my supervision ... my work will have more grace framed than if it were bare.'

PETER SCHADE

SEBASTIANO DEL PIOMBO (1485–1547)
INCORPORATING DESIGNS BY MICHELANGELO (1475–1564)
The Raising of Lazarus, 1517–19
Oil on canvas, transferred from wood, 381 × 289.6 cm
THE NATIONAL GALLERY, LONDON, NG1

The painting in its newly made frame during
The Credit Suisse Exhibition: Michelangelo & Sebastiano

PAINTINGS REFRAMED IN 2016–2017

Framed with newly acquired antique frames

- VAN DER AST
Flowers in a Vase with Shells and Insects NG6593
- VAN BASSEN
Interior of St Cunerakerk, Rhenen NG3164
- DEGAS
At the Café Châteaudun NG6536
- GIORGIONE
Il Tiamonto (The Sunset) NG6307
- VAN GOGH
A Wheatfield, with Cypresses NG3861
- MICHELANGELO
The Virgin and Child with Saint John and Angels ('The Manchester Madonna') NG809
- MURILLO
The Infant Saint John with the Lamb NG176
- ISACK VAN OSTADE
The Outskirts of a Village, with a Horseman NG847
- PARMIGIANINO
The Mystic Marriage of Saint Catherine NG6427

Frame reproductions

- BOTTICINI
The Assumption of the Virgin NG1126
- GERARD DAVID
Christ Nailed to the Cross NG3067
- WORKSHOP OF DOMENICO GHIRLANDAIO
Portrait of a Girl NG1230
- GIOTTO AND WORKSHOP
Pentecost NG5360
- JORDAENS
Portrait of Govaert van Surpele (?) and his Wife NG6293
- LORENZO MONACO
Incidents in the Life of Saint Benedict NG4062

SUPPORTERS 2016–2017

The Aldama Foundation
The Ampersand Foundation
Mr & Mrs Walter Marais
Sir Angus & Lady Stirling
and those who wish to remain anonymous

GALLERY B



Work in progress during the creation of Gallery B and a view of the inaugural display, ‘Rubens and Rembrandt’, which opened in March 2017

Gallery B is the first new gallery to open in the National Gallery since the inauguration of the Sainsbury Wing in 1991. It allows all the Ground Floor Galleries to work as a suite of rooms for the first time and creates a continuous viewing route through the collection. The new space provides the opportunity for curators to make connections between paintings by different artists and periods in a way that is not always possible in the Main Floor Galleries, where the hang has a chronological context.

The need to link the Ground Floor Galleries became apparent following the redevelopment of Gallery A in 2013, in order to improve the flow and circulation of visitors and provide additional space for displaying pictures. There was no level public access linking these galleries, with the result that they were under-used in comparison with the Main Floor Galleries, which are all interconnected on one level.

Key to achieving this was a reconsideration of the east–west staff corridor between the Orange Street loading bay and the Library corridor, located in the West side of the building at ground floor level, bound by William Wilkins’s original gallery of 1833–8 to the south and the 1884–7 Taylor extension to the east.

The area in question lies principally below Room 29, the Duveen Gallery of 1928, and adjacent to the North Gallery extension of 1975. The lower space follows a similar floor plan as that of Room 29 above, a long rectangle, divided into three distinct bays by buttresses, which serve as service ducts. Initially, the area was used as offices, before housing the Scientific Department during the 1960s. It was later brought into service as a public gallery to display more of the collection and draw visitors through from the North Gallery extension into the heart of the building, but in 1991 the space was unsympathetically divided to form a private corridor, AV studio and storage rooms resulting in the loss of the uninterrupted flow at ground level.

A feasibility study commissioned by the Gallery’s Buildings and Facilities Department demonstrated that the location for the new link gallery was unlikely to be contentious with statutory heritage authorities, since the area had already been substantially altered over the years to suit changing requirements. Westminster Council was consulted over the viability of the proposals ahead of submitting a Listed Building consent application following approval from the Gallery and Board of Trustees.

The new gallery, designed by Purcell Architects, required a dedicated close-control air conditioning plant and artificial lighting connected and controlled through the existing Gallery infrastructure. The absence of natural



Visitors to the ‘Rubens and Rembrandt’ display

light influenced the design of the interior space, as did the need to create a sympathetic and attractive transition space between Gallery A and the so-called Cruciform Galleries C–G.

Suspended Barrisol lighting rafts set between the original structural beams emulate a laylight and provide the opportunity to expose the original historic cornice detailing between the soffit and the beams. The air-conditioning system is housed in a lowered ceiling around the perimeter, allowing the centre of the room to benefit from the higher ceiling level to create a well-proportioned room.

Blue Lias stone from Somerset was selected for the borders and skirting details, complementing the European engineered oak floor, and the linking corridor to Gallery A is finished to the same style as the existing stone lobby to create consistency.

The project, which took six months from start to finish, and was created thanks to the support of the Wolfson Foundation, was completed on time and opened to the public on 22 March 2017. The inaugural hang juxtaposed Rubens and Rembrandt, the two greatest North European painters of the seventeenth century. The flexible nature of the opened-up spaces offers new potential for a wide range of education programme activities, special displays and temporary exhibitions.

STEVE VANDYKE

SUPPORTER 2016–2017
The Wolfson Foundation

Dutch Flowers

6 April – 29 August 2016

Installation view of the *Dutch Flowers* exhibition

The exceptionally popular Room 1 exhibition of seventeenth- and eighteenth-century Dutch flower paintings held in spring and summer 2016 was a strong demonstration of the National Gallery's diverse strengths: the depth of its collections, the generosity of its many lenders and benefactors, and the expertise of its Scientific, Conservation and Framing departments.

Still lifes – and flower still lifes in particular – are one of the most characteristic genres in Netherlandish painting. At the dawn of the seventeenth century, painters in the Northern and Southern Netherlands began to produce pictures that exclusively depicted flowers. The emergence of what became one of the most popular themes in Dutch art can be linked to several contemporary developments: a growing scientific interest in botany and horticulture, including the establishment of botanical gardens for academic study, and a booming international trade in exotic cultivars. In the 1630s, so-called 'tulip mania' saw speculative prices for the most coveted bulbs and flowering plants reach astonishing heights. Their value soon crashed, but the Dutch enchantment with flowers endured.

The earliest Dutch flower paintings, such as those produced by Jan Brueghel the Elder and Ambrosius Bosschaert the Elder, feature flat, symmetrical arrangements of flowers from different seasons, with each prized specimen clearly visible. Over the course of the seventeenth century, artists gradually loosened up their bouquets, introducing asymmetrical rhythms and overlapping even the most costly flowers to create a sense of depth. One of the most innovative artists in this regard was Jan Davidsz. de Heem, whose work was represented in the exhibition by the compelling *Flowers in a Glass Bottle*

on a Marble Plinth. In contrast to the dense arrangements favoured by de Heem and most of his contemporaries, Dirck de Bray's depiction of a handful of flowers in a plain white vase is remarkably modern in its simplicity. Dutch skill in the detailed depiction of floral still lifes gained wide renown, and several artists – including Rachel Ruysch and Jan van Huysum – were invited to work at princely courts throughout Europe. By the end of the eighteenth century, flower paintings were considered largely decorative, executed in a lighter palette more in keeping with modern domestic interiors. Throughout the period, many artists favoured smooth copper or wood panel supports, which enhanced the illusionistic perfection of their brushwork.

The timing of the *Dutch Flowers* exhibition was prompted in part by the generosity of two collectors, who recently placed several magnificent flower paintings on long-term loan to the Gallery (see pp. 18–22). Combining these works with flower paintings from the permanent collection – usually displayed in various rooms throughout the Gallery – created a clear chronological and stylistic framework that enabled visitors to understand and appreciate how the tradition of flower painting developed in the Netherlands over the course of two centuries. Exhibition planning also fortuitously coincided with a technical examination of the Gallery's three pictures by the eighteenth-century flower painter Paulus Theodorus van Brussel, the results of which were published in the *National Gallery Technical Bulletin: Volume 37*; and the restoration and reframing of a stunning floral piece by Jacob van Walscapelle, *Flowers in a Glass Vase*.

MARJORIE E. WIESEMAN



JACOB VAN WALSCAPELLE (1644–1727)
Flowers in a Glass Vase, about 1670, in the new frame
 Oil on canvas, mounted onto oak, 59.8×47.5 cm
 THE NATIONAL GALLERY, LONDON, NG1002

George Shaw: My Back to Nature
11 May – 30 October 2016

In 2014, George Shaw moved into the National Gallery's studio as the ninth Rootstein Hopkins Associate Artist. This exhibition was the result of his two-year engagement with the collection. Born in 1966, Shaw is a painter who, at the time of the invitation from the Gallery, was best known for his representations of the run-down urban landscape, with his subjects taken from around the Midlands council estate that was his childhood home. However, after accepting the Gallery's invitation, crumbling tower blocks and lock-up garages were replaced by trees and forests but still showing those signs of human activity with the often rather nasty detritus we leave behind us.

Shaw has had a deep relationship to the Gallery's collection since he was a teenager, when he would make trips from his home town of Coventry to draw from the paintings. Some sketchbooks from this time were included in the exhibition, together with more recent drawings that he made directly from the paintings.

The world that Shaw found in the paintings of the National Gallery could hardly be in greater contrast to the estate where he grew up. During his teenage years, Shaw would often explore an area of neglected woodland around his home, strewn with abandoned rubbish. He remembers finding soggy, snail-nibbled pornographic



GEORGE SHAW (born 1966)
The Living and The Dead, 2015–16
Enamel on canvas, 86 × 55 cm
COURTESY: THE ARTIST AND WILKINSON GALLERY, LONDON



GEORGE SHAW (born 1966)
You've Changed, 2015–16
Enamel on plywood, 29.7 × 21 cm
COURTESY: THE ARTIST AND WILKINSON GALLERY, LONDON

magazines, the women in these pages providing a contemporary contrast to the high-art nudes that he was discovering in the pictures of Titian and Poussin.

More than fifty new paintings and drawings – predominantly woodland landscapes – were included in *George Shaw: My Back to Nature* that featured his investigation of this clash of cultures. The exhibition's title emphasised the artificial nature of Shaw's practice. Indeed, he has always found landscapes by artists such as Constable far more interesting than any direct experience of landscape.

A series of fourteen self-portrait drawings in the various poses taken by Christ in traditional Stations of the Cross compositions was an important step on his way to making the work for this project. Placed immediately opposite the entrance to the Sunley Room, they were the first works encountered on entering the exhibition, encouraging visitors to understand Shaw's images of trees as carrying deeper ideas, rather than being simply a display of conventional landscape imagery. Writing in the *Observer*, critic Laura Cumming emphasised the connection between Shaw's paintings and certain landscapes in the collection that are peopled with figures from ancient mythology: 'In one of his catalogue essays, the artist refers to Pollaiuolo's painting of Daphne turning into a tree, her limbs simply turning into branches, her body rooting back into the earth to which we return. *You've Changed* runs the witty title to a series of portraits – no other word will do – in which every tree has the expressive nuances of a face, as if subsuming another Daphne.'

Indeed, the poetry of Ovid, whose epic *Metamorphoses* features numerous such transformations, was another inspiration for Shaw, as it was for Titian, Poussin and many other artists who were especially important for him during his time as Associate Artist.

In January, the exhibition embarked on a tour of galleries and museums across the UK, starting in Abbot Hall Art Gallery, Kendal, before travelling to the De La Warr Pavilion, Bexhill-on-Sea. The tour will continue to The Collection, Lincoln; the Royal Albert Memorial Museum & Art Gallery, Exeter; and Southampton City Art Gallery.

We are grateful to the individual donors, trusts and foundations who supported the exhibition in London.

COLIN WIGGINS

Painters' Paintings: From Freud to Van Dyck

22 June – 4 September 2016

The latest in a series of summer exhibitions celebrating the wealth and breadth of the National Gallery's collection, *Painters' Paintings* focused on a hitherto little-examined aspect of provenance: pictures that formerly belonged to painters. The trigger for the exhibition was a recent acquisition, Jean-Baptiste-Camille Corot's *Italian Woman*, which had belonged to Lucian Freud. The painter had expressed the wish that the picture – an arresting studio figure, uncannily reminiscent of Freud's own work in its solid, rough-hewn brushwork – should come to the National Gallery, an institution with which he felt a deep connection. The Corot joined a collection already rich in paintings previously owned by painters, not least the thirteen pictures bought by the Gallery at the posthumous sales of Edgar Degas in 1918. A systematic examination of the Gallery's published catalogues and new research into provenance revealed some seventy works qualifying as 'painters' paintings'.

The pictures selected for the Sainsbury Wing exhibition ranged from Anthony van Dyck's Titian (*The Vendramin Family*) to Henri Matisse's Degas (*Combing the Hair*, 'La Coiffure') and Sir Thomas Lawrence's Raphael (*An Allegory*, 'Vision of a Knight'), and were organised as eight case studies, each focusing on a painter-collector. Each section centred on one or several 'painters' paintings' from the Gallery's own holdings, starting with Freud and his Corot. In each room, devoted in reverse chronological order to Freud, Matisse, Degas, Frederic, Lord Leighton, George Frederic Watts, Lawrence, Sir Joshua Reynolds and Van Dyck, the visitor encountered a self portrait of the painter-collector. This helped introduce the artist, as well as the theme of the exhibition, demonstrating what lessons – in style, composition and technique – these painters had learned from the pictures they acquired for themselves. Other works formerly owned by them were borrowed from public and private collections in Britain and abroad. These major loans, among them Paul Cézanne's *Three Bathers*, bought by a young, penniless Matisse in 1899 and cherished by him for almost four decades, allowed us to give a fuller representation of the art these painters surrounded themselves with. This helped emphasise the great variety of the pictures amassed by these artists, throwing new light on their tastes and predilections. Unfolding backwards to mirror the way in which painters look to the art of the past for guidance and inspiration, the exhibition explored their motivations for owning the art of others, whether by their contemporaries or great



JEAN-BAPTISTE-CAMILLE COROT (1796–1875)
Italian Woman, or Woman with Yellow Sleeve (L'Italienne), about 1870
 Oil on canvas, 73×59 cm
 THE NATIONAL GALLERY, LONDON, NG6620



LUCIAN FREUD (1922–2011)
Self Portrait: Reflection, 2002
 Oil on canvas, 66×50.8 cm
 PRIVATE COLLECTION



PAUL CÉZANNE (1839–1906)
Three Bathers, 1879–82
 Oil on canvas, 55×52 cm
 PETIT PALAIS, MUSÉE DES BEAUX-ARTS DE LA VILLE DE PARIS

predecessors: admiration, emulation or willingness to learn from the art of venerated masters. Their desire to own not reproductions, but original paintings – seeking them eagerly, treasuring them fervently – was examined and analysed.

Degas's nineteenth-century masterworks by Jean-Auguste-Dominique Ingres, Eugène Delacroix and Edouard Manet – all now in the National Gallery – have been studied extensively (Ann Dumas, *Degas as a Collector*, London 1996) but other painters' paintings from the Gallery's own holdings were considered from this new angle for the first time. Visitors were given the opportunity to look at these works afresh, from the point of view of the artist who owned them and lived with them, displaying them to best effect, like Leighton's Corot landscapes (*The Four Times of Day*), or reworking them to find out more about how they were made, such as Reynolds's *Horses of Achilles*, which he believed to be by Van Dyck. The exhibition also provided a chance to learn more about the painter-collectors; networks of acquaintances and friendships emerged between artists, allegiances, statement of filiations and acts of homage across several generations or centuries.

For these well-known painters, acquiring the art of others was often inseparable from their own creative process, and defined their own artistic investigations. This was best demonstrated by the inclusion of examples of paintings or sculpture by the artist-collectors themselves, showing the impact of the works they collected on the ones they produced. The catalogue accompanying the exhibition set out to reveal the issues at stake in the act of collecting art for the painters considered, and highlighted the permanence of these problems from the seventeenth to the twenty-first century.

We are grateful to The Thompson Family Charitable Trust and a group of individual donors, trusts and foundations for their support of this exhibition.

ANNE ROBBINS

Maíno's Adorations: Heaven on Earth

28 September 2016 – 29 January 2017

To coincide with the Sainsbury Wing exhibition *Beyond Caravaggio*, two masterpieces by the Spanish Caravaggesque painter Juan Bautista Maíno formed part of a special display in Room 1. *The Adoration of the Shepherds* and *The Adoration of the Kings* rarely leave Madrid, where they hang alongside other seventeenth-century Spanish paintings in the Museo Nacional del Prado. In fact, the paintings had never previously been lent together, thus giving National Gallery visitors the rare opportunity to admire this artist of exceptional talent whose name remains largely unfamiliar outside of Spain.

Born in Pastrana, the son of a Milanese cloth merchant, Maíno trained in Spain but went to Italy as a young man. Arriving in Rome in around 1604, shortly after the unveiling of Caravaggio's Contarelli chapel in San Luigi dei Francesi, Maíno soon learnt to combine the stylistic tendencies prevalent at that time. Caravaggio's naturalism, the more classicising forms of Guido Reni and the opulent, colourful palette of Orazio Gentileschi, are all manifest in these *Adorations*, painted shortly after Maíno's return to Spain in 1611.

The two vast canvases, impressive both for their scale and exceptional refinement, once formed part of a larger complex painted for the main altar of the church in the Dominican house of San Pedro Martír in Toledo. As well as four large canvases depicting episodes from the life of Christ, Maíno executed four smaller scenes and life-size figures of Saints Dominic and Catherine of Siena. The structure was dismantled in 1836 but all of Maíno's painted elements are now in the Museo Nacional del Prado.

It was while working on this altarpiece that Maíno took holy orders – indeed the artist's signature on the stone block in *The Adoration of the Kings* refers to his status as a Dominican friar. It has also been suggested that the pilgrim in contemporary dress, pointing towards Christ, may be the artist himself, thereby underlining Maíno's deep personal connection with the commission.

The display of these two masterpieces was timely: not only did it enable visitors to come and admire Maíno's works during the festive season of Christmas and Epiphany, but the paintings' presence in Trafalgar Square also provided an added dimension to the story of Caravaggio's extended influence across Europe, a subject explored in *Beyond Caravaggio* (see pp. 41–3). We are grateful to Intesa Sanpaolo for sponsoring this exhibition.

LETIZIA TREVES



FRAY JUAN BAUTISTA MAÍNO (1581–1649)
The Adoration of the Kings, 1612–14
Oil on canvas, 315×174.5 cm
MUSEO NACIONAL DEL PRADO, MADRID



GIOVANNI ANTONIO GALLI,
CALLED LO SPADARINO (1585–1652)
Christ displaying his Wounds, about 1625–35
Oil on canvas, 132.3×97.8 cm
PERTH MUSEUM AND ART GALLERY,
PERTH AND KINROSS COUNCIL, SCOTLAND

Beyond Caravaggio

12 October 2016 – 15 January 2017

Michelangelo Merisi da Caravaggio was one of the most revolutionary figures in art. His strikingly original paintings, with their intense naturalism and dramatic use of light, had a lasting impact on European artists, both during his lifetime and in the decades immediately following his death in 1610. By the mid-seventeenth century, however, the Caravaggesque movement – the term used to describe this artistic phenomenon – had waned in favour of a more classicising tradition, and it would take almost 300 years for Caravaggio to be rehabilitated and for his achievements to be newly recognised.

Beyond Caravaggio was the first major exhibition in the UK to explore the influence of Caravaggio's art on that of his contemporaries and followers. Most of the forty-nine paintings selected for the exhibition came from both public and private collections in the UK and Ireland. There were a handful of works from abroad which were closely connected with the UK, the most memorable being Caravaggio's *Saint John the Baptist in the Wilderness* (The Nelson–Atkins Museum of Art, Kansas

City) formerly in a British collection. The paintings in the exhibition spanned approximately fifty years – from the *Boy peeling Fruit* (The Royal Collection Trust/HM Queen Elizabeth II), probably Caravaggio's earliest known work and the first painting visitors encountered in the exhibition, to the little-known *Dice Players* (Preston Park Museum & Grounds, Stockton-on-Tees) by Georges de La Tour, an artist whose knowledge of Caravaggio was almost certainly second hand. The paintings were not arranged chronologically within the exhibition; rather, Caravaggio's works, of which there were six in total, were displayed alongside those by his followers.

The premise of the exhibition was to illustrate the ripple effect of Caravaggio's influence, beginning with the artists closest to him and gradually moving further from the master – in both time and geography. The first room focused on Caravaggio's early works in Rome, which were as novel for their everyday subject matter as for their adherence to nature. Alongside the National Gallery's *Boy bitten by a Lizard* hung secular works by Caravaggio's



Installation shot (Room 2) with Caravaggio's *The Taking of Christ*, 1602 (on indefinite loan to the National Gallery of Ireland from the Jesuit Community, Leeson St, Dublin) and *The Supper at Emmaus*, 1601 (NG172)

closest followers, including Cecco del Caravaggio's *A Musician* (The Wellington Collection, Apsley House) and Bartolomeo Manfredi's *The Fortune Teller* (Detroit Institute of Arts). In the second room visitors encountered one of the undisputed highlights of the exhibition: Caravaggio's two masterpieces – *The Supper at Emmaus* (National Gallery, London) and *The Taking of Christ* (on indefinite loan to the National Gallery of Ireland from the Jesuit Community, Leeson St, Dublin) – reunited. Painted just one year apart for the nobleman Ciriaco Mattei, these canvases were displayed side by side and were brought together with two other works from the Mattei family collections, Giovanni Serodine's *The Tribute Money* and Antiveduto Gramatica's *Christ disputing with the Doctors* (both in the Scottish National Gallery, the latter on loan from The Archdiocese of St Andrews and Edinburgh).

Next, the exhibition examined Caravaggio's Italian contemporaries and followers – including Bartolomeo Manfredi, Giovanni Baglione, Orazio and Artemisia Gentileschi, Carlo Saraceni and Giovanni Antonio Galli, called Lo Spadarino, whose arresting *Christ displaying his Wounds* (Perth Museum and Art Gallery) was one of the most memorable works in the exhibition. A whole room was dedicated to the Neapolitan followers of Caravaggio, at the heart of which hung his *Salome receives the Head of Saint John the Baptist* (National Gallery, London). Jusepe de Ribera featured prominently with three works, including his *Martyrdom of Saint Bartholomew* (National Gallery of Art, Washington) which had been in Scotland for more than 150 years.

In the final two rooms of the exhibition visitors were introduced to Caravaggio's international followers, some of whom only knew his work indirectly, the focus here being on how artists went 'beyond' Caravaggio's example. Highlights included Valentin de Boulogne's little-known, newly conserved *Concert with Three Figures* (The Devonshire Collection, Chatsworth) and Nicolas Régnier's *Saint Sebastian tended by the Holy Irene and her Servant* (Ferens Art Gallery, Hull Museums). Particular emphasis was given to artists specialising in candlelight scenes, a genre which developed out of Caravaggio's dramatic chiaroscuro but also owed a great deal to Gerrit van Honthorst, whose masterful *Christ before the High Priest* (National Gallery, London) was visible through the doorway into the final room of the exhibition.

Many of our visitors were no doubt drawn to this exhibition to see the works by Caravaggio, but the great surprise of this show – for press and public alike – was the sheer diversity, quality and power of paintings by his followers, many of whom were largely unfamiliar to a wider public.

Beyond Caravaggio was a collaboration between the National Gallery, London, the National Gallery of Ireland and the National Galleries of Scotland, travelling to Dublin and Edinburgh in 2017. We are indebted to Credit Suisse, Partner of the National Gallery since 2008, for their sponsorship of *Beyond Caravaggio* in London.

LETIZIA TREVES



NICOLAS RÉGNIER (1588–1667)
Saint Sebastian tended by the Holy Irene and her Servant, about 1626–30
Oil on canvas, 171.5×219.4 cm
FERENS ART GALLERY, HULL MUSEUMS

Australia's Impressionists

7 December 2016 – 26 March 2017

The first exhibition of Australian art in the National Gallery's history looked at the work of four painters over two decades, from 1884 to 1904. Those twenty brief years saw the centenary of the arrival of the first European colonists in 1788, rising self-consciousness about the society they were creating, the accumulation of vast wealth based on gold and wool, the exponential growth of cities, and Federation in 1901 when scattered colonies formed a new nation. During those same years Tom Roberts, Charles Conder, Arthur Streeton and John Russell introduced modern art to Australia, allied Australian art to advanced international currents, not least in London and Paris, and forged a daring and innovative national school of painting. A key component of the story was the sheer speed and audacity with which these few friends proved that modern art had a vital role to play in shaping Australian identity.

The exhibition was divided into three chapters. The first looked at Roberts's discovery in London in 1884 of James McNeill Whistler's small, silvery oil studies and his realisation that this quick and improvisatory way of painting out-of-doors in nature would prove useful to Australian artists. Returning to Melbourne, he convinced Conder and the precocious teenager Streeton to take up the practice and in 1889 they organised the epochal *9 by 5 Impression Exhibition* in that city, introducing the new style to critics and a public which, even in its scepticism, realised that a turning point had been reached. Sydney proved even more amenable to the new – the art gallery there acquired Conder's opalescent *Departure of the Orient – Circular Quay* in the very year of its creation, 1888 – and the three painters relocated to the brash and dazzling metropolis. Their ambitions to record Australian life expanded at the same time and the second chapter explored their efforts at forging a national landscape tradition on a monumental scale. Streeton's iconic *Fire's On* of 1891 was painted outside in perilous circumstances recording the blasting of a railroad tunnel in the Blue Mountains to the west of Sydney and the accidental death of a worker; it is at once an act of reportage and a tragic vision.

The third chapter looked at the odd man out of Australian art. A wealthy Sydney-sider, John Russell chose to conduct his painting career in France among the leading figures of modern art. An early friend was Vincent van Gogh with whom he corresponded and exchanged works. Others included Henri de Toulouse-Lautrec, Auguste Rodin, Claude Monet and Henri Matisse. Like them, he experimented with the intensification of colour and the



JOHN RUSSELL (1858–1930)
Rough Sea, Belle-Île, 1900
Oil on canvas, 63.2×62.1 cm
NATIONAL GALLERY OF VICTORIA, MELBOURNE

vivid, highly physical manipulation of paint, as in *Rough Sea, Belle-Île* of 1900. Moreover, he sent back word to Australia on what the European avant-garde was up to and in the years around 1900 was at the forefront of international painterly innovation. Not often considered before now in relation to his Australian artistic contemporaries, the exhibition insisted on Russell's decisive contribution to the Australian achievement, even from afar.

Australia's Impressionists was curated by Christopher Riopelle and Allison Goudie of the National Gallery working with Wayne Tunnichiffe of the Art Gallery of New South Wales, Sydney. That great institution was also the Gallery's collaborative partner in the project, and numerous Australians at home and abroad provided generous assistance.

CHRISTOPHER RIOPELLE



ARTHUR STREETON (1867–1943)
Fire's On, 1891
Oil on canvas, 183.8×122.5 cm
ART GALLERY OF NEW SOUTH WALES, SYDNEY

Cagnacci's Repentant Magdalene: An Italian Baroque Masterpiece from the Norton Simon Museum
15 February – 21 May 2017

The display of Guido Cagnacci's *Repentant Magdalene* in Room 1 represented a number of 'firsts' for the National Gallery: it was the first time a painting by Cagnacci had hung on our walls; the first time the Gallery had received a loan from the Norton Simon Museum; and the first time that this painting – which spent the vast majority of its life in Britain – had been on public view in this country.

Cagnacci's depiction of Mary Magdalene is highly unusual. She is shown at the height of her passionate repentance, surrounded by the worldly goods she is abandoning: a blue silk dress, a pair of blue and gold shoes encrusted with pearls, and jewels that spill across the tiled floor. Next to Mary is her virtuous sister, Martha, who encourages her conversion. The sisters' relationship is mirrored by the most startling element of the painting: the full-length allegorical depiction of angelic Virtue banishing devilish Vice from the room.

Born in Santarcangelo di Romagna, Cagnacci spent most of his career working in north-eastern Italy, in cities

such as Rimini, Bologna and Venice, and subsequently Vienna. Although little known in Britain today, he is regarded as one of the most original and inventive artists of the Italian Baroque, and the *Repentant Magdalene* is widely acknowledged to be his masterpiece.

Cagnacci painted his *Repentant Magdalene* in Vienna around 1660. No contemporary response to the picture is recorded, but by 1665 it was in the collection of the Dukes of Mantua. By 1722 it had been acquired by Sir Henry Bentinck, 1st Duke of Portland (1682–1726), in whose family it appears to have remained for the next 259 years. The painting was sold at Christie's, London, in 1981 and bought the following year by the American collector Norton Simon (1907–1993). This exhibition, which was organised in collaboration with The Frick Collection and supported in London by Moretti Fine Art Ltd, marked the triumphant return of Cagnacci's masterpiece to Britain.

FRANCESCA WHITLUM-COOPER



GUIDO CAGNACCI (1601–1663)
The Repentant Magdalene, after 1660
Oil on canvas, 229.2×266.1 cm
NORTON SIMON ART FOUNDATION
PASADENA, CALIFORNIA

The Credit Suisse Exhibition: Michelangelo & Sebastiano
15 March – 25 June 2017

The Credit Suisse Exhibition: Michelangelo & Sebastiano offered an unprecedented exploration of the unique creative relationship and friendship between Michelangelo Buonarroti (1475–1564) and Sebastiano del Piombo (1485–1547). Made possible by the generous participation of Credit Suisse, it consisted of seventy exhibits, encompassing paintings, sculptures and drawings, as well as a selection of letters from the extensive and illuminating correspondence between the two artists.

Their collaboration, which was initiated shortly after Sebastiano's arrival in Rome in 1511 in an effort to marginalise their common rival Raphael, first resulted in the haunting *Lamentation over the Dead Christ* (about 1512–16) – a crucial loan to the exhibition from the Museo Civico in Viterbo. Similarly fundamental was the Royal Academy's loan of Michelangelo's marble *Taddei Tondo* (1504–5), which showcased his mastery of carving and expressive approach to the figure. Next to it, the Gallery's own *Virgin and Child with Saint Joseph, Saint John the Baptist and a Donor* (1517) demonstrated how Sebastiano assimilated his senior colleague's three-dimensional thinking, lending it deeply saturated and variegated colour.

While Michelangelo was the dominant figure, the exhibition emphasised the two artists' distinct sensibilities. Sebastiano's penchant for interactive, multi-figure compositions, so clear in his Roman work, was traced back to his Venetian *Judgement of Solomon* of about 1506–9 (Kingston Lacy, National Trust). Furthermore, that picture and his *Saint Bartholomew* and *Saint Sebastian* of about 1510–11 (Accademia, Venice) all manifest the interest in antique sculpture and classical principles of idealisation that he developed further in Rome, ultimately into the startlingly original proto-cubism of his late, unfinished Roman mural, *The Visitation* of about 1533–6 (Northumberland Collection).

Many of these threads came together in the central display of *The Raising of Lazarus*, newly framed by the Gallery's framing department (see pp. 28–31). Part of the foundational Angerstein Collection, acquired for the nation in 1824, it was the first picture listed in the Gallery's inventory (NG1). The exhibition thus celebrated its significance to the National Gallery, as well as the five hundred years that have passed since Sebastiano started painting it in 1517. New infrared analysis has revealed that Michelangelo only entered the collaboration late, revising



SEBASTIANO DEL PIOMBO (1485–1547)
AFTER PARTIAL DESIGNS BY MICHELANGELO (1475–1564)
Lamentation over the Dead Christ (Pietà), about 1512–16
Oil on poplar, 248×190 cm
MUSEO CIVICO, VITERBO



Michelangelo's first *Risen Christ* from the Monastero dei Silvestrini, Bassano Romano (foreground) with a plaster cast of the definitive version at Santa Maria sopra Minerva in Rome



MICHELANGELO (1475–1564)
The Risen Christ, about 1532–3
Black chalk on paper, 37.2×22.1 cm
ROYAL COLLECTION TRUST / HM THE QUEEN



SEBASTIANO DEL PIOMBO (1485–1547)
The Visitation, 1518–19
Oil on canvas, transferred from wood, 168×132 cm
MUSÉE DU LOUVRE, DÉPARTEMENT DES PEINTURES, PARIS (357)



Reconstruction of the Borgherini Chapel in San Pietro in Montorio, Rome

the already established figure of Lazarus for Sebastiano in drawings, two of which were part of the generous loan from the British Museum. Seeing the *Lazarus* in context further brought to the fore Sebastiano's interest in psychological verisimilitude and highlighted the preference, in his Roman work, for a high-key colour range, surely derived from the dramatic colouring of Michelangelo's Sistine Chapel ceiling.

The exceptional loan of Michelangelo's marble *Risen Christ* from the Silvestrine Monastery in Bassano Romano (1514–15) made possible a juxtaposition never before attempted with his second version of the subject from Santa Maria sopra Minerva of 1519–21, represented by a nineteenth-century plaster cast (Statens Museum for Kunst, Copenhagen). This highlighted the remarkable development towards greater dynamism in Michelangelo's sculpture in these years, while reflecting specifically an idea of bodily torsion that he had developed for Sebastiano in the *Lazarus*.

To convey its points with greater visual impact, the exhibition incorporated a later copy of a lost work by Sebastiano and, most significantly, a slightly scaled-down, high-fidelity facsimile of the Borgherini Chapel in San Pietro in Montorio, decorated by Sebastiano to partial designs by Michelangelo. Commissioned from the Factum Foundation in Madrid, it created a more immersive experience for the visitor and provided a context for the preparatory drawings exhibited alongside it.

The Credit Suisse Exhibition: Michelangelo & Sebastiano was at once a reassessment of Sebastiano's singularity as an artist, an unexpected view of Michelangelo as a collaborator and friend, and a select presentation of extraordinary works of religious art from the High Renaissance.

MATTHIAS WIVEL

LIST OF EXHIBITIONS

DUTCH FLOWERS

6 April – 29 August 2016

Room 1

SUPPORTED BY

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GEORGE SHAW:
MY BACK TO NATURE

11 May – 30 October 2016

Sunley Room

SUPPORTED BY

The Elizabeth Cayzer

Charitable Trust

Laura & Barry Townsley CBE

Richard & Debbi Burston

Maryam & Edward Eisler

Mr & Mrs Charles Booth-Clibborn

PAINTERS’ PAINTINGS:
FROM FREUD TO VAN DYCK

22 June – 4 September 2016

Sainsbury Wing

SUPPORTED BY

The Thompson Family

Charitable Trust

Blavatnik Family Foundation

Athene Foundation

The NDL Foundation

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MAÍNO’S ADORATIONS:
HEAVEN ON EARTH

28 September 2016 – 29 January 2017

Room 1

SPONSORED BY

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Simon J. Grenfell

BEYOND CARAVAGGIO

12 October 2016 – 15 January 2017

Sainsbury Wing

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AUSTRALIA’S IMPRESSIONISTS

7 December 2016 – 26 March 2017

Sunley Room

SUPPORTED BY

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Philip Bacon

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Shaun & Suzanne Kenny

Prue & Alasdair MacLeod

Karyl Nairn QC

Angela Nevill,

Nevill Keating Pictures Limited

Mrs Roslyn Packer AC

Denis Savill

Dr Nicola Coldstream

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CAGNACCI’S REPENTANT
MAGDALENE:
AN ITALIAN BAROQUE
MASTERPIECE FROM THE
NORTON SIMON MUSEUM

15 February – 21 May 2017

Room 1

SUPPORTED BY

Moretti Fine Art Ltd

THE CREDIT SUISSE
EXHIBITION:
MICHELANGELO
& SEBASTIANO

15 March – 25 June 2017

North Galleries

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EXHIBITION PROGRAMME

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SUNLEY ROOM
EXHIBITION PROGRAMME
Supported by The Bernard Sunley
Charitable Foundation

LEARNING

The National Gallery Education Programme

This year saw the full impact of implementing a new Education Strategy. Central to our approach across all audiences is a commitment to providing high quality experiences leading to more powerful engagement. While continuing to meet a broad range of learning needs through daily programmes for schools, families, young people, adults and visitors of all ages with access or learning needs, we have pioneered new approaches to learning in the Gallery environment.

Innovation in adult learning has strengthened the depth and breadth of our programme. Gallery talks have increased in popularity and filming these for YouTube has turned them into global events – last year’s series received over 100,000 views. Young Producers are enlivening our programmes for all audiences by creating immersive learning environments for Early Years audiences, filming twitter ‘mini-lessons’ for teachers and presenting talks for

adults. Their voices are heard by colleagues and visitors alike, ensuring that the importance and value of young people is integral to all Gallery activities, both public and behind the scenes.

The spirit of innovation and inclusion is demonstrated in this Review through two examples – Access to Art and Young Producers – yet it is manifest across all programmes. The Family programme has enjoyed an increase in participant numbers over the year and has successfully diversified the audience base through planned outreach schemes. Provision for children with SEND (special educational needs and disabilities) is now embedded across the Schools and Teachers programme and in October we celebrated this by hosting the inaugural conference for an international network of SEND professionals.

GILL HART



Delegates at the inaugural international conference for SEND professionals in front of Sebastiano del Piombo’s *Raising of Lazarus* (before reframing)



The National Gallery's paintings inspire Access to Art participants to make their own work

Adult Learning Programme

Delivering the Gallery's objective to be accessible to all and the Department's objective to create a life-long and life-wide programme catering for a broad range of learning needs, the adult learning programme now comprises a balanced range of talks, lectures and experiential sessions. Gallery and Theatre talks are enjoying high attendance and exhibition-themed talks have added value to the exhibition visit.

Complementing these broader-reaching areas of the adult programme, Take Notice, Learning to Look, Relax with Paintings and Drawing Mindfully represent innovative approaches to learner-centred workshops; developing participants' skills allows them to engage meaningfully with art, via routes other than art history. This series aligns with the Education Department's life-wide learning criteria: integrating personal experience into some of our programmes.

The integration of personalised experience has been vital to the development of Access to Art, which was launched last year, and now offers training for community

leaders. Tuition equips leaders with the skills to run affordable creative workshops for their community groups. Training group leaders increases cultural capital, enabling new and broader audiences to feel motivated by, and connected with, the National Gallery.

We have also piloted a relaxed version of our popular Talk and Draw sessions, with the addition of mindfulness practice, specifically designed for carers. Around one in eight adults in the UK (6.5 million adults) are carers. Often isolated and unsupported, carers' own needs can be overlooked. This programme offers opportunities for participants to use mindfulness and to share their experiences with others, promoting a sense of inclusion and well-being. For many, this experience has sparked an interest in art, as well as a desire to draw and to participate in the National Gallery's mainstream public programme.

JOANNE RHYMER

Young People

I've really enjoyed talking to other young people then together coming up with ideas... The fact that the Gallery wants to hear what we have to say is a big deal. YOUNG PRODUCER

Young Producers is a core strand of the Gallery's new young people's programme. This innovative twelve-month training opportunity is designed to prepare young people aged 18 to 25 for the workplace through hands-on experience, skills development and collaboration with professionals across the Gallery. Recruited in November 2016, the first cohort of ten Young Producers has already collaborated with various departments including Education, Events, Curatorial and Communications to engage new and young audiences by curating public programmes, producing films, creating digital content and designing branding.

Content production is a priority for Young Producers. Their short films for International Women's Day supported an initiative developed for the schools and teachers programme and the GLA commissioned them to create five short films on the *Fourth Plinth Shortlist Exhibition*; these films were disseminated via National Gallery social media platforms.

Young Producers have supported the strategic objective to inspire learning and engagement by devising participatory public events for Friday Lates. As part of the *Australia's Impressionists* Friday Late visitors were invited to create their own immersive landscapes and environments inspired by the exhibition.

Such activities support our strategic aim to ensure that young people are visible to both staff and visitors, and that their voice and contribution to the Gallery is valued.

EMMA REHM



Young Producers curated content for the public at a Friday Late for *Australia's Impressionists*. Participants worked with colleagues from Education, Communications and Events and created workshops accessible to adults and children.

SUPPORTERS 2016–2017

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
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FAMILY PROGRAMME
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SCHOOL VISITS PROGRAMME
Supported by The Sackler Trust

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

TEN-MINUTE TALKS
Supported by Angela Koulakoglou

YOUNG PEOPLE'S PROGRAMME
Supported by Dr Anita Klesch & Mr A. Gary Klesch



1 & 2 *The Rape of the Sabine Women* (NG38) by Peter Paul Rubens in Conservation Studio 2 lit by tuneable LED lighting on a 'daylight_FL' setting (about 6500K) at the left, and at a 'standard tungsten light' setting (about 2400K) at the right

SCIENTIFIC RESEARCH

Lighting at the National Gallery

The Scientific Department carries out research that supports care of the collection in a number of different ways. It conducts analyses of the materials and structure of paintings to answer questions arising during conservation treatment; longer-term studies of deterioration mechanisms to understand how they are influenced by factors such as light, humidity and pollutants; and preventive conservation studies relating to the display and environment in the galleries.

Gallery lighting has long been an area of focus, especially with the introduction of new technologies such as LEDs, which have been installed over the last few years as part of the carbon management plan. The adoption of this type of lighting has necessitated investigation of new methods of evaluation to ensure that those chosen are most appropriate for the Gallery's needs and to put in

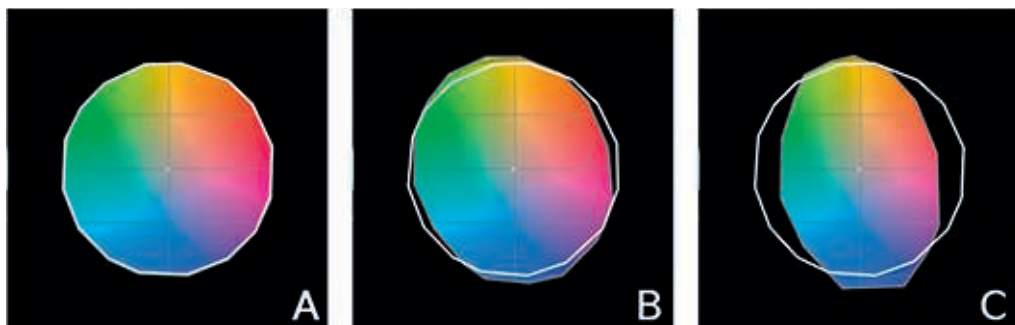
place processes for ongoing assessment and quality control of subsequent batches of LEDs as they are supplied by the manufacturers. Work this year has concentrated on the assessment and further development of new methods for producing quantitative metrics for measuring the colour-rendering qualities of lighting. The lighting technology itself is also still evolving and collaboration with the EU-funded Hi-LED project (<http://www.hi-led.eu/>) has made it possible for the Scientific Department to experiment with some cutting-edge prototype tuneable LED lights.

Many people are familiar with the idea that the light produced by different types of light source can vary in colour. This can be obvious when comparing very different light sources, such as cooler, more blue daylight and warmer, more yellow tungsten bulbs at home, but can

be more subtle when comparing similar lights produced by different companies or simply different batches of the same lamps. The properties of the light source not only influence the environment in a room but also affect and sometimes distort the colours seen in paintings. When choosing lighting for the Gallery, as well as considering the light exposure levels in order to limit light-induced deterioration, lights with the desired colour, expressed as Correlated Colour Temperature (CCT), are selected. The quality of the light in terms of its effect on the appearance of a range of colours is judged by calculating, from the measured spectrum of the light, the International Commission on Illumination (CIE) Colour Rendering Index (CRI). These values have successfully been used for many decades to evaluate traditional light sources such as tungsten or tungsten halogen, but are not as satisfactory

when used to describe or compare LEDs. For this reason, the Scientific Department has been exploring an alternative method using new colour quality calculations, described in the Illuminating Engineering Society (IES) Technical Memorandum, TM-30-15. This uses a far larger set of reference colours that better reflects the colours found in museum objects, and provides an average colour fidelity value (Rf) that functions as an improved equivalent to the Colour Rendering Index, as well as an additional new value called the colour gamut (Rg). A considerable advantage is that the results of the calculations can be presented in the form of simplified graphics that demonstrate in a direct manner which colours are distorted and how they are affected. This can be illustrated using graphics for three different lamps (fig. 3). Light A exhibits high colour quality values and the coloured disc fits perfectly

3 Colour graphics showing the results of calculations using TM-30-15 for three different lamps (A, B and C), giving a direct representation of how a light source may distort colours. The colour quality ranges from high (lamp A) to low (lamp C). Changes in hue and saturation are indicated by how well the coloured disc matches the white ring.



within the white circle; for Light B not all the colours are within the circle indicating that it will slightly distort them. The graphics for the Light C calculations show that the coloured disc extends outside the circle at the top and bottom where the yellows and blues lie, indicating that these are enhanced, while the greenish blues and magentas are diminished, indicated by these colours appearing well within the circle at the left and right.

The application of these new calculations has been further developed at the Gallery by replicating the TM-30-15 functions from the original Excel spreadsheet in a series of flexible online tools now available through a NG research website (<http://research.ng-london.org.uk/scientific/spd>), together with a database of spectra already measured for a growing number of LED lamps. The functionality has been further extended and enhanced by adapting TM-30-15 to allow direct comparisons between lights, such as an old lamp and its replacement, or with daylight, when lamps are being used to augment natural light. The outcomes of this research at the Gallery have improved our ability to assess how new lights will affect the appearance of our paintings. In addition museum and gallery professionals evaluating their own lighting, whether in the UK or elsewhere, are able to benefit from this work through the online resource.

An interactive display that was part of the Gallery's *Making Colour* exhibition in 2014 included an experiment that used custom-made tuneable LED lighting to show how changing the colour of a light source affects our perception of colour in a painting. Continuing collaboration with the EU-funded Hi-LED project made further research possible at the Gallery on this rapidly evolving technology.

New LEDs developed further since 2014 and manufactured by Ledmotive were made available for testing and are now installed in the Conservation Department (figs 1 & 2), where they are already showing considerable potential for augmenting existing daylight with spectrally matching artificial light to ensure good lighting

for conservation work. The spectra (colour) of the lights can be controlled through Wifi using an app installed on a phone, tablet or computer and the ways in which this versatility might be exploited will be investigated over the coming months. In addition, they will also be used for experiments considering qualitative evaluation of different colours of light to complement the quantitative values mentioned above. Data will be collected on the preferences of curators, conservators, scientists and others concerned with decisions about the display and environment of paintings or other works of art. This aspect of lighting research was presented in a Facebook live talk as part of British Science Week in March 2017 (<https://www.facebook.com/thenationalgallery/videos/10158341943015557/>), providing a glimpse of behind-the-scenes work that gives the public insight into the careful consideration involved when choosing lighting for the galleries.

MARIKA SPRING & JOSEPH PADFIELD

SUPPORTERS 2016–2017

CROSSCULT PROJECT
Supported by the European Commission under the Horizon 2020 programme (REFLECTIVE-6-2015, Grant No. 693150)

DIGITAL IMAGING RESEARCH FELLOWSHIP
Supported by Hewlett Packard

HYPERSPECTRAL IMAGING SYSTEM
Supported by The Foyle Foundation

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

MACRO-XRF SCANNING EQUIPMENT
Supported by The Rothschild Foundation, Hannah Rothschild, The Monument Trust, Sir Michael Hintze AM & Lady Dorothy Hintze with additional support from Professor Anya Hurlbert, in honour of Dr Ashok Roy

NATIONAL GALLERY TECHNICAL BULLETIN
Supported by Mrs Charles Wrightsman

TUNEABLE LED LIGHTING
Supported through collaboration with Hi-LED (European Union Seventh Framework Programme project, Grant No. 619912)

RESEARCH AND PUBLICATIONS

Giorgia Mancini and Nicholas Penny,
*National Gallery Catalogues:
The Sixteenth-Century Italian Paintings.
Volume III: Bologna and Ferrara*

The National Gallery has the most comprehensive collection of sixteenth-century Ferrarese painting outside Italy, in addition to which it owns the Buonvisi altarpiece (NG179), the finest late work by Francesco Francia, who was the leading artist in Bologna of that time. Previous catalogues for these important parts of the Gallery's collection were produced as long ago as 1961 and 1975 by Martin Davis and Cecil Gould, so the current volume, published in May 2016, is very welcome and draws together two generations of scholarship. It is co-authored by Giorgia Mancini, who is completing a doctoral dissertation on Ferrarese painting, and Nicholas Penny (National Gallery Director, 2008–15), the latter responsible for the two previous National Gallery catalogues of Italian sixteenth-century pictures.

The publication maintains the commitment to the highest quality scholarship shown by the rest of the series of Gallery catalogues, inaugurated in 1998. Like them, there is an emphasis on detailed research derived from technical analysis, undertaken by Gallery scientists, conservators and curators, as well as from primary sources discovered in archives and libraries (in this case, numerous Italian archives not only in Ferrara and Bologna, but also Faenza, Lucca, Modena and Pavia). In line with Penny's former publications, the current catalogue includes copious information about picture frames and past owners, thus making additional important contributions to histories of buying, collecting and display. The text is further enriched by discussions about architecture, poetry and music, and ecclesiological, theological and sociological matters.

The authors situate the work of Bolognese and Ferrarese sixteenth-century artists in relation to the achievements of more famous figures in both Venice and Rome. While Perugino's idealising lyrical grace and simplification were initially influential and aspects of Raphael and Titian's works were taken on board at a later stage by certain artists, the interest in depicting nude bodies in movement and capturing fleeting facial expression, as pioneered by Leonardo and Michelangelo, had very little effect. Since grace, sweetness and pious naivety came to be seen as the hallmarks of the painters discussed in the catalogue (even in their own day, Michelangelo dismissed Francesco Francia and Lorenzo Costa as 'pious fools'),



LORENZO COSTA (1460–1535) with collaborators
Detail of *The Virgin and Child enthroned with Saint George (?) and Saint John the Baptist (Pala Strozzi)*, about 1495–1502
Oil on wood, 247 × 163.8 cm (167.3 with additions)
NG1119

Saint John the Baptist is usually depicted with a lamb, symbolic of Christ. Presumably such an animal was intended to rest on the book that the saint holds aloft, but for whatever reason was never painted.

the Bolognese and Ferrarese schools were much admired during the Victorian period which considered the work of early Raphael to be the apogee of art. Consequently, many examples were acquired by the National Gallery during the second half of the nineteenth century, one of the most popular being Francia’s Buonvisi altarpiece. Yet the style and subject matter of these painters fell out of favour in the twentieth century. Indeed, Dosso Dossi alone experienced a rise in his reputation, largely because of his radical painterly qualities, eccentricities and obscure subject matter, which were newly admired. Such changes in taste and art–historical emphasis are fully explored in the catalogue with its extended discussion of provenance, acquisition and display.

The catalogue includes much fresh archival information, sometimes with radical implications for attribution and dating, and often with useful outcomes in terms of filling gaps in provenance histories of National Gallery pictures. A good example is Francesco Zaganelli’s *The Visitation with the Baptism of Christ and the Dead Christ with Angels* (NG3892.1–2) where significant discoveries have been made not only about its iconography (reported in the Gallery’s *Annual Review* of 2009–10) but also about its commissioning. In relation to the so-called *Pala Strozzi* (NG1119), which is one of the most important Renaissance altarpieces in the collection, Penny and Mancini propose that it was painted by Lorenzo Costa over two periods and with some parts delegated to or taken over by other collaborators but they no longer accept that Gianfrancesco Maineri was a major contributor. We also know that the gloomy looking character at prayer in Girolamo da Treviso’s *Madonna and Child with Saints Joseph, Philip and James, and Filippo Fasanini at Prayer* (NG623) was a certain professor of rhetoric and poetry at Bologna University, and that his painted likeness was almost certainly based on his death mask (Fasanini d. 1531). A different kind of discovery relates to companion pictures coming to light that originally accompanied Niccolò Pisano’s pictures of *The Israelites gathering the Manna* and *The Dance of Miriam* (NG3103–4). During research for the catalogue, four related canvases were traced to a private collection while a fifth, depicting the highly unusual subject of God speaking to Moses, has been confirmed as the picture now in the Musei Civici di Monza.

SUSANNA AVERY-QUASH

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

REGIONAL PARTNERSHIPS

Pietro Lorenzetti’s *Christ between Saints Peter and Paul*:
A collaboration with the Ferens Art Gallery, Hull

In January 2017 Hull marked the beginning of its year as City of Culture with an exhibition at the newly renovated Ferens Art Gallery celebrating a great survival of late medieval painting: Pietro Lorenzetti’s *Christ between Saints Peter and Paul*. This perfectly formed display of Italian thirteenth– and fourteenth-century paintings and sculpture, incorporating important loans from the National Gallery and three other UK museums, was the culmination of four years of collaboration between the Ferens and the National Gallery. At its heart was Lorenzetti’s picture, which, as Jackie Wullschlager wrote in the *Financial Times*, has become a ‘permanent glory of the town and of Britain’s national collections’.

The story starts, however, in July 2012, when *Christ between Saints Peter and Paul* was sold for a world-record price for the artist of £5,081,250 at Christie’s in London. Lorenzetti was one of the most talented and original painters of fourteenth-century Italy, uniting an interest in architectural space with a naturalism unusual for this time. Although small in dimension, *Christ between Saints Peter and Paul* shares many of the qualities of the monumental fresco cycles that Lorenzetti painted on a grand scale in Siena and Assisi. For instance, the artist creates an emotional engagement between the three figures even though

they are separated by arched frames. Christ’s eyes turn towards Saint Paul, while Saint Peter, clutching his keys, looks towards his master.

Paintings by Lorenzetti are exceptionally rare, and bidding at the auction was intense. Following the sale, the new owner applied for a permanent export licence to take the work out of the country. On this occasion, because of the Lorenzetti’s significance, the licence request was deferred, to give UK institutions the chance to raise funds to purchase it. And at this point, under the export regulations, it was my job, as ‘Expert Adviser’ to champion the painting and to look for a UK purchaser for it. In early 2013 I spoke to Kirsten Simister, Curator of Art at the Ferens, and learnt of her desire to purchase the Lorenzetti for Hull. Several days later, we went to see the painting together, along with Larry Keith, then Head of Conservation at the National Gallery, and Simon Green, Director of Cultural Services for Hull City Council.

The Ferens Art Gallery has an exceptionally strong collection from the sixteenth to the twenty-first centuries, and was looking for a great painting to begin the story of art it tells. The Lorenzetti perfectly fitted this objective. As one of the very few UK museums to have a small endowment fund, the Ferens was able to consider making



Kirsten Simister, Curator of Art at the Ferens Art Gallery, Hull, examining Pietro Lorenzetti’s *Christ between Saints Peter and Paul* in the National Gallery’s conservation studios



PIETRO LORENZETTI (active possibly 1306; died probably 1348)
Christ between Saints Peter and Paul, about 1320, after conservation
FERENS ART GALLERY, HULL

this acquisition. Despite this, there were many mountains to climb. It is testament to the cultural commitment of Hull City Council that its Lord Mayor and Councillors backed the proposed purchase. Generous grants from the Heritage Lottery Fund and the Art Fund enabled the Ferens to complete the sale. The National Gallery, in its turn, undertook to conserve the picture, under the auspices of its National Programmes, run by Mary Hersov.

Such treatments require high technical skills, and high dedication. The National Gallery is one of the few institutions in the world that has the skilled conservation and scientific staff to carry out this work. The cleaning and restoration of the Lorenzetti took three years, and depended on close collaboration between the two institutions. The conservation of the panel was undertaken by Larry Keith, with support from David Pegg, Nelly von Aderkas and Helen Howard of the Scientific Department. Scientific study showed the presence of an oxalate layer below the varnish. Such layers present significant challenges for the visual interpretation of painted surfaces, but they can be difficult to remove. Concerted research into cleaning methods by the Scientific Department, in collaboration with Larry Keith and Morwenna Blewitt of the Conservation Department, resulted in a safe method being found. Now Lorenzetti's vibrant colours can be seen for the first time in many centuries.

At the same time, Kirsten Simister and I were pursuing art-historical research into the painting's context, function and provenance. In 2015, we were joined by Lucy West, the National Gallery's Curatorial Trainee supported by the Art Fund and the Vivmar Foundation. Lucy's time during her traineeship has been divided between the Ferens and the National Gallery, and she has been able to devote herself wholeheartedly to research and public engagement projects centred around the Lorenzetti, culminating in the exhibition at the Ferens.

This has been a wonderful collaboration between the National Gallery and the Ferens, building on relationships established through our Subject Specialist Network in European Paintings Pre-1900. Staff from both institutions have benefited from working closely together. A young curator has received excellent training. And the people of Hull are now able to enjoy, in perpetuity, a masterpiece by one of the most inventive of late medieval European painters.

CAROLINE CAMPBELL

The National Gallery *through the year*



The National Gallery's Associate Artist, George Shaw, in his studio



Delegates at the two-day international conference, 'Negotiating Art: Dealers and Museums 1855–2015' organised in association with The University of Manchester in April



Year 4 children from Loughton School, Milton Keynes (shown with Jon Sheldon, AV Production Manager), present their work to guests at the *Take One Picture* private view in June



Michael Palin speaking at an event celebrating the life of Erika Langmuir, former Head of Education at the National Gallery and author of the *National Gallery Companion Guide*



Humphrey Wine, Curator of French 17th- and 18th-Century Paintings, retired in June after 26 years at the National Gallery



Gabriele Finaldi and Neil MacGregor at the conference celebrating the 25th anniversary of the Sainsbury Wing



Lord Sainsbury at the conference celebrating the 25th anniversary of the Sainsbury Wing

Juan Bautista Maíno's *Adoration of the Shepherds* and *Adoration of the Kings* were loaned by the Museo Nacional del Prado for the Room 1 display *Maíno's Adorations: Heaven on Earth*



Students attending a recruitment day for the Young Producers programme



Visitors making drawings of a life model striking poses from the Life of Salome at the Dramatic Encounters drawing event



Colin Wiggins, former Special Projects Curator, photographed shortly after his retirement in October after more than 35 years at the National Gallery



Letizia Treves, curator of the *Beyond Caravaggio* exhibition, with Caravaggio's *The Taking of Christ*, 1602, National Gallery of Ireland, Dublin



Leonardo da Vinci's *Virgin and Child with Saint Anne and the Infant Saint John the Baptist* ('The Burlington House Cartoon') following its rehang adjacent to *The Virgin of the Rocks* in Room 66



Gabriele Finaldi unveiling Pietro Lorenzetti's *Christ between Saints Peter and Paul*, with Councillor Daren Hale, Deputy Leader of Hull City Council, and Kirsten Simister, Curator of Art, Ferens Art Gallery, Hull. The painting was purchased by the Ferens Art Gallery and restored at the National Gallery.



Preparing for the installation of Sebastiano del Piombo's *The Raising of Lazarus* in *The Credit Suisse Exhibition: Michelangelo & Sebastiano*



Opening of the George Shaw exhibition at the De La Warr Pavilion, Bexhill-on-Sea, the second venue in an exhibition tour of the UK



HRH The Prince of Wales, the National Gallery's Royal Patron, with Curator of 16th-Century Italian Paintings Matthias Wivel at the opening of *The Credit Suisse Exhibition: Michelangelo & Sebastiano*



Violinist Emily Sun (Australia Music Fund awardee), accompanied by Jennifer Hughes playing the new Blüthner piano, which was donated to the Gallery by The Matthiesen Foundation and Orbis Pictus Trust



Young Producers filming Heather Phillipson's *The End*, one of the winning proposals in the *Fourth Plinth Shortlist Exhibition*, presented in the Annenberg Court from January to March



The new map of the National Gallery published in twelve languages

SUPPORTING THE GALLERY

Public and private support of the Gallery

We have been delighted by the response from our supporters and sponsors over the last year, which has greatly benefited many areas of the National Gallery's work. As the need to increase public and private support grows, we are profoundly grateful for the generosity we receive from individual donors, trusts, foundations and companies. On behalf of the Director, Gabriele Finaldi and everyone at the National Gallery, we thank them for their support, which is crucial in enabling the Gallery to remain a world leading arts institution.

Long-standing partnerships form the bedrock of support, providing us with the confidence to plan ahead. Since 2008, Credit Suisse has been the Partner of the National Gallery and their commitment has allowed the Gallery to plan and deliver an increasingly ambitious exhibition programme. The partnership continues to evolve and develop to support different areas of the Gallery's work. Following a successful pilot year, the Gallery has continued its collaboration with Credit Suisse's charity partner CityYear UK, engaging with schools from London and the Midlands.

Alongside Credit Suisse, major donors, trusts and foundations have built strong relationships with the Gallery over many years, providing significant donations across many aspects of the Gallery's activity. These include Howard and Roberta Ahmanson, The Bernard Sunley Charitable Foundation, The Hintze Family Charitable Trust, Arturo and Holly Melosi, The Monument Trust, the Rausing Family, The Rothschild Foundation, The Sackler Trust and Mrs Charles Wrightsman. In recent years, these generous supporters have been joined by our Director's Circle, which supports the work of the curatorial department, enabling the Gallery's exhibition programme; and Benefactors' Circle, which through its philanthropic support and close connection with the Gallery, contributes annually towards areas ranging from framing, conservation and education, to exhibitions and digital plans. Without these donors, the Gallery could not continue to offer all it does for the six million people who visit each year.

Sincere thanks go to Flavia Ormond for her outstanding contribution as Chair of the George Beaumont Group over the last six years. After two full terms, Flavia passes on the role of Chair to Lady Emma Barnard. The George Beaumont Group and George Beaumont Circle offer continued friendship to the Gallery, and many members offer additional support, alongside their



Floral recreation of Ambrosius Bosschaert the Elder's *A Still Life of Flowers in a Wan-Li Vase, 1609–10*, to promote the exhibition *Dutch Flowers*

annual Patron contributions. Our Corporate Members also provide crucial, unrestricted funding. We are grateful both to our Patrons and our Corporate Members for their continued support.

Our wide-ranging exhibition programme benefited from major support, with Credit Suisse sponsoring the highly successful autumn exhibition *Beyond Caravaggio*, and The Thompson Family Charitable Trust providing lead support for *Painters' Paintings*. George Shaw's exhibition *My Back to Nature*, shown in the Sunley Room, was the last exhibition in the Associate Artist series to be supported by the Rootstein Hopkins Foundation. Grateful thanks go to the Trustees for their support of this series over the last decade. Our Room 1 displays welcomed new supporters and sponsors to the Gallery, with Intesa Sanpaolo sponsoring *Maino's Adorations: Heaven on Earth* and the Flower Council of Holland supporting *Dutch Flowers*.

Our Curatorial Assistant positions enhance our curatorial team, while offering an exceptional opportunity to a group of talented early-career curators. These posts are generously supported by the Dorset Foundation, Horizon Asset Limited, The Monument Trust and the Vivmar Foundation. In addition, the Curatorial Trainees scheme, supported by the Art Fund, creates opportunities both for the participants and for the regional museums that benefit from their talents.

We greatly appreciate the support of those funders who help to make the Gallery’s education programme possible. *Take One Picture*, our national primary-school programme, welcomed the Annenberg Foundation as a new supporter, and we are grateful to the Lord Leonard and Lady Estelle Wolfson Foundation for extending its generous support to fund additional elements of the Special Needs Programme. We are grateful to the Peltz Trust for several years’ support for this programme and for its involvement in the adult learning programme of in-gallery talks.

Behind-the-scenes work by our conservation, scientific and framing departments is an area where support is greatly needed. A generous donation from Sir Siegmund Warburg’s Voluntary Settlement has been directed towards the work of the conservation department, and a group of donors made possible the purchase of an XRF scanner, an important new piece of scientific equipment.

At the end of this financial year, we opened Gallery B, the first new gallery for twenty-five years. The creation of this new space was assisted with a grant by the Wolfson Foundation. Thanks also go to Sir Harry and Lady Djanogly for their support of the refurbishment of Room 44, and to Patrick Matthiesen for funding the purchase of a new Blüthner piano for the Gallery’s music programme. In addition, we would like to express our thanks to donors who have assisted areas of the Gallery’s strategic planning, to David and Sarah Kowitz for under-writing our US fundraising plans, and to The Roden Family for supporting our contactless donation trial.

Visitors to the Gallery over the last year will have noticed newly designed donation boxes appearing in our public spaces. We hope these will highlight the National Gallery as a charity, and will encourage all our visitors to donate during their visit. In addition, donation points are available for those who would like to donate by contactless card. This new development is the first part of our plans to utilise technology to encourage and enable our visitors to donate to the Gallery while in the building.

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 2016 and March 2017.

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
The Mari Cha Collection Limited
Columbus Museum of Art, Columbus
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Ferens Art Gallery, Hull
The Gere Collection
The Government Art Collection
Collection of Sir Laurence Graff
Sir James & Lady Graham
The Earl of Halifax
Kimbell Art Museum, Fort Worth, Texas
The Londonderry Trustees, Sherborne
The Long Museum, Shanghai
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The Daniel Katz Family Trust
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Society of Antiquaries of 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 2016 to March 2017.

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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 us 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 generous annual donations enable us to care for the collection and its display, support curatorial and scientific research and help fund the Gallery’s Education and Access programmes.

The unstinting support of the George Beaumont Group and the George Beaumont Circle continues to have a major impact on the Gallery’s core activities. Donations from our patrons have enabled the Gallery to achieve so much across our curatorial, education, research and scientific departments, helping the Gallery continue to preserve its collection for future generations.

We are enormously grateful to this loyal community of supporters, and would like to thank all of those listed as follows, as well as those who wish to remain anonymous, for their generosity to the Gallery over the past year.

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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 2016 to March 2017.

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

Ms Marigold Ann Chamberlin
Mr Desmond Goodier
Ms Sheila Mary Holmes
Ms Brenda Margaret Jacob
Mr Terence Peter Kelly
Ms Fay Elspeth Langford
Mr Patrick Lindsay
Mr Robert Luke & Mrs Doreen Luke
Ms Muriel Joan Mainstone
Mr David Leslie Medd OBE
Mr Oliver 'Tim' Neighbour
Ms Maureen Ramsay
Miss Janet Paula Dunbar Steen
Mr Kenneth E. Webster

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.



Banner for the *Beyond Caravaggio* exhibition sponsored by Credit Suisse



HRH The Prince of Wales with (from left to right) Matthias Wivel, exhibition curator, Sébastien Allard, Roberto Sgarbossa, Philip Hammond, Hannah Rothschild and Tidjane Thiam, CEO of Credit Suisse, at the opening of *The Credit Suisse Exhibition: Michelangelo & Sebastiano*

Credit Suisse has been a Partner of the National Gallery since 2008. The partnership is based on a common set of values and a shared belief in the importance of investing for the future of the arts, making the National Gallery's collection and its exhibitions accessible to a wide audience around the globe. We are delighted to renew our partnership this year, reflecting our commitment to developing long-lasting relationships with institutions that prize innovation, creative thinking and excellence.

Our partnership with the National Gallery has enabled the bank to provide unique and exclusive experiences for our clients, our employees and our key partners. We are particularly proud of the art and design outreach programme, which was formed in collaboration with the Credit Suisse EMEA Foundation, our grant partner City Year UK, National Gallery staff and specialist art practitioners to encourage students from inner-city schools to engage with and enjoy the paintings in the Gallery.

We look forward to our future ongoing partnership.

TIDJANE THIAM
CEO Credit Suisse
Credit Suisse Group AG

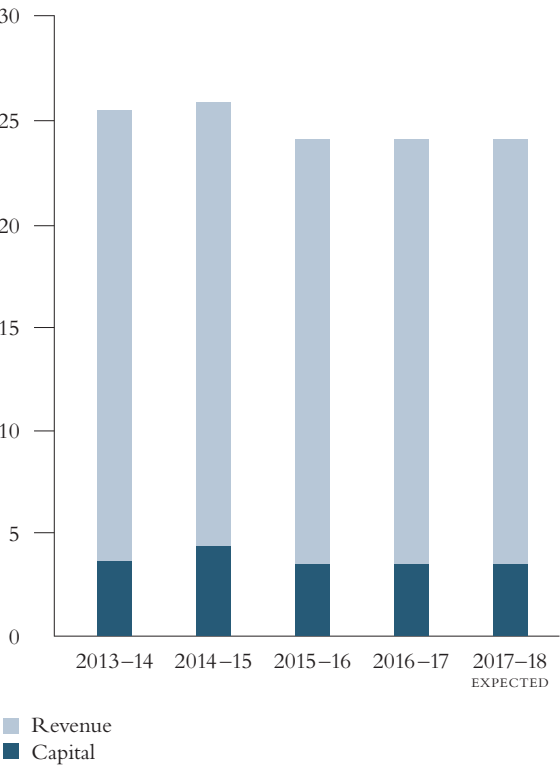
INCOME

Government Grant in Aid remains the National Gallery’s principal source of funds. For the year ended 31 March 2017, the Gallery’s Grant in Aid for running costs was £20.4m. There was an additional grant of £3.7m restricted to expenditure on capital, including ongoing essential capital repairs.

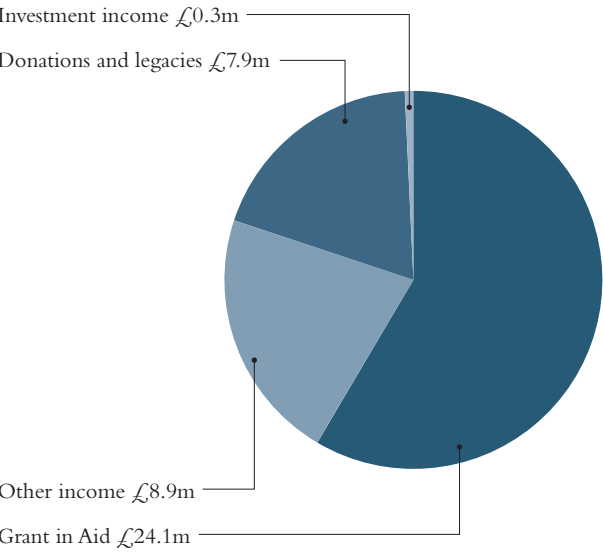
The Gallery has faced significant and sustained cuts to Grant in Aid over recent years, which has made private income even more critical to the future well-being of the Gallery. The Spending Review settlement has provided a degree of certainty over funding for the five years to 2020–1 and will enable 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 £41.2m. This includes the generous donation of four paintings valued at just over £0.4m. (2015–16: £46.4m, including the £4.8m donation to acquire Giovanni da Rimini’s *Scenes from the Lives of the Virgin and other Saints*.) Self-generated income excluding donations reached £9.2m (2015–16: £9.3m). This figure includes an increase in income from the corporate and individual membership schemes, as well as exceptional levels of exhibition ticketing and sponsorship income.

GRANT IN AID
(£millions)



INCOME 2016–17
(excluding donations for picture acquisitions)



EXPENDITURE

The Gallery’s total charitable expenditure increased slightly to £37.9m for 2016–17 (2015–16: £35.7m), with £2m more spent in the year on preserving, enhancing and developing the potential of our collections. The increase in spend was funded in part by retained reserves in 2015–16 which were ring-fenced for use on projects planned for 2016–17.

GALLERY VISITORS

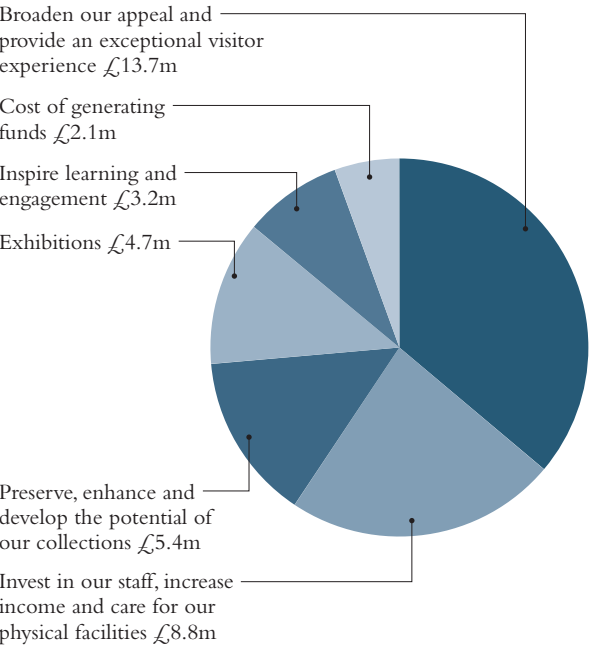
The number of visitors to the Gallery this year was 6.2m (2015–16: 5.9m).

EXHIBITION ATTENDANCE

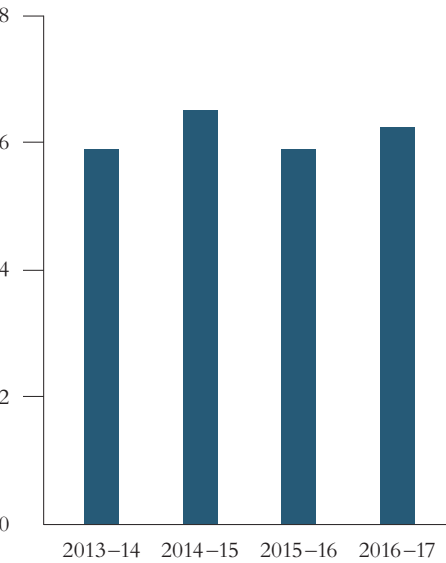
- Dutch Flowers* * 267,941 (146 days)
- George Shaw: My Back to Nature* * 241,474 (173 days)
- Painters’ Paintings: From Freud to Van Dyck* 60,772 (75 days)
- Maíno’s Adorations: Heaven on Earth* * 104,832 (121 days)
- Beyond Caravaggio* 191,661 (92 days)
- Australia’s Impressionists* 75,899 (106 days)
- Cagnacci’s Repentant Magdalene: An Italian Baroque Masterpiece from the Norton Simon Museum* * 65,590 (96 days)
- The Credit Suisse Exhibition: Michelangelo & Sebastiano* 112,861 (103 days)

*Free exhibition

OPERATING EXPENDITURE 2016–17



NUMBER OF VISITORS
(millions)



The National Gallery Company (NGC) achieved a total contribution for this financial year of £1.45m on revenues of £7.9m. This was 1% down against budget, but 22% better than last year, largely due to the introduction of commercial event hire into the Company’s portfolio.

Store revenue at £5.7m was 3% better than the previous year, due to strong exhibition trading in the second half of the year from *Beyond Caravaggio* and *Australia’s Impressionists*, both of which exceeded targets. Income from e-commerce also recorded an increase against last year of 4%.

This year also saw the Company undertake significant upgrading of its catering outlets, with a major re-design and refurbishment of The National Café, located next to the Gallery’s Getty Entrance. The redesigned spaces were launched in March 2017, to a very favourable reception. This was a positive start to NGC’s new partnership with Sodexo, which acquired the Peyton and Byrne business in the autumn of 2016, and marks the first step in a significant investment programme to enhance and extend all cafés and restaurants in the Gallery.

NGC took over the management of commercial event hire from 1 April 2016. There is now a range of options available for members of the public, or companies wishing to hold events at the National Gallery; and NGC continues to expand the offer available by increasing the selection of rooms to be booked and widening the scope of events that can be held. The refurbishment of several meeting rooms in the main Gallery building has created a suite of elegant, connected conference rooms, which have proved to be very popular with venue hire clients. Income



The newly decorated National Gallery Café reopened in March 2017



The Wilkins Boardroom: one of the refurbished spaces available for hire

from venue hire was £410k, £5k better than budget and the strong growth in this new business is planned to continue.

Strong performances were also recorded in our other business streams, most notably brand licensing, with a 52% increase in income compared to last year. This result reflects the increasing success in developing licensed relationships in the UK and Europe and we continue to invest in this activity. A key part of our strategy is to expand into new markets and territories and we expect to secure new partnerships in Japan, Korea and China in 2017.

During the year, we published *George Shaw: My Back to Nature* for the extended exhibition run and for distribution during the current UK tour. For *Painters’ Paintings*, retailing at £14.95, 5,070 copies were printed and we sold out on the last day. The hardback for *Beyond Caravaggio* (£20; £25 in the trade) was tailored to suit all three venues and proved a great success; we printed a total of 18,364 books, with the London copies selling out as the show closed. Sales of 5,481 copies directly to Dublin and Edinburgh generated £57,078, while digital sales far outstripped budget, at 1,392 copies, as did those allocated for distribution by Yale. For *Australia’s Impressionists*, sales, conversion and Yale UK all exceeded budget, thanks to the commercial appeal of the subject matter, the book’s high specification and the benefit of a sales counter at the Sunley Room entrance. May 2016 saw the publication of a new National Gallery collection catalogue, *The Sixteenth-Century Italian Paintings: Volume III Bologna and Ferrara*, by Giorgia Mancini and Nicholas Penny (see pp. 57–8); and a new edition of the *National Gallery Companion*

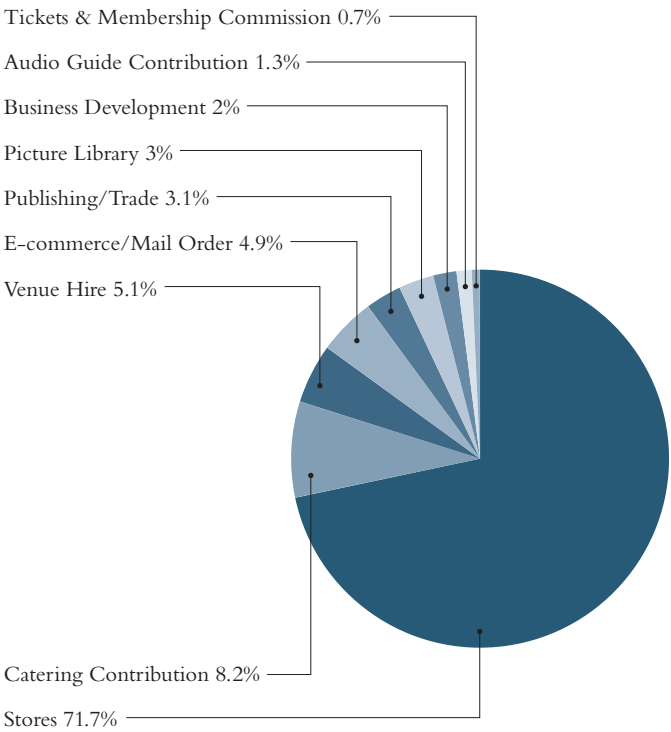
Guide in six languages, which was revised and updated by the author, Erika Langmuir, shortly before her death in late 2015.

We continue to work closely with Antenna International in developing audio and multimedia guide content for the Gallery. In autumn 2016 we launched a new audio guide for the visually impaired. In addition, we have produced high quality audio tours for the exhibitions *Beyond Caravaggio* and *Australia’s Impressionists*, and a multimedia tour for *The Credit Suisse Exhibition: Michelangelo & Sebastiano*.

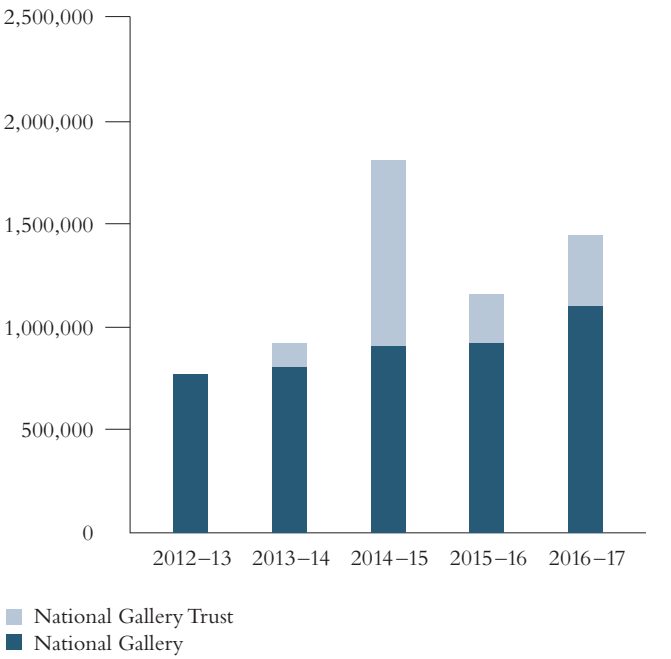
The National Gallery Company Board of Directors remains positive about the future prospects for the Company and growing contributions to the National Gallery and the National Gallery Trust. There is a long-term plan in place which predicts revenue growth from retail, catering, e-commerce, licensing and commercial event hire. In addition, key plans are in place to review range assortment and stock investment policies, with controls to ensure more efficient use of cash and to streamline processes.

JULIE MOLLOY

REVENUE ANALYSIS 2016–17



PAYMENTS TO THE NATIONAL GALLERY AND NATIONAL GALLERY TRUST



The following titles were published between
1 April 2016 and 31 March 2017

ACADEMIC
PUBLICATIONS



The Sixteenth-Century Italian Paintings: Volume III
Bologna and Ferrara
Giorgia Mancini and Nicholas Penny
285 × 216 mm; 536 pp
450 illustrations
Hardback £75
May 2016



National Gallery Technical Bulletin 37
Series Editor: Ashok Roy
297 × 210 mm; 104 pp
149 colour illustrations
Paperback £40
September 2016

EXHIBITION
CATALOGUES



George Shaw: My Back to Nature
George Shaw with an introduction by Colin Wiggins
260 × 240 mm; 110 pp
90 colour illustrations
PLC £20
May 2016



Australia's Impressionists
Edited by Christopher Riopelle, Tim Bonyhady, Allison Goudie, Sarah Thomas and Wayne Tunncliffe, with contributions by Alex J. Taylor
260 × 240 mm; 128 pp
78 colour illustrations
PLC £16.95
December 2016



Painters' Paintings
Anne Robbins
270 × 230 mm; 104 pp
70 colour illustrations
Paperback £14.95
June 2016



Michelangelo & Sebastiano
Matthias Wivel, with contributions by Piers Baker-Bates, Costanza Barbieri, Silvia Danesi Squarzina, Timothy Verdon, Paul Joannides, Allison Goudie, Minna Moore Ede and Jennifer Sliwka
280 × 230 mm; 272 pp
180 colour illustrations
Paperback £19.95
Hardback £35
March 2017



Beyond Caravaggio
Letizia Treves with contributions by Aidan Weston-Lewis, Gabriele Finaldi, Christian Tico Seifert, Adriaan E. Waiboer, Francesca Whitlum-Cooper and Marjorie E. Wieseman
280 × 230 mm; 208 pp
100 colour illustrations
Hardback £25
September 2016

GUIDEBOOK



The National Gallery Companion Guide
Revised and expanded edition
Erika Langmuir
240 × 150 mm; 368 pp
230 colour illustrations
Paperback £12.95
May 2016

CO-PUBLICATION



Usborne Famous Art to Colour
Susan Meredith
305 × 238 mm; 32 pp
Paperback £6.99
February 2017
Published by Usborne in association with the National Gallery



© The National Gallery 2017
ISBN 978-1-85709-631-6
ISSN 0143 9065
1044592

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

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Production: Jane Hyne and Mandy Mackie

Printed and bound in Spain by SYL, Barcelona

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Illustrations:

FRONT AND BACK COVER:
Jan van Huysum (1682–1749)
Detail from *Hollyhocks and Other Flowers in a Vase*, 1702–20
Oil on canvas, 62.1 × 52.3 cm, NG1001

INSIDE FRONT AND BACK COVER:
Detail from Alexandre Calame, *At Handeck*, about 1860 (p. 17)

PAGE 2:
Michelangelo (1475–1564)
Detail from *The Virgin and Child with the Infant Saint John the Baptist*
(‘*The Taddei Tondo*’), about 1504–5
Marble, 106.8 cm diameter
Royal Academy of Arts, London

PAGE 79:
Detail from Jan Brueghel the Elder, *The Garden of Eden*, 1613 (p. 18)