

REVIEW OF THE YEAR



THE NATIONAL GALLERY

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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

This year the Gallery made public its Strategic Plan for the next five years, outlining seven key ambitions which will assist us in delivering our mission, to enable people to engage with great art (see pp. 10–15).

The ambitions articulated in the plan include a significant expansion of our programmes and activities, with museum learning central to our public engagement; the continued acquisition of great paintings, including building the collection in little or unrepresented areas of the history of art; the creation of a Gallery with digital at its heart, to reflect a more digital world; the sharing of our pictures with people across the UK and the sharing of our expertise in support of regional museums; investment in our research capabilities to enable us to be a leader in the fields of technical art history and conservation science; and investment in our staff. To deliver these ambitions the Gallery has set itself the target of significantly increasing its self-generated income over the period of the plan.

The Director in his Foreword to this Review highlights the ways in which the exceptionally full programme of exhibitions and other activities during the year, including innovative digital programmes, have already contributed to the delivery of these ambitions.

In relation to acquisitions, the Gallery has been delighted to announce two important purchases made during the year. The first of these was Bernardo Bellotto’s vast panoramic painting of *The Fortress of Königstein from the North*, acquired following an export stop, and funded with the support of the American Friends of the National Gallery and the National Gallery Trust, a generous legacy from Mrs Madeline Swallow, a substantial grant from Art Fund (with a contribution from The Wolfson Foundation) and support from Howard and Roberta Ahmanson, The Deborah Loeb Brice Foundation and other individuals, trusts and foundations.

The Board notes that without the numerous gifts and bequests made over many years to the National Gallery Trust and American Friends of the National Gallery (charitable organisations which exist to support the Gallery) it would be impossible for the Gallery to step in, often at short notice and working against tight deadlines, to raise the funds necessary to acquire works such as this. In the case of the Bellotto the Gallery had to obtain the substantial funds required within a period of just six months; had it been unable to do so, the work would have gone into private ownership and been exported from the UK. The second purchase, of a monumental and rare painting by the Spanish Golden Age artist Juan de Zurbarán, *Still Life with Lemons in a Wicker Basket*, was also funded with grants from the National Gallery Trust and American Friends of the National Gallery.

Other important acquisitions in the year included the generous gift from the estate of the late Baron van Dedem, a renowned Dutch-born collector who lived in London for many years, of four exceptional Dutch and Flemish paintings from the seventeenth or very early eighteenth centuries by the painters David Teniers the Younger, Jan van Kessel the Elder and Adriaen Coorte; these works were specifically chosen from his collection during his lifetime to enrich the National Gallery’s collection in areas where it was previously weak. The Gallery also acquired *Wineglasses* by John Singer Sargent, which was permanently allocated to the Gallery (in accordance with the wishes of its late owner) through the Acceptance in Lieu scheme.

The Gallery constantly seeks to improve its displays in order to enhance the experience of our visitors. June 2017 saw the formal reopening of The Wohl Galleries (Rooms 41 to 46) following a two-year refurbishment funded by The Maurice Wohl Charitable Foundation. These Galleries have been reconceived by the post-1800 curators, led by Christopher Riopelle, The Neil Westreich Curator of Post 1800 Paintings, to present a chronological display of the Gallery’s nineteenth- and early twentieth-century works – one of the most popular parts of the collection with our visitors. Late August also saw a major redisplay of the core of the Dutch and Flemish collection conceived by Bart Cornelis, who joined the Gallery as Curator of Dutch and Flemish Paintings 1600–1800 earlier in the year.

The Board looks forward to a busy and exciting period ahead and extends its warm thanks to our Royal Patron, HRH The Prince of Wales, to our partner Credit Suisse and to our donors, supporters, sponsors and staff, without whom the delivery of the Gallery’s ambitions for the years ahead would not be possible.

- HANNAH ROTHSCHILD (CHAIR)
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- JOHN SINGER



OLAFUR ELIASSON
Room for one colour, 1997
Installation view of the exhibition
Monochrome: Painting in Black and White

DIRECTOR’S FOREWORD

Over the course of the year, the National Gallery has sought to fulfil its ambition to enable people to engage with great art by acquiring important paintings, by improving the display of the collection – particularly the Dutch and Flemish paintings and the post-1800 pictures – and by borrowing exceptional works to show with our own paintings. The Royal Museum of Fine Arts in Antwerp has lent three fifteenth-century panels: Jan van Eyck’s sublime *Saint Barbara* of 1437, and two works by Gerard David, making it possible to complete the triptych of *Christ Nailed to the Cross* of which we have the central work. These will remain with us until the Museum reopens in 2020. Two early Pre-Raphaelite pictures by Dante Gabriel Rossetti and William Holman Hunt came on a long loan from Tate Britain and the Capricorn Foundation, respectively, the first time such works have been seen with the permanent collection. Asbjørn Lunde, a generous benefactor of the Gallery who sadly passed away in September, lent an Alpine scene by Caspar Wolf and an exquisite and rare painting by the French flower painter, Antoine Berjon. Neither of these artists is represented in the Gallery.

More than five million people visited the National Gallery in Trafalgar Square this year. But we also seek to share our collection and our expertise widely across the country. In addition to supporting exhibitions in Norwich, Lincoln, Edinburgh, Bristol and St Ives with National Gallery paintings, our Masterpiece Tour has taken Holbein’s *Lady with a Squirrel and a Starling* to Walsall, soon to be followed by visits to Shetland (undoubtedly the furthest north a Holbein painting has ever travelled in the UK) and Brighton. Two of our Curatorial Trainees, Kate O’Donoghue and Eleanor Hutchison, have been posted to the Walker Art Gallery, Liverpool, and Compton Verney in Warwickshire, respectively, to work closely with the staff there for eighteen months.

The year has seen a strong and varied temporary exhibition programme ranging from fourteenth-century painting in Rimini to contemporary tapestry design and film. Nine exhibitions were held across the Gallery’s spaces, including the Ground Floor Galleries and Rooms 19 and 20. Two of these were significant international collaborations: *Monochrome: Painting in Black and White* was jointly produced with the Museum Kunstpalast in Düsseldorf, and *Murillo: The Self Portraits* – which marked the fourth centenary of the Sevillian artist’s birth in 1617 – was organised with the Frick Collection in New York. But 2017–18 also saw unprecedented collaborations across London, with *Reflections: Van Eyck and the Pre-Raphaelites* being jointly organised and curated with Tate Britain, and *Tacita Dean: STILL LIFE*, part of a multi-venue exhibition

taking place at the National Portrait Gallery and the Royal Academy. The exhibition devoted to Degas from the Burrell was the first occasion in which the extraordinary ensemble of drawings, pastels and paintings by the artist, formed by Sir William Burrell and donated together with his entire collection to the people of Glasgow in 1944, was shown outside his native city.

The National Gallery has made a profound commitment to extending its digital activities and reach. The opportunities for engaging with a worldwide audience are enormous and the arrival of Chris Michaels as Director of Digital has had an immediate impact. In August the #SunflowersLive partnership with Facebook enabled the Gallery to broadcast a live link up with the four other institutions that have one of Van Gogh’s *Sunflowers* paintings in the Netherlands, Germany, the United States and Japan. Some 14 million people saw this and the virtual online exhibition of all five paintings that was published at the same time on the web as part of the project. We look forward to developing the remarkable potential of digital at the National Gallery much further.

Caroline Campbell was appointed Director of Collections and Research at the Gallery in the spring of 2018 and two new curators took up their responsibilities during the year, Bart Cornelis as Curator of Dutch and Flemish Paintings 1600–1800, and Daniel F. Herrmann as Curator of Special Projects with the responsibility for conceiving projects that highlight the intersection between the historic collection and contemporary art.

The coming years at the Gallery promise to be very exciting.

GABRIELE FINALDI



Installation view of the *Reflections: Van Eyck and the Pre-Raphaelites* exhibition, with John Phillip’s partial copy of ‘*Las Meninas*’, 1862, reflected in a convex mirror, which belonged to William Orpen



THE NATIONAL GALLERY STRATEGIC PLAN 2018–2023

The National Gallery exists so that people can engage with great art.

It is a public museum with a uniquely important collection of pictures for the benefit of all. It tells a coherent story of European painting spanning seven centuries and reflects how artists and the societies in which they lived have responded to myth and religion, history and contemporary events, landscape and the human form, and to the tradition of art itself. The National Gallery constitutes a living legacy of humanity's highest cultural achievements in painting and is an inestimable resource for understanding the world as we have inherited it.

We who currently have responsibility for the Gallery want to share this resource, and our enthusiasm for it, with the widest possible audience.

Established in 1824, the National Gallery is a national responsibility ultimately underwritten by Parliament. A quarter of a century ago the Gallery's statutory responsibilities were set out: to care for and add to the collection, to display it for the public, to advance scholarship and research, and to promote enjoyment and understanding.

Millions of people now visit the National Gallery every year and we reach many more online. We are committed to the idea of the National Gallery as a place of learning and enjoyment and we aim to realise the Gallery's potential as a source of inspiration for this and future generations.

From its inception the National Gallery has been free for all to visit. We believe that free admission represents a commitment to the public which must be reaffirmed and developed, a commitment to visitors of all ages, from Britain and abroad, and from all walks of life.

The National Gallery has an important role to play in enabling people to understand and negotiate the changes that society is undergoing by providing long-term historical perspective, mediated access to works of art of great significance and beauty, and a safe environment for reflection on questions of identity, beliefs, and on the relationship between the past and the present.

Taking the changing world our audience lives in as its context, and as we approach the National Gallery's bicentenary in 2024, this Strategic Plan sets out our vision for the future. It is rooted in the Gallery's traditions and strengths, but responds to both the new opportunities and the new challenges we face.

The outcome of our Strategic Plan will be a stronger, more resilient museum, well prepared to fulfil our large ambitions for the decades ahead.

External Environment

The broader landscape in which we operate presents significant challenges and constraints, some of them unprecedented. This is a time of fast-paced social change. Remarkable technological advances challenge traditional orthodoxies while offering extraordinary opportunities.

Over time the Gallery’s audience has changed and it will go on changing. We must respond to that change. Over the last fifteen years we have seen that the growth of global tourism is shifting the balance of our audience, with nearly 70% of our visitors now coming from abroad.

At the same time, the digital revolution has increased access to information and content, creating an audience who visit with a world of knowledge available at the touch of a smartphone screen, and offering a new opportunity for us to respond to the growth and diversification of our audience and help give meaning and structure to the Gallery visit.

In spite of the uncertainties of our rapidly changing environment, we believe that people will go on being more curious, more cosmopolitan and more connected, and that the Gallery’s collection, activities and scholarship must have a vastly broader reach and be available for all to use.

We believe that the Gallery must be a beacon of excellence through its collections and displays, through the quality of its programmes, its research, academic and education activities.

Among the very specific challenges the Gallery faces over the next few years are the following: to address and engage the contemporary visitor; to create a better visitor experience for a changing audience; to extend the range of the Collection; to be a leader in research and education; to develop the Gallery’s estate, and to sustain the Gallery financially.

In the next five years we believe we can meet these challenges and opportunities head on, dramatically expanding the scope of our activity, while achieving the financial resilience that enables that to happen. Simply put, we will do more, and do it differently.

The Next Five Years

1. We will significantly expand our programmes and activities and work more with contemporary artists. Museum learning will be central to our ambition to foster engagement with the public.
2. We will seek to acquire major paintings and to build up the collection in little-represented or unrepresented areas of the history of art.
3. We will create a National Gallery with digital at its heart, to reflect a more digital world.
4. We will share our pictures with people across the UK and we will share our expertise to support regional museums.
5. We will invest in and develop our research capabilities to be an intellectual leader in the fields of technical art history and conservation science.
6. We will make a significant investment in our staff and undertake a major infrastructure project to accommodate them on a single site, the One Gallery Accommodation Hub.
7. To deliver these plans, we will grow our income with the aim of being 50% self-funding by 2022–3.

Our Ambitions

1. *To Expand Programmes and Activities to Engage with the Contemporary Audience*

We aim to connect great art with people, and people with great art. We believe the Gallery’s pictures speak across time and place and we will address our existing audience and engage new generations of visitors from Britain and abroad with new displays of the collection, with a more varied and lively series of special events and activities.

We will undertake a more ambitious programme of major exhibitions on the great masters, as well as shows that explore aspects of the collection and introduce visitors to lesser known facets of the history of art. These activities and programmes serve to engage the Gallery’s traditional visitors, including members, but also to expand its audiences, reaching out to the younger generations and to communities that are less likely to be ‘natural’ visitors.

Our approach to learning at the Gallery is holistic and wide-ranging but we are conscious that the Gallery’s educational offer, so important to developing engagement and understanding of art and creativity especially among children and young people, must be developed and our facilities upgraded.

Contemporary artistic practice will have an enhanced role in the Gallery’s activity; artists, writers, musicians, dancers and figures from the world of culture, will contribute contemporary insights on the collection, exploring the intersection of the contemporary and the historical.

The Gallery will have a broader international reach: the majority of its large exhibitions will be organised in collaboration with international partners. More of our displays will tour nationally enabling us to engage with more varied audiences. At the same time, we must

rethink how we use our physical estate to accommodate the collection and amenities to serve the needs of a growing public in London.

2. *New Areas for Collection Growth*

The Gallery’s collection has grown organically through acquiring works by the recognised artists of the European canon and also by advancing into the lesser known territories of art history. The collection must continue to be enhanced with preeminent paintings, adding excellence to excellence, and also reflect a broader interpretation of European art and its wider influence, including unrepresented schools and genres. We aim to acquire distinguished works by artists from outside the established European canon.

The collection must be more completely displayed, and more gallery space is required to achieve this. We must present it so as to enrich understanding and to promote the public’s enjoyment, thereby contributing to national cultural life and to the international republic of knowledge. Following the refurbishment of The Wohl Galleries (2015–17), a programme of renewal of older galleries to bring them up to the highest international environmental standards will continue with a complete renewal of Room 32 (2018–20), the largest room in the building.

3. *A Digital National Gallery for a Digital World*

Advances in technology and its role in society mean that the Gallery must now have a more varied, multi-layered and more tailored relationship with its physical and digital audiences, and it can have worldwide reach.

‘Such details make this show
a delight: it’s just one room and 10 works,
but it’s quietly enthralling.’

The Evening Standard,
review of the *Giovanni da Rimini*
exhibition, June 2017

‘Our #SunflowersLive experience
was watched by millions of people
around the world’

We have committed to an ambitious five-year programme of investment in digital transformation. The basis of this transformation is the simple insight that every aspect of the Gallery’s activity from displays to education, from frontline scientific research to social communication, from publishing to broadcasting, has digital purchase.

We have turned that insight into three core programmes that will bring major change in the years ahead: we will transform the role of digital in our visitor experience, creating new websites, mobile applications, digital signage and email marketing that is unified and presents a continuous experience before, during and after the visit. We will invest in data analysis and audience research to adapt our business models for ticketing, donations and membership enabling us to price and promote with the suppleness the digital economy creates. And we will look deeply at how new technologies from Facebook Live to virtual reality and beyond create new models for the display and consumption of art.

The enormous opportunity here is one we will take. By 2023 digital must be fully embedded into our practice so that every talk, every lecture, every exhibition and display is designed not just to be physically experienced, but to be consumed as digital content. To do this will require the Gallery to think and act digitally in a cultural transformation that reaches across the whole organisation. As we grow in the digital space, we will offer leadership to the sector, sharing knowledge and know-how with other museums and cultural institutions both in the UK and around the world.

4. *A National Gallery for All*

Great art should enrich the daily life of everyone in Britain today, and we are committed to ensuring that the inspiration it brings can reach as many people as possible. The National Gallery is a resource and source of support for the entire country, not only for those who are able to visit the collection in Trafalgar Square.

Collaboration is fundamental to the way in which the Gallery is working nationally. Through creative and flexible partnerships, we will ensure that the National Gallery’s collection is widely known, shared and engaged with throughout the UK, and we will extend our current reach by fostering and developing relationships with smaller, under-resourced regional collections.

We see our collection and its curators, scientists, conservators and educators as a national resource. We are committed to sharing expertise and to an increasing range of programmes to enable this. As well as sharing great works from our collection throughout the UK through loans and through our masterpiece touring, more of our exhibitions and displays will tour nationally, enabling us to engage with more diverse audiences. We will extend the profile and impact of what we do through a more integrated and strategic approach.

In an expanded National Programme our activities will extend to encompass our nationwide collaborative education programmes as well as a greater use of digital resources. We will seek to share our expertise as widely as possible, to continue to enhance the national curatorial capacity for the future, and to contribute to the diversity of the national workforce by broadening our programme of skills sharing.

5. *Advancing Intellectual Leadership*

The Gallery is a world leader in several of its areas of research, notably in the fields of collection cataloguing, conservation science and technical art history. The *National Gallery Technical Bulletin* is a universally respected publication and the Gallery plays a very important part in several European research programmes.

To continue to be a beacon institution we must be in a position to create an attractive and stimulating environment which yields significant research outcomes. Equally important is to find innovative ways to make the results of the Gallery’s research available and relevant both to specialist audiences and to the general public.

Our ambition is greater still, to develop a National Gallery Research Centre which is at the cutting edge of research on painting and is preeminent in ‘Thought Leadership’ in our sector and at the heart of the international art museum network. The NG Research Centre will have a clear and ambitious remit and will be a significant generator of new art historical and technical research; it will advance in new interdisciplinary areas and it will develop academic and institutional collaborations both nationally and internationally as well as high-level training for museum professionals.

6. *Investing in People and Delivering the One Gallery Accommodation Hub*

The Gallery’s employees are of fundamental importance in enabling us to meet these challenges. The employment experience at the National Gallery must be a beacon of excellence in the sector and we will ensure that this is

a feature of our recruitment, career progression, learning and development, health and wellbeing and retention plans. We are improving internal communication and increasing staff involvement in business improvement and planning exercises.

It is our ambition to make the visitor’s experience of the Gallery excellent at every level and our partners who work in the galleries, at the information desks, in the shops and catering outlets play an increasingly important role in influencing people’s perception of the organisation.

The delivery in 2020 of the One Gallery Accommodation Hub in the North East corner of the Wilkins Building is a fundamental strategic objective: it will bring together in a single inspiring space most of the staff creating unprecedented opportunities for synergetic working.

7. *We Aim to be 50% Self-Funding by 2022–3*

In 2016 the then Government made a welcome commitment to maintaining the current levels of funding until 2020 (‘flat cash’) and the present Government has not altered the position. But in real terms ‘flat cash’ means a reduction in contribution over the period of about 5%. There is no provision for picture purchase (which is a statutory responsibility of the Gallery) in Grant in Aid. To realise our ambition of matching self-generated income to Grant in Aid in order to deliver our activity plans and increase resilience, we will need to raise significantly more income from digital initiatives, developing new commercial opportunities (with the National Gallery Company) and increasing membership, among other activities.

‘We can hardly believe that local people will see an artist the status of Holbein right here in Shetland’

Ian Tait, Shetland Museum Curator
on the *National Gallery Masterpiece Tour 2018*

‘The *National Gallery Technical Bulletin* is a universally respected publication’

‘The One Gallery Hub will give rise to new creative synergies at the Gallery’

‘As we look to the future we aim to become more financially resilient’

ACQUISITIONS

JUAN DE ZURBARÁN

Still Life with Lemons in a Wicker Basket, about 1643–9

It has long been an aspiration for the National Gallery to acquire still-life paintings of the highest order from the Spanish Golden Age, and yet since the purchase of Francisco de Zurbarán’s *A Cup of Water and a Rose* in 1997 opportunities have been scarce. The acquisition of Juan de Zurbarán’s *Still Life with Lemons in a Wicker Basket*, among only a handful of works by the artist and the sole example in a British collection, constitutes one of the most significant additions to the Gallery’s Spanish paintings in recent years.

Born in Llerena, 80 miles north of Seville, Juan was the son of the painter Francisco de Zurbarán, with whom he trained. Around 1629, when Juan was about nine years old, the family moved to Seville, where his father was to dominate the artistic scene until the mid-seventeenth century. In 1641 Juan married Mariana de Quadros, the wealthy daughter of a procurator in the Real Audiencia of Seville, which brought him a considerable dowry and resulted in two children. Tragically, Juan’s life and career came to an abrupt end: he died in 1649 at the age of just 29, a victim of the plague epidemic that hit Seville, wiping out almost half of the city’s population.

Juan’s paintings are extremely rare. Although he is recorded as having executed religious works (like his father) these have not survived, and he is known today exclusively as a still-life painter. Fewer than 20 pictures by Juan’s hand have been identified, only three of which are signed. In spite of their rarity, Juan is recognised as playing a vital role in the development of the still-life (or *bodegón*) tradition. This imposing example dates from the final years of Juan’s life. In the centre stands a large woven basket piled high with fresh lemons, seemingly just picked from a tree, with foliage still attached. Sprigs of flowers including lemon blossom, red carnations, blue delphiniums, two white roses, lilies and a tulip are scattered throughout the composition. In the lower left corner is a silver tazza surmounted by a delicate blue-and-white porcelain bowl filled with water, on whose lip a goldfinch perches and in which a single lily floats. As is the case in his father’s still life of *A Cup of Water and a Rose*, these objects were almost certainly intended to be symbolic: the water and lily both refer to the Virgin’s purity, and the goldfinch is often associated with Christ’s Passion and sacrifice. The bowl itself is of a type produced in China for export and, since the same bowl also appears in paintings by Francisco, it was probably in their studio. An identical bowl is in the collection of the Museo Naval in Madrid.

In this work Juan de Zurbarán combines monumentality in design with extraordinary delicacy, depicting an array of objects with remarkable veracity. He delights in conveying the varied textures of the objects on display – from coarse lemon rind to the delicate rendering of a fallen petal, or reflections on a polished surface. The composition is rigorously simple and the lighting stark, and despite the dynamic surface pattern created by the foliage, the painting has a still, meditative quality.

LETIZIA TREVES

PROVENANCE

In the collection of a Spanish aristocratic family for several generations; purchased by the National Gallery in 2017, with the support of the American Friends of the National Gallery, and the National Gallery Trust.

EXHIBITION

Zurbarán, Museum Kunstpalast, Düsseldorf 2015–16, no. 59.

LITERATURE

W.B. Jordan, in Düsseldorf 2015–16, pp. 180–3, no. 59.



JUAN DE ZURBARÁN (1620–1649)
*Still Life of Lemons, Lilies, Carnations, Roses and a Lemon Blossom
in a Wicker Basket, together with a Goldfinch perched on a Porcelain Bowl of Water,
on top of a Silver Tray, all arranged upon a Stone Ledge*, about 1643–9
Oil on canvas, 81.4 × 108.5 cm
BOUGHT WITH THE SUPPORT OF THE AMERICAN FRIENDS OF THE NATIONAL GALLERY,
AND THE NATIONAL GALLERY TRUST, 2017, NG6669

The National Gallery received four outstanding seventeenth-century Dutch and Flemish paintings as a gift from the collection of Willem Baron van Dedem (1929–2015). The Dutch-born businessman and long-time resident of the UK assembled one of the most important private collections of Dutch and Flemish Old Masters in England, and it was his express wish that these four works, chosen to address gaps in the National Gallery’s holdings, would go to the Gallery for permanent display to the public.

DAVID TENIERS THE YOUNGER
Christ Crowned with Thorns, 1641

David Teniers the Younger is best known today for his scenes of everyday life, but he was an extremely versatile artist, producing landscapes, some still lifes, portraits and history paintings. While his genre paintings are well represented at the National Gallery, until now there was no prime example of his religious painting in the collection. Teniers was born in Antwerp, where he probably trained with his father, David Teniers the Elder and entered the Guild of Saint Luke in 1632/3. The influence of his father-in-law, Jan Brueghel the Elder, and his professional and personal association with Peter Paul Rubens may have helped Teniers to attract prestigious commissions and patrons, including the King of Spain, Prince William of Orange, and the Governor of the Netherlands, Archduke Leopold Wilhelm, whose official court painter he became in the early 1650s.

Christ Crowned with Thorns dates from Teniers’s early period in Antwerp and is one of his masterpieces. Here, the biblical story of the Crowning with Thorns (Matthew 27: 27–31) is set in a guardroom with the henchmen clad in contemporary dress, giving the scene unprecedented immediacy. Christ is seated on a stone block, while the soldier standing behind him is forcefully pressing the crown of thorns on to his head. Three other men make obscene gestures, and a kneeling youth hands Christ a reed sceptre. Teniers used the most vivid colours for the clothes of the henchmen; red, green and blue tones together with bright white stand in contrast to the paleness of Christ’s naked torso.

Two onlookers peer through a barred window at the upper right. Teniers could have taken this idea from Anthony van Dyck’s *The Crowning with Thorns* (1618–20, Museo del Prado, Madrid). In that composition, which Van Dyck probably painted as a gift for Rubens, we also find the bushy-coated spaniel barking at Christ and a similar positioning of the group of five watchmen. But Teniers’s boorish figures are more reminiscent of his genre scenes and he enlivens the composition with various narrative details. In the left foreground of this horizontal format Teniers has placed an intricately painted still life, behind which the interior opens up into an adjacent room, where soldiers warm themselves in front of an open fire. On the far right of the painting a drawing of a laughing peasant is fixed to a wooden partition, alluding to the subject Teniers is best known for and functioning almost like a pictorial signature.

Christ Crowned with Thorns is painted on copper, a support often found in Teniers’s oeuvre. The smooth surface of this material lends itself very well to a highly finished painting technique. The exceptionally large format of the copper plate suggests that this was a collector’s cabinet piece, reminding today’s viewer that Teniers painted for a clientele far removed from the roguish characters he so successfully depicted.

NINA CAHILL



DAVID TENIERS THE YOUNGER (1610–1690)
Christ Crowned with Thorns, 1641
Oil on copper, 56.8 × 77 cm
Signed, lower right: D. TENIERS. F.; dated on the drawing at right: 1641
GIFT FROM THE COLLECTION OF WILLEM BARON VAN DEDEM, 2017, NG6665

PROVENANCE

Collection J.P. Lebrun; his sale, Paris, 20–4 March 1810, lot 216 (to Simon); Cardinal Fesch, France, and after 1815, Rome; his sale, Rome, 17 March 1844, lot 231 (4,500 Roman ecu); Prince de Canino; William, 1st Earl of Dudley and 11th Baron Ward (1817–1885); sale, Christie’s, London, 25 June 1892, lot 23; Sedelmeyer, Paris, 1898, no. 205; Maurice Kann, Paris; his sale, Paris, 9 June 1911, lot 76; private collection, France; sale, Nouveau Drouot, Adler-Picart-Tajan, Paris, 7 December 1981, lot 42, to Noortman & Brod, London; where purchased by Willem Baron van Dedem, 22 April 1982.

EXHIBITIONS

Catalogue of the Art Treasures of the United Kingdom, ‘Art Treasure Exhibition Manchester’, London 1857, no. 1022; *Exhibition of the Old Masters associated with works of deceased Masters of the British School*, Royal Academy of Arts, London 1871, no. 351; *Bruegel: Een Dynastie van Schilders*, Palais des Beaux-Arts, Brussels 1980, no. 195, ill.; *Adriaen Brouwer / David Teniers the Younger: A Loan Exhibition of Paintings*, Noortman & Brod Galleries, New York and Maastricht 1982, no. 19, ill. (cat. by Margret Klinge); *David Teniers de Jonge. Schilderijen. Tekeningen*, Koninklijk Museum voor Schone Kunsten, Antwerp 1991, pp. 82–3, no. 22, ill., detail p. 81 (cat. by Margret Klinge).

LITERATURE

John Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters...*, vol. III, London 1831, p. 298, no. 140; *Catalogue des tableaux composant la Galerie de Feu son Eminence le Cardinal Fesch*, Rome 1841, no. 211; *Le Cabinet de l’amateur et de l’antiquaire*, vol. 4, Paris 1845–6, p. 281; G.F. Waagen, *Treasures of Art in Great Britain*, vol. 2, London 1854, p. 237, no. 1; W. Bürger [T. Thoré], *Trésors d’Art en Angleterre*, Paris 1860, p. 235; A. Wauters, *La peinture flamande*, Paris 1883, p. 284; A. Rosenberg, *Teniers der Jüngere*, Bielefeld and Leipzig 1895, p. 42, ill. 36; 2nd edn 1901, p. 57, ill. 45; R. Peyre, *David Teniers*, Paris [1910], p. 94, ill. p. 97; L. Bocquet, *David Teniers*, Paris [about 1924], p. 99; Peter C. Sutton, *Dutch and Flemish Paintings. The Collection of Willem Baron van Dedem*, London 2002, p. 236–40, no. 51; Quentin Buvelot and Emilie Gordenker (eds), *Thank you: A Tribute to Willem Baron van Dedem (1929–2015) / Eerbetoon aan Willem baron van Dedem (1929–2015)*, Mauritshuis, The Hague; Rijksmuseum, Amsterdam; National Gallery, London; [s.l.] 2016, pp. 56–61.

JAN VAN KESSEL THE ELDER
*Butterflies, Moths and Insects with Sprays of
Common Hawthorn and Forget-Me-Not, 1654*

*Butterflies, Moths and Insects with Sprays of
Creeping Thistle and Borage, 1654*

Detailed depictions of insects, flowers and plants by the seventeenth-century artist Jan van Kessel the Elder were highly sought after by contemporary collectors. Born in Antwerp, van Kessel belonged to a dynasty of famous painters. David Teniers the Younger was his uncle and his grandfather was Jan Brueghel the Elder. Van Kessel continued the family tradition of painting small-scale, brightly coloured and minutely detailed paintings, specialising in flower still lifes, studies of insects and allegorical series representing the four elements, the senses, or the parts of the world. A pupil of the history painter Simon de Vos, van Kessel was apparently also instructed by his uncle Jan Brueghel the Younger. He joined the Antwerp Guild of Saint Luke in 1645 and had a productive career. However, at the time of his death in 1679 he owed numerous debts.

The two still lifes presented by Willem Baron van Dedem are the first works by this artist to enter the National Gallery’s collection. Jan van Kessel started painting his celebrated studies of insects in the first half of the 1650s, with the earliest dated paintings originating from 1653. Although some fine examples, such as these, are on panel, most were painted on copper, its smooth surface ideally suited to his meticulous and detailed finish. In this pair the precisely painted insects, flowers and berries are laid out on a plain white ground without any overlap, reminiscent of scientific illustrations. At the same time, the seemingly casual arrangement, light effects and cast shadows give the objects a remarkably lifelike appearance. The various specimens are painted from different angles and their proportions are in some instances not correct in relation to the adjacent examples, thereby negating any illusion of a *trompe l’oeil*.

Jan van Kessel’s paintings have to be seen in the context of cabinets of curiosities, the encyclopaedic collections of natural as well as art objects that were regarded as a microcosm of the world. His compositions reflect the sense of curiosity, discovery and the urge to collect that led to the creation of these so-called *Kunstkammern* in the artist’s time. Some of these tiny paintings originally formed part of a series of plates adorning the front of the small drawers of a cabinet in which a collector would have kept his natural specimens and other curiosities.

Another Flemish painting in the National Gallery (*Cognoscenti in a Room hung with Pictures*, NG1287) is telling in regard to the function and appreciation of studies like the ones by Jan van Kessel. It shows a picture gallery in which sculptures, prints, scientific instruments and natural objects are also displayed. Here, one of the connoisseurs, turning away from the table in the left foreground and addressing the viewer, holds up a very similar small-scale study of insects and snails, suggesting collectors would take works like these in their hands rather than hang them on a wall.

NINA CAHILL

PROVENANCE

Collection Dr Hans A. Wetzlar (1894–1976), Amsterdam, by 1959; by descent to his daughter, Marga ten Haaf-Wetzlar (1922–2013), Amsterdam; her sale, Sotheby’s, London, 9 July 2008, lot 14; to Jonny van Haefen, London; where purchased by Willem Baron van Dedem.

LITERATURE

Klaus Ertz and Christa Nitze-Ertz, *Die Maler Jan van Kessel*, Lingen 2012, p. 262, no. 379, and p. 275, no. 424; Peter C. Sutton, *Dutch and Flemish Paintings. A Supplement. The Collection of Willem Baron van Dedem*, London 2012, pp. 46–7, no. 69; Quentin Buvelot and Emilie Gordenker (eds), *Thank you: A Tribute to Willem Baron van Dedem (1929–2015) / Eerbetoan aan Willem baron van Dedem (1929–2015)*, Mauritshuis, The Hague; Rijksmuseum, Amsterdam; National Gallery, London; [s.l.] 2016, pp. 50–5.



JAN VAN KESSEL THE ELDER (1626–1679)
Butterflies, Moths and Insects with Sprays of Common Hawthorn and Forget-Me-Not, 1654
Oil on panel, 11.8 × 14.7 cm
Signed and dated, lower left: *J. v. Kessel. Fecit Ao 1654*
GIFT FROM THE COLLECTION OF WILLEM BARON VAN DEDEM, 2017, NG6666



JAN VAN KESSEL THE ELDER (1626–1679)
Butterflies, Moths and Insects with Sprays of Creeping Thistle and Borage, 1654
Oil on panel, 11.8 × 14.7 cm
Signed and dated, lower left: *J. v. Kessel. Fecit Ao 1654*
GIFT FROM THE COLLECTION OF WILLEM BARON VAN DEDEM, 2017, NG6667

ADRIAEN COORTE

Still Life with Strawberries, Gooseberries and Asparagus, 1703

Little is known about the Dutch still-life painter Adriaen Coorte, who was active in and around Middelburg in the province of Zeeland in the late seventeenth and early eighteenth centuries. There is some evidence suggesting that he spent time in Amsterdam and trained in the studio of Melchior d'Hondecoeter (1636–1695). During his lifetime Coorte was mostly known locally. The only written record of his career is a mention in the yearbook of the Guild of Saint Luke in Middelburg for 1695–6 in which he is criticised for selling works independently of the guild, from which it may be inferred that he was an amateur painter. No early owners of his paintings are known and after his death his name fell into oblivion. Coorte's paintings were only rediscovered in the early twentieth century and this is the first of his works to enter the National Gallery's collection.

Coorte specialised in minimalist still lifes, with his most characteristic works showing one or more kinds of vegetable or fruit on a stone table top. The objects are always set against a dark background with hard lighting illuminating the support, emphasising its sharp edges. Coorte's paintings can be compared to early Spanish *bodegones* and the artist was clearly influenced by earlier Dutch still-life traditions, as seen in the works of the Haarlem painters Pieter Claesz. and Willem Claesz. Heda. Coorte evidently shared their interest in the effects of light and texture.

The new acquisition is one of Coorte's most ambitious compositions, combining several of his favourite subjects: an earthenware bowl filled with wild strawberries, a spray of gooseberries, a thick bundle of white asparagus and a purple plum, neatly arranged on a stone ledge. The different surfaces of the fruit, vegetables and leaves, and the texture of the bowl and the table, are rendered with great accuracy and refinement. Coorte has placed his signature and the date 1703 in yellow letters in a prominent place on the base of the stone table.

Most of Coorte's still lifes were painted in oil on paper that was later laid down on panel or, as in this case, on canvas. As this technique was unusual in the seventeenth and eighteenth centuries, we can assume that it was a particular choice of the artist. It has also been suggested that Coorte drew directly on to the paper and then worked in paint on top, which may account for the absence of drawings that can be attributed to him.

The small format and simple but powerful composition of Coorte's painting stand in stark contrast to the opulent works of better-known contemporaries such as Willem Kalf, Rachel Ruysch, Jan van Huysum or Jan Weenix, who are all represented in the collection. With this new acquisition the Gallery is now able to present a more varied overview of the Dutch still-life tradition.

NINA CAHILL

PROVENANCE

Possibly sale of the Samuel Archbutt collection, Christie's, London, 18 May 1833 (Lugt 13314), lot 25, as 'A. Coorte, 1703: Fruit and vegetables'; private collection, France (sale, Sotheby's, Monaco, 22 June 1985, lot 46); David Koetser Gallery, Zurich, 1985; Linda and Gerald Guterman, New York (sale, Sotheby's, New York, 14 January 1988, lot 7, bought in); sale, Sotheby's, New York, 16 May 1996, lot 120, bought in; private collection, New York, until 2006; Haboldt & Co., Paris, 2006–7; where purchased by Willem Baron van Dedem, March 2007.

EXHIBITIONS

The Still Lifes of Adriaen Coorte (active c. 1683–1707): with oeuvre catalogue, Mauritshuis, The Hague, Zwolle 2008, pp. 29, 30, 32, 43, 57 and nos XXVII, 50, p. 113, ill. (cat. by Quentin Buvelot).

LITERATURE

Pick of the Bunch: A Loan Exhibition of Flower and Still -Life Paintings from the Fitzwilliam Museum, Cambridge . . ., John Mitchell & Son Gallery, London 1993, p. 38 and note 6; *An Eye for Detail: 17th-Century Dutch and Flemish Paintings from the Collection of Henry H. Weldon*, Walters Art Gallery, Baltimore 1999, p. 36 and note 5 (cat. by Nancy T. Minty and Joaneath Spicer); Peter C. Sutton, *Dutch and Flemish Paintings. A Supplement. The Collection of Willem Baron van Dedem*, London, 2012, pp. 32–5, no. 66; Quentin Buvelot and Emilie Gordenker (eds), *Thank you: A Tribute to Willem Baron van Dedem (1929–2015) / Eerbetoon aan Willem baron van Dedem (1929–2015)*, Mauritshuis, The Hague; Rijksmuseum, Amsterdam; National Gallery, London; [s.l.] 2016, pp. 44–9.



ADRIAEN COORTE (1659/64 – in or after 1707)
Still Life with a Bowl of Strawberries, a Spray of Gooseberries, Asparagus and a Plum, 1703
Oil on paper on canvas, 35.7 × 42.8 cm
Signed and dated, lower right: *A. Coorte. 1703*
GIFT FROM THE COLLECTION OF WILLEM BARON VAN DEDEM, 2017, NG6664



BERNARDO BELLOTTO
The Fortress of Königstein from the North, about 1756–8

With his monumental compositions, minute attention to detail and powerful depictions of space, Bernardo Bellotto is now recognised as one of the most inventive and distinctive artistic personalities of the eighteenth century. Born in Venice, Bellotto’s earliest training was with his uncle, the celebrated view painter Canaletto, several of whose compositions he copied and adapted. Having been accepted into the *Fraglia dei Pittori* (Venetian painters’ guild) in 1738 and after making a number of painting trips around the Italian peninsula in the 1740s, Bellotto was called to Dresden in 1747. The following year he was appointed court painter to Augustus III, King of Poland and Elector of Saxony. It was this moment that marked a definitive shift in Bellotto’s career: he would spend the next 30 years working at the courts of Dresden, Vienna, Munich and Warsaw, transposing the traditions of Venetian view painting onto the cities and landscapes of northern Europe.

The Fortress of Königstein from the North is one of five large-scale views of Königstein commissioned from Bellotto by Augustus III between 1756 and 1758. Bellotto depicts the ancient Saxon fortress dramatically silhouetted against a pale sky. Sharp and angular, it sits magisterially atop a rocky outcrop 25 miles southeast of Dresden, overlooking the Elbe valley. Bellotto has clearly relished the challenge of painting such an important and imposing site. He treats the crumbling stone walls with miniaturist precision – each window and scaffolding pole receives its own highlight and the tiny soldiers standing guard on the ramparts are created with just a few dots of paint. The lush foreground landscape is evoked with much looser brushstrokes, the peasants and livestock softening the military presence of the fortress to create an idyllic pastoral atmosphere.

Most of Bellotto’s mature works have remained in the princely collections for which they were made, so *The*

Fortress of Königstein from the North is a rare example of a great Bellotto that found its way to Britain in the eighteenth century. Although Bellotto received payment for the five Königstein paintings in 1758, the escalation of the Seven Years’ War in this region meant that he was unable to deliver them to his patron. Instead, all five pictures were imported into British private collections (it is not known by whom) during Bellotto’s lifetime. Two are in the Manchester Art Gallery, another is in the National Gallery of Art in Washington and one remains at Knowsley Hall.

In 2017 the National Gallery acquired this spectacular work for the nation. It has been a transformative addition to the Gallery’s walls, broadening our horizons as a collection of European painting with a view of a region not previously represented in our holdings, and allowing us to make exciting new connections between Venetian view painting and the innovative ways in which Bellotto developed this tradition north of the Alps. No longer overshadowed by his more famous uncle, Bellotto can now be introduced to our public with one of his most accomplished and ambitious works.

FRANCESCA WHITLUM-COOPER

BERNARDO BELLOTTO (1722–1780)
The Fortress of Königstein from the North, about 1756–8
Oil on canvas, 132.1 × 236.2 cm
BOUGHT WITH THE SUPPORT OF THE AMERICAN FRIENDS OF THE NATIONAL GALLERY, THE NATIONAL GALLERY TRUST, THE ESTATE OF MRS MADELINE SWALLOW, ART FUND (WITH A CONTRIBUTION FROM THE WOLFSON FOUNDATION), HOWARD AND ROBERTA AHMANSON, THE DEBORAH LOEB BRICE FOUNDATION, MRS MOLLIE W. VICKERS, THE MANNY AND BRIGITTA DAVIDSON CHARITABLE FOUNDATION, THE SACKLER TRUST AND THROUGH PRIVATE APPEAL, 2017, NG6668

PROVENANCE
Commissioned from the artist by Frederick Augustus III, King of Poland and Elector of Saxony (1696–1763), in Dresden, by the spring of 1756; Probably Henry Temple, 2nd Viscount Palmerston (1739–1802), London, and by descent to his son Henry John Temple, 3rd Viscount Palmerston (1784–1865), who served as Prime Minister 1855–8 and 1859–65, with two other pictures from the Königstein series; sold with its pendant by ‘Palmerston’ for £200 to the Earls of Derby (probably to Edward Smith-Stanley, 13th Earl of Derby (1775–1851), first at Grosvenor Square, London, and by 1850 at Knowsley Hall, Lancashire; thence by descent until 2016, when acquired by a private collector and stopped at export by the Reviewing Committee on the Export of Works of Art; bought with the support of the American Friends of the National Gallery, the National Gallery Trust, the Estate of Mrs Madeline Swallow, Art Fund (with a contribution from The Wolfson Foundation), Howard and Roberta Ahmanson, The Deborah Loeb Brice Foundation, Mrs Mollie W. Vickers, The Manny and Brigitta Davidson Charitable Foundation and The Sackler Trust with additional support from Mrs Charles Wrightsman, Jean-Luc Baroni, The Linbury Trust, The Monument Trust, Mr Fabrizio Moretti, Sir Hugh and Lady Stevenson, The John S. Cohen Foundation, Mr Jonathan Green, Christoph and Katrin Henkel, Ernst Nissl, Mr Peter Scott CBE QC, Mr and Mrs Ugo Pierucci, Sir Michael and Lady Heller, Mr Adrian Sassoon, Mr Mark Storey, Mr Neil Westreich, Nicholas and Judith Goodison, John and Flavia Ormond and other donors including those who wish to remain anonymous, 2017.

SELECTED LITERATURE
G. Scharf, *A Descriptive and Historical Catalogue of the Pictures at Knowsley Hall*, London 1875, pp. 14–15, no. 27; S. Kozakiewicz, *Bernardo Bellotto*, Recklinghausen 1972, vol. I, pp. 83, 84, 100–2, vol. II, pp. 184, 185, no. 233, ill.; E. Camesca, *L’opera completa del Bellotto*, Milan 1974, p. 104, no. 142; E.P. Bowron, in D. de Grazia and E. Garberson (eds), *The Collections of the National Gallery of Art, Systematic Catalogue: Italian Paintings of the Seventeenth and Eighteenth Centuries*, Washington 1996, pp. 14–18; A. Rizzi, *Bernardo Bellotto: Dresda, Vienna, Monaco (1747–1766)*, Venice 1996, p. 92, no. 72; W. Schmidt (ed.), *Bernardo Bellotto genannt Canaletto in Pirna und auf der Festung Königstein*, Pirna 2000, pp. 146–51; E.P. Bowron, in Bowron (ed.), *Bernardo Bellotto and the Capitals of Europe*, exh. cat., Venice and Houston (published New Haven and London) 2001, pp. 200–2, under no. 65; E.P. Bowron, in B.A. Kowalczyk and M. da Cortà Fumei (eds), *Bernardo Bellotto, 1722–1780*, exh. cat., Venice and Houston (published Milan) 2001, pp. 200–2, under no. 65; K. Schütz, in W. Seipel (ed.), *Bernardo Bellotto genannt Canaletto: Europäische Veduten*, exh. cat., Vienna 2005, p. 98, under no. 16.

JOHN SINGER SARGENT

Wineglasses, probably 1875

Born in Florence in 1856 to wealthy American parents, Sargent’s early life touring Europe was an ideal cultural and linguistic preparation for the international artistic career to come. He did not reach America until the age of 20, two years after he entered the Parisian studio of the virtuoso painter Carolus-Duran, to whom he gave the present painting. Sargent’s arrival in Paris in May 1874 coincided with the first Impressionist exhibition, and under Carolus-Duran’s expert hand, Sargent was introduced to all the currents bubbling up in French avant-garde art.

One of Sargent’s most important early works, *Wineglasses* shows him looking hard at the quick, improvisatory work of the young Impressionists. The young artist swiftly turned his hand to ‘impressions’ of everyday subjects, such as this view of a sunny garden pavilion, but from the beginning also displayed his own distinctive sense of colour and painterly facture. Swirls of cerulean blue suggest the play of sunlight on liquid with brilliant economy and an instinctive sense of harmony. Sargent’s apparently effortless virtuosity which brought him international fame is already evident in this sketch. Its subject also reflects the celebration of leisured sociability which would remain a leitmotif throughout his career. Sargent’s hugely successful career as a society painter is already beautifully represented in the Gallery’s collection in his dashing full-length *Portrait of Lord Ribblesdale* of 1902 given by the sitter – a National Gallery Trustee – in 1916.

Despite Sargent’s legendary technical facility, and the painted date of 1874 at lower centre, the leading Sargent scholar, Richard Ormond, believes the work to date from 1875. He points out this inscription is different in character from the signature at lower left, and that an early photograph of the painting shows 1875 still visible below the date we see today. This later dating gives Sargent a year or more to absorb the lessons of Manet, Monet, Renoir and Sisley – whose work he was first exposed to in Paris – before he painted *Wineglasses*. It also suggests a possible location for the scene as Sargent spent the summer of 1875 at Saint-Enogat on the Brittany coast.

Wineglasses currently hangs alongside examples of early Impressionism by artists around 15 years older than Sargent, namely Monet’s *Bathers at La Grenouillère* (1869) and Renoir’s *The Skiff* (1875), highlighting the self-confidence of this teenage work. All three share a similar leisurely subject matter, but likewise explore how pure colour can capture the effect of sunlight.

This display produces a visual conversation that reflects and deepens our understanding of the complex interactions of French, British, American and international artists in the formative years of modern painting. Sargent’s particular and distinctive ‘take’ on the Impressionist oil sketch is an elegant permanent addition to the National Gallery as we expand our holdings of Western painting to reflect the global spread of Impressionism and develop our collection of oil sketches.

ROSALIND MCKEVER

PROVENANCE

Given by the artist to his teacher, Charles Auguste Émile Durand, known as Carolus-Duran (1837–1917); with Galerie Georges Petit, Paris, until 1923; with M. Knoedler & Co. by 1923; Sir Philip Sassoon, Port Lympne, Kent (1888–1939), by 1924; bequeathed to his sister Sibyl Sassoon, 5th Marchioness of Cholmondeley (1894–1989); given to Lavinia, 7th Marchioness of Cholmondeley (1921–2015); accepted by HM Government in lieu of Inheritance Tax and allocated to the National Gallery, 2018.

EXHIBITIONS

Modern British Art together with a Group of Oil Paintings by J.S. Sargent, R.A., Goupil Gallery, London, 1924, no. 24, lent by Sir Philip Sassoon; *Exhibition of Works by the late John S. Sargent, R.A.*, Royal Academy, London, January – March 1926, no. 372, lent by Sir Philip Sassoon; *Painting as a Pastime: Winston Churchill – His Life as a Painter*, Sotheby’s, London, 5–17 January 1998; *Sargent*, Tate Gallery, London; National Gallery of Art, Washington DC; Museum of Fine Arts, Boston, October 1998 – September 1999, no. 1.

LITERATURE

W. Howe Downes, *John S. Sargent: His Life and Work*, London 1926, p. 359. The Hon. E. Charteris, *John Sargent*, New York 1927, pp. 39, 176, 280, ill. C.M. Mount, *John Singer Sargent*, London 1957, p. 351; R. Ormond, *John Singer Sargent*, London 1970, pp. 7, 235, pl. 3; C. Ratcliff, *John Singer Sargent*, New York 1982, p. 37, pl. 45; E. Kilmurray and R. Ormond (eds), *Sargent*, London 1998, p. 63, no. 1; R. Ormond and E. Kilmurray, *John Singer Sargent: Figures and Landscapes, 1874–1882, Complete Paintings*, vol. IV, New Haven and London 2006, pp. 64–7, no. 644, ill. (as ‘La Table sous la tonnelle’).



JOHN SINGER SARGENT (1856–1925)

Wineglasses, probably 1875

Oil on canvas, 45 × 37.5 cm

Signed, lower left: *J.S. Sargent*; dated, lower centre: *1874*

ACCEPTED BY HM GOVERNMENT IN LIEU OF INHERITANCE TAX
AND ALLOCATED TO THE NATIONAL GALLERY, 2018, NG6670

JAN VAN EYCK
Saint Barbara, 1437

Following the loan of Jan van Eyck’s *Saint Barbara* to the National Gallery’s *Monochrome* exhibition (see pp. 52–3), the Royal Museum of Fine Arts Antwerp (KMSKA) generously agreed that this exceptional work could continue to be displayed in the Gallery’s Sainsbury Wing as a long-term loan prior to the re-opening of the KMSKA. As a result, the Gallery’s visitors are for this period able to admire a work by van Eyck with a religious subject alongside the three portraits which have formed part of the collection since the mid-nineteenth century.

The legend of Saint Barbara, an early Christian martyr, tells how she was imprisoned by her father in a tower. Artists commonly depict Barbara holding a small tower as her attribute but here van Eyck represents her seated in front of the tower, bearing a palm representing her status as a martyred saint. Remarkably, van Eyck shows the tower as still under construction: a small crane on top of the building hoists up stones while on the ground builders are busily engaged in breaking and carting more stones.

Even more extraordinary is the way in which the scene is almost without colour, with the appearance of a highly finished drawing rather than a painting. It has been suggested that *Saint Barbara* might be an unfinished picture, in which the preparatory underdrawing was completed but the painting (with the possible exception of parts of the sky) was not yet begun. But others have argued that the presence of the highly finished painted frame, with van Eyck’s signature and date, suggests rather a completed work of an unusual kind. Technical examinations, some undertaken at the National Gallery, have added information showing the complexity of the technique van Eyck used, which included different kinds of metalpoint as well as a dark liquid medium applied with the brush.

SUSAN FOISTER



JAN VAN EYCK (active 1422; died 1441)
Saint Barbara, 1437
Drawn in a black liquid material with metalpoints, heightened with oil(?), on wood, 31 × 18 cm
ON LOAN FROM THE ROYAL MUSEUM OF FINE ARTS ANTWERP (KMSKA), L1229



Detail of the frame showing the signature and date on the lower edge



GERARD DAVID
Pilate and the Chief Priests
The Virgin, Saint John the Evangelist
and the Three Maries from the triptych:
Christ Nailed to the Cross, 1480–5

The National Gallery’s collection includes a significant number of paintings by the early Netherlandish painter Gerard David, the earliest of which is thought to be *Christ Nailed to the Cross* from about 1481. Thanks to a generous loan from the Royal Museum of Fine Arts Antwerp (KMSKA) it has been possible to show the painting in its original format as the central part of a small altarpiece with two shutters in a special display in Room 5.

The story of Christ’s nailing to the Cross is described in detail in medieval devotional literature encouraging meditation on Christ’s suffering. In presenting the painting once more with its side panels it becomes possible to understand not only David’s spatial configuration of the entire scene but also to experience the ways in which David amplified his presentation of Christ’s suffering. In the Gallery’s painting, Christ engages our sympathies by looking directly out at us, while on the right we see the weeping Virgin supported by Saint John the Evangelist along with the lamentation of the three Maries. Their distress is magnified by the contrast with Pontius Pilate shown on the left: the Roman ruler who has condemned Christ to be crucified sits impassive on a white horse overseeing the whole process.

New scientific research has uncovered traces of coloured pigments and indications of what may have been sculpted figures once attached to the reverses of the side panels. These would have been visible when the hinged side panels were closed over the central scene.

The National Gallery painting was first recorded in Vicenza in about 1860; the side panels were already in Antwerp in the early nineteenth century but it is possible the triptych was made for an Italian patron living in Bruges.

SUSAN FOISTER

GERARD DAVID (active 1484; died 1523)
Pilate and the Chief Priests, 1480–5
Oil on wood, 45 × 42.5 cm
ON LOAN FROM THE ROYAL MUSEUM OF FINE ARTS ANTWERP (KMSKA), L1225

GERARD DAVID (active 1484; died 1523)
Christ Nailed to the Cross, about 1481
Oil on wood, 48.4 × 93.9 cm
THE NATIONAL GALLERY, LONDON, NG3067

GERARD DAVID (active 1484; died 1523)
The Virgin, Saint John the Evangelist and the Three Maries, 1480–5
Oil on wood, 45 × 42.5 cm
ON LOAN FROM THE ROYAL MUSEUM OF FINE ARTS ANTWERP (KMSKA), L1226

BERNARDO DADDI
Saint Dominic, about 1340

Bernardo Daddi was one of the most important Florentine painters of the first half of the fourteenth century. He began his career as an apprentice in Giotto's workshop, but was very open to the innovations of Sienese painters including Duccio, Simone Martini and the Lorenzetti brothers, as well as contemporary French art, such as ivory carvings. While never losing sight of Giotto's vision, Daddi added a refined softness and grace to his master's more monumental style. This painting exemplifies the exquisite artistry for which Daddi was celebrated: he often worked on a small scale, and many of his pupils were manuscript illuminators.

Saint Dominic is a component of a larger work, a single-tier altarpiece depicting saints, with an image of the Virgin and Child at its centre. The eponymous saint looks to the right, towards Mary and the Christ Child: his role, like that of the other saints in the altarpiece, would have been to intercede on behalf of the prayers of the faithful to the Virgin. Dominic wears the habit of the religious order that he founded in 1216. He holds a white lily, symbolising the purity of his life, and a book, alluding to his great learning. In the fourteenth and fifteenth centuries Dominic was greatly venerated for his sanctity. He was a popular saint among the laity, and this altarpiece may well have been commissioned by a patron who was not a member of the Dominican order.

CAROLINE CAMPBELL



BERNARDO DADDI (active 1312–20; died 1348)
Saint Dominic, about 1340
Tempera on panel, 70.4 × 37.7 cm
ON LOAN FROM A PRIVATE COLLECTION, L1223

POSSIBLY BY PAUL VAN SOMER
*Portrait of a Lady, possibly
Catherine Countess of Suffolk*, about 1620

The Flemish portrait painter Paul van Somer arrived in England from Brussels during the reign of James I. He became one of the King's favourite artists and painted numerous portraits of the English aristocracy.

In a print after this painting the sitter is named as Catherine Howard (née Knyvett), Countess of Suffolk (in or after 1564–1638), and the comparison with other portraits of the famous courtier (see, for example, William Larkin's portrait at Kenwood House) seems to confirm this identification.

While the head of the sitter in this painting, which is on loan from the collection of the Earl of Verulam, may have been painted by Paul van Somer, most of the canvas must have been painted by assistants. The landscape background was probably added at a later date; traces of the original drapery in the background can still be seen in the column.

NINA CAHILL

DAVID TENIERS THE YOUNGER
*An Army Encampment
with a Cavalier*, 1643

This loan complements the National Gallery's already substantial collection of paintings by David Teniers the Younger and enables us to show a different aspect of the artist's oeuvre.

The lives of soldiers comprise one of Teniers's favourite subjects, but this previously unrecorded composition is unusually large and focuses on a single officer and his dog standing outside an encampment. Teniers has portrayed his own likeness in the features of the cavalier holding a gun who is depicted wearing an exotic fur-trimmed coat and a fur hat with plumes (compare for example his self portrait in the Arnot Art Museum, Elmira, NY). The same figure in almost identical costume can be found in Teniers's *Guardroom Interior with Self Portrait of the Artist* (Sotheby's, London, 7 July 2010, lot 12). It can be assumed that these paintings are not to be understood as self portraits but that the artist used himself as a model.

NINA CAHILL



Possibly by PAUL VAN SOMER (about 1576–1621/2)
*Portrait of a Lady, possibly Catherine Countess
of Suffolk*, about 1620
Oil on canvas, 207 × 125 cm
ON LOAN FROM THE EARL OF VERULAM, L1220



DAVID TENIERS THE YOUNGER (1610–1690)
An Army Encampment with a Cavalier, 1643
Oil on canvas, 79.1 × 61 cm
ON LOAN FROM THE GORHAMBURY
ESTATES COMPANY LIMITED, L1221



CASPAR WOLF (1725–1783)
The Geltenbach Falls in the Lauenen Valley with an Ice Bridge, about 1778
Oil on paper laid onto hardboard, 27.8 × 19.7 cm
ON LOAN FROM THE COLLECTION OF ASBJØRN LUNDE, L1227

ANTOINE BERJON
Still Life with Flowers, 1826

Intimately bound up in its silk industry, flower painting in Lyon developed into an established genre for which the city became renowned. One of its earliest and most important practitioners, Antoine Berjon, initially worked as a fabric designer before moving to Paris. On his return to Lyon in 1810 he was appointed professor of flower painting at the École des Beaux-Arts. Around the same time the Musée des Beaux-Arts in Lyon established a permanent room, the ‘Salle des fleurs’, as a source of inspiration for textile designers. The precision and detail of the primarily Dutch still lifes on display were echoed in Berjon’s own high-keyed compositions. Here the fruits and flowers, rendered in exquisite glowing tones, are arranged somewhat precariously. The basket inclines on a peach, another holds in place the nasturtium, and hollyhocks, delphiniums and a poppy are delicately balanced on top. With one movement the whole arrangement could collapse.

SARAH HERRING

CASPAR WOLF
The Geltenbach Falls with an Ice Bridge, about 1778

During the 1770s, the Swiss artist Caspar Wolf was commissioned by the publisher Abraham Wagner to paint scenes for his engraving project *Remarkable Views of the Swiss Mountains*. The result was around 200 landscapes, produced from sketches and drawings made by Wolf during his excursions into the high mountains. Notable both for their attention to geological accuracy and naturalistic effects, they heralded the grand age of Alpine views of the nineteenth century. This study, made for the finished painting in the Kunst Museum Winterthur, Stiftung Oskar Reinhart, depicts the Geltenbach Falls in the Lauenen Valley in the Bernese Alps. In the foreground a spring thaw has created a delicate ice bridge, whose elegant serpentine form contrasts with the formidable rock formations behind. Wolf’s focus on such formations was often at the expense of the sky, reduced, as here, to a mere sliver. Long strokes of dilute paint convey the powerful fall of water as it hurtles over the rocks into the pool below.

SARAH HERRING



ANTOINE BERJON (1754–1843)
Still Life with Flowers, 1826
Oil on canvas, 51 × 62 cm
ON LOAN FROM THE COLLECTION OF ASBJØRN LUNDE, L1219

DANTE GABRIEL ROSSETTI
Ecce Ancilla Domini! (The Annunciation), 1849–50

WILLIAM HOLMAN HUNT
Rienzi vowing to obtain Justice for his Brother’s Death, 1849

The loan of Dante Gabriel Rossetti’s and William Holman Hunt’s paintings provide the first occasion on which Pre-Raphaelite paintings have been on view as part of the National Gallery’s collection display. Both are key early documents of the Pre-Raphaelite movement formed by Hunt, Rossetti and their friend John Everett Millais in 1848, three young artists who sought to counter the established canon of Old Master painting celebrated in the National Gallery’s collection of the time.

Hunt’s picture is currently displayed with other nineteenth-century European paintings in Room 45, including Lord Leighton’s *Cimabue’s Celebrated Madonna* (1853–5), on long-term loan from the Royal Collection. The loan from Tate of Rossetti’s picture is the third in a series of loans exchanged between the two institutions and has been displayed in Room 51a in the Sainsbury Wing to coincide with the presentation of the exhibition *Reflections: Van Eyck and the Pre-Raphaelites* (see pp. 50–1), before moving to Room 45.

Hunt’s *Rienzi* was the first of his works to bear the initials PRB (Pre-Raphaelite Brotherhood). He attached great importance to the direct study of nature, painting the landscape out of doors in order to ensure its accuracy. The subject matter was also carefully chosen: Cola di Rienzi (1313–1354) was celebrated in the nineteenth century as a youthful champion of the people against the corrupt barons of Rome. Here, in Hunt’s words, he appeals ‘to heaven against the tyranny exercised over the poor and helpless’.

In its subject matter and its limited use of brilliant colour Rossetti’s picture demonstrates his admiration for the purity and simplicity he saw in the work of early Italian Renaissance painters such as Botticelli and Fra Angelico. It also exemplifies a completely modern style of painting rooted in careful observation of the real world. Rossetti evokes a direct and dramatic encounter between two young people in a confined space. The model for the Virgin Mary was his sister, the poet Christina Rossetti.

SUSAN FOISTER



DANTE GABRIEL ROSSETTI (1828–1882)
Ecce Ancilla Domini! (The Annunciation), 1849–50
Oil on canvas, 72.4 × 41.9 cm
ON LOAN FROM TATE: PURCHASED 1886, L1169



WILLIAM HOLMAN HUNT (1827–1910)
Rienzi vowing to obtain Justice for his Young Brother, slain in a Skirmish between the Colonna and the Orsini Factions, 1849
Oil on canvas, 83 × 117 cm
ON LOAN FROM THE CAPRICORN FOUNDATION, L1222

ADOLPH MENZEL
Blind Man's Buff, 1867

The great German history painter Adolph Menzel is also known for his more intimate, informal paintings. He is especially renowned for the skill of his draughtsmanship and his ability to evoke the play of light on various materials, reflective surfaces above all. In 1862 he was given use of the guardroom at the royal palace in Berlin to paint his monumental *The Coronation of William I* (Stiftung Preußischer Schlösser und Gärten Berlin-Brandenburg, Potsdam, Neues Palais), where he worked among the collection of armour and arms. His picture completed, in 1866 he began a series of gouache studies of the armour, including what he called his 'Fantasies from the Armoury', empty suits of armour depicted in movement, as if inhabited by ghostly bodies.

Related to these studies is a group of small genre works in which the armour takes centre stage, where Menzel's delight and mastery in rendering the play of reflections and such details as the lace-work in the visor here, are evident. A game is being played between a young woman with a wreath of flowers in her flowing hair and a knight in full armour. He turns his head towards the small posy she holds up to his visor, which, unlike the traditional blindfold, both allows him to see, and gives the spectator a glimpse of his eyes. Her other hand, laid on the knight's arm, emerges from the flounce of her sleeve which echoes the frilly petals of the flowers. Both its delicacy and attitude, with its slightly crooked little finger, contrast with the massive gauntlet in which the knight's own hand is encased. The medieval chivalry and courtly love implicit in their game is overshadowed by a grim-faced man standing at the back right, helmeted and holding a staff. A guard-like figure, his brooding presence could be read as a figure of time, a reminder that however pleasantly or frivolously spent, life passes.

SARAH HERRING



ADOLPH MENZEL (1815–1905)
Blind Man's Buff, 1867
Gouache on paper laid on cardboard, 29.4 × 22.7 cm
ON LOAN FROM A PRIVATE COLLECTION, L1218

JOHN RUSSELL
Les Terrasses de Monte Cassino, about 1889



JOHN RUSSELL (1858–1930)
Les Terrasses de Monte Cassino, about 1889
Oil on canvas, 65 × 81 cm
ON LOAN FROM A PRIVATE COLLECTION, L1217

At the National Gallery's popular 2016–17 exhibition, *Australia's Impressionists*, many visitors were struck by the suite of ten brilliantly coloured paintings by John Russell with which the exhibition ended. Scenes of Italy and the south and west of France, they looked like nothing else on view, recalling rather the works of the most adventurous European artists of the day including Van Gogh, Monet and Matisse, all Russell's friends. So too were Sisley, Toulouse-Lautrec and Rodin. Here was an Australian participating in the world of avant-garde art and, as visitors learned, sending word of the latest developments back home so that his compatriots could keep abreast of international currents. Australian art in the years leading to Federation in 1901 was marked by bold experiment; one of the boldest, it turned out, was a fiercely independent expatriate who chose to live abroad but cherished his Antipodean roots.

Russell eventually returned to Australia after the death in 1908 of his Italian-born wife Marianna Mattiocco,

a favourite model of Rodin's. By then he had more or less given up painting. His presence was largely ignored in his native Sydney, his achievement forgotten until, slowly, late in the twentieth century a revival of interest in his singular sensibility began to grow. Russell's rich, often acidic colour contrasts, improvisatory brushstroke and delight in animating every corner of the canvas with visual incident mark him as an instinctive innovator. The present work, most likely painted in Italy in 1889 but perhaps at Antibes a year or so later – research still needs to be done – was loaned to the National Gallery exhibition. Afterwards, the owner generously allowed it to stay on at the Gallery. Late in 2018 it will travel to Sydney to be shown in the major retrospective exhibition that Russell's achievement demands and where he will be seen in his twin guises as internationalist and Australian patriot.

CHRISTOPHER RIOPELLE

ANDRÉ DERAÏN

Madame Matisse au Kimono, 1905

This painting dates from the ‘*été fauve*’ of 1905, when Derain and Henri Matisse spent the summer working together in the French Mediterranean fishing village of Collioure. The following autumn, they displayed the resulting vibrant landscapes in the notorious Salle VII of the Salon d’Automne in Paris. There the critic Louis Vauxcelles described Derain, Matisse and their friends as ‘*les fauves*’ (wild beasts), coining the term ‘Fauvism’, arguably the first of the twentieth century’s numerous ‘-isms’.

In Collioure the two artists often worked side by side. On this occasion Derain painted Amélie Matisse from the left, while her husband sketched from the right, making a drawing now in a private collection. Madame Matisse poses with one elbow resting on a table, eyes downcast. She holds a red fan and is dressed in a blue-and-white patterned Japanese kimono, reflecting the ongoing trend for Japonisme in France. The garment features in many of the portraits and sketches of Amélie made by her husband and his Fauvist friends, of whom Derain was purportedly her favourite.

Here the kimono takes centre stage. The artist is particularly attentive to its blue arabesques sweeping across the white material wrapped around, and draping from, Madame Matisse’s body. Derain uses green and orange to create shadows as luminous as the highlights and his subject’s imposing presence is clearly delineated from the background’s abstract patches of reds and greens. The bright, complementary colours stem from Derain’s earlier allegiance to Divisionist technique, but the fluid brushstrokes signal his detachment from his earlier, more fragmented approach to applying paint, a development of the latter half of that summer.

The painting hangs alongside another Fauve portrait in the National Gallery’s collection, Matisse’s *Portrait of Greta Moll* (1908), in which Moll adopts a similarly relaxed pose in front of a floral-patterned cloth, continuing the story of colourist trends in French painting into the early twentieth century, and evoking the intimate circle around the two great Fauvist painters.

ROSALIND MCKEVER



ANDRÉ DERAÏN (1880–1954)
Madame Matisse au Kimono, 1905
 Oil on canvas, 80.9 × 65 cm
 ON LOAN FROM A PRIVATE COLLECTION, L1211

HENRI MATISSE

The Forest at Fontainebleau, 1909

By 1909 Henri Matisse had entered a decade that would be marked by daring formal innovations, culminating in a group of large-scale paintings executed for his Russian patron Sergei Shchukin. Matisse had shocked the public at the 1905 Salon d’Automne by exhibiting uncompromisingly bold, brightly coloured canvases, which prompted critics to describe him and his painter friends as ‘Fauves’. These works included landscapes and seascapes painted in the small Mediterranean port of Collioure the previous summer. They testified to the artist’s novel approach to nature, rendered with an impulsive brush and strikingly high-keyed colours – features which can be observed in *The Forest at Fontainebleau* of 1909.

The forest’s soil, painted a bright, non-naturalistic pink – the Fontainebleau forest is famed for its pure white sand – conveys a vivid impression of brilliant sunlight falling on uneven ground. Located 35 miles south-east of Paris and renowned for its distinctive crags and boulders the forest at Fontainebleau had been a favourite motif for generations of artists, not least painters settled in nearby Barbizon, who sketched freely executed pictures on the spot. No doubt aware of these precedents (examples of which can be found in the National Gallery), Matisse exalts the forest’s natural beauty with his own expressive

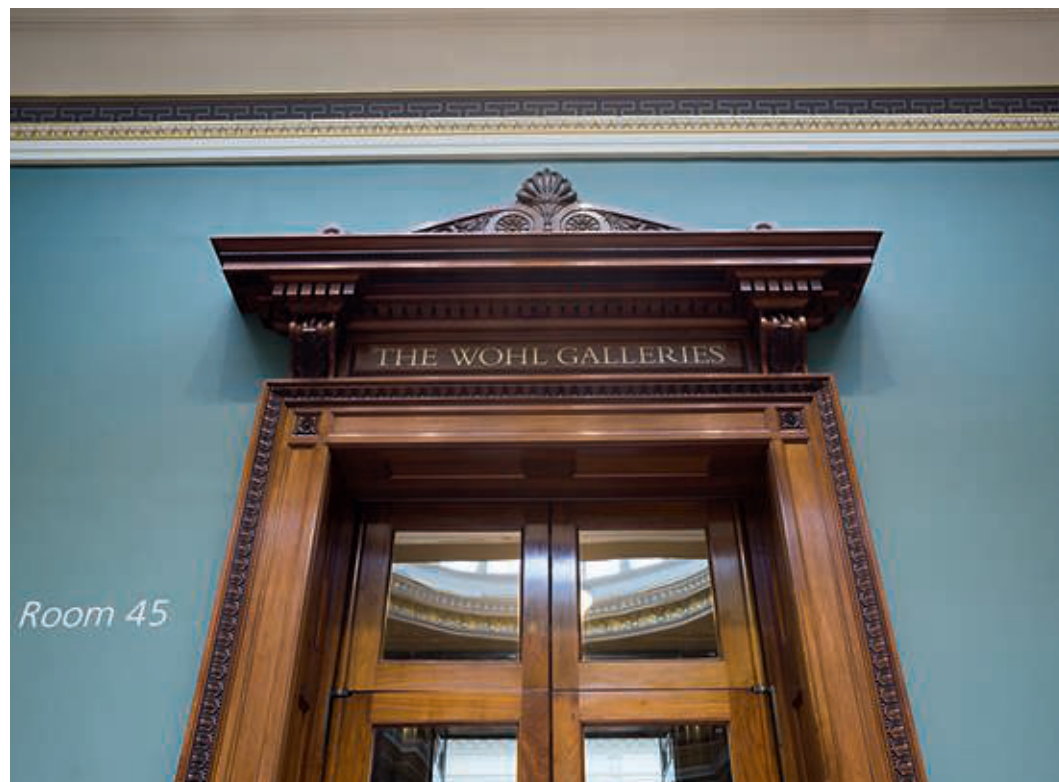
means, through intense colour; yet the painting also reveals his growing preoccupation with form. The strict vertical of the trunk to the left and gently curving tree opposite frame the composition like a stage set, while fluid lines establish a structure and a rhythm, anticipating further developments in Matisse’s art.

Soon after its completion the painting was acquired by Michael and Sarah Stein, early collectors and supporters of the artist. A few years later it was left in the care of Matisse’s friends, the German artists Oskar and Greta Moll. The latter sat for Matisse in 1908 in a portrait which is now in the National Gallery, the only work by the artist in the collection. The temporary loan of *Forest at Fontainebleau* allows us to reunite two near-contemporary works which once probably shared the same home, while enabling us to demonstrate the breadth of Matisse’s talent and ambition in these fundamental years.

ANNE ROBBINS



HENRI MATISSE (1869–1954)
The Forest at Fontainebleau, 1909
 Oil on canvas, 60 × 73.5 cm
 ON LOAN FROM A PRIVATE COLLECTION, L1212



Entrance to The Wohl Galleries from the main staircase



View of Room 43

THE WOHL GALLERIES

In January 2015 The Maurice Wohl Charitable Foundation declared the National Gallery joint winner of the Wohl Arts Competition for a major landmark capital project in the UK. This generous legacy grant was awarded for the Gallery's ambitious proposal to bring Rooms 41 to 46, where the post-1800 paintings collection hangs, up to contemporary standards of roofing, glazing, lighting and thermal efficiency. Work began soon after, organised in three six-month stages in order that popular paintings such as Van Gogh's *Sunflowers* and Seurat's *Bathers at Asnières* could remain on display throughout. After some 18 months of renovation, the rooms reopened in June 2017 as The Wohl Galleries. The renewed spaces acknowledge 50 years of philanthropy on the part of the late Maurice and Vivienne Wohl, long-time patrons of the Gallery.

For the general public one of the biggest changes is the priority now given to natural light abetted by the subtle mingling of natural and artificial illumination. New glazed roof panels allow daylight to flood the rooms below so that on bright days no artificial lighting is required. Moreover, louvres on the roof react to the passage of the sun across the sky so that as the day advances the amount of light is controlled and directed. On overcast or rainy days – not unknown in London – natural light is supplemented by flexible LED lighting fixtures on new tracks suspended from ceilings. In late afternoons and evenings, artificial illumination takes over, but the amount of light on the pictures remains more or less constant.

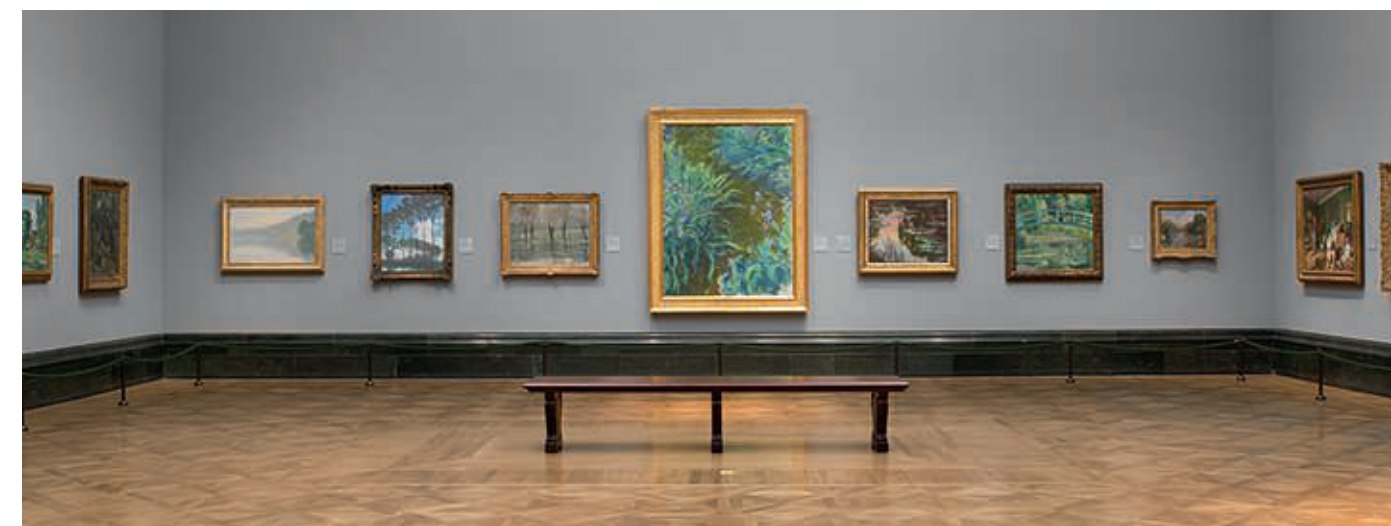
The project gave curators the opportunity to re-think the display of this much-loved part of the collection, running from the Age of Napoleon to the revolutionary innovations of the early twentieth century. They noted that the majority of visitors tended to enter the sequence of

rooms from the Portico Entrance and were constrained to move backwards in time, from Picasso to David. The proposal was made to begin the sequence instead in Rooms 45 and 46 with early nineteenth-century paintings. The latter room now houses a survey of landscape paintings centring on the art of Corot but including Scandinavian and Swiss works. Room 45 contains an international group of history paintings by Delaroche, Delacroix, Holman Hunt, Leighton, Bonheur and Hayez.

Succeeding rooms, including The Harry and Carol Djanogly Room (Room 44), trace the rise of Impressionism and Post-Impressionism by the leading French painters of the day, supplemented by new acquisitions and loans showing the spread of such modern currents in international art, including works by American and Australian artists. Pastels by Degas and Redon, among others, which require more subdued levels of illumination, are grouped in Room 42, the only room without skylights. Finally, Room 41, by far the largest in the sequence, houses works, some monumental in scale, from the turn of the twentieth century. These include impressive suites of paintings by Monet and Cézanne, two of the strengths of the collection, along with pictures by Matisse, Picasso, Klimt and Gallen-Kallela.

The hang in these rooms often changes as these are among the works in the collection most often requested for national and international loan. The new, expansive installation, however, with its emphasis on international cross-currents, offers the flexibility to introduce different works, and to propose novel juxtapositions thus suggesting the richness and experimentation characteristic of modern art around the world.

CHRISTOPHER RIOPELLE



View of Room 41

Conserving Guido Reni and Studio’s *The Toilet of Venus*

The Toilet of Venus has been in the National Gallery’s collection since 1836 but has rarely been on display, having either been kept in storage or sent out on loan. Bought by King Charles I in 1627 from the Gonzaga collection as a painting by Guido Reni, in its more recent history the painting has been attributed to Reni’s studio because it was thought that the quality was not high enough to be by Reni himself. This impression was exacerbated by the work’s poor condition, with degraded and yellowed varnish layers and multiple campaigns of restoration masking the quality of the brushwork and composition underneath.

The Toilet of Venus was first considered for treatment in 2015 when the Gallery was contacted about a research query. The scholar, Dr Lorenzo Pericolo, had published translations of letters from the early 1620s discussing the commissioning of the painting by Ferdinando I Gonzaga, the Duke of Mantua at the time. In this correspondence, a year-long delay in the work’s completion was explained by Reni’s decision to add a whole figure. As it was not then known which of several versions of the composition was the original commissioned by the Duke, it seemed that some investigation of the Gallery’s painting would be useful.

Infrared reflectography was carried out with promising results. Five of the six figures – the four female figures and Cupid between Venus’ legs – appeared to have been placed early on in the painting process. However, the putto in the window was quite transparent and it was clear that the sky was painted first, and that a different outline and conformation had originally been planned for the building at left. This was changed and simplified as work proceeded and the putto was added at a later stage. Many other, smaller changes were noticeable in the infrared reflectogram, all of which indicated an artist altering his composition throughout the painting process rather than a studio copy.

Initial cleaning was undertaken with the aim of removing or reducing both the varnish and earlier restorations to reveal the condition of the painting and the artist’s technique. This showed that a considerable amount of the earlier retouching was applied beyond the areas of loss and abrasion from former cleaning damages and the previous lining of the painting, covering intact areas of original paint.

The cleaning also revealed a brighter palette and a quick, confident manner of handling. This is especially

evident in the central Grace, where the minimum number of strokes are employed to delineate her flowing drapery and Reni’s characteristic feathery brushwork is evident on her left arm. Once the flattening effect of the previous varnish layer was removed it was possible to read the depth of the painting, see into the shadows and understand the many folds of the curtain dominating the top right of the painting.

Further technical analysis was carried out alongside the cleaning, in part to better inform the treatment process but also to understand more about the materials used by the artist. This analysis confirmed the use of expensive pigments such as ultramarine for the blue cloth around Venus’ arm and the rich red lake for the drapery around her waist. Ultramarine was also employed in less prominent areas of the composition, including the curtain above the figures. This use of costly materials indicates the expense involved in producing a painting of this scale, and the wealth and prominence of the person who commissioned it.

The painting required some minor structural work, including consolidation of localised areas with raised cracking and the addition of reinforcements to repair some tears in the lining canvas in the four corners of the painting. A saturating varnish layer was then applied and the many losses filled with a red-brown putty mixture to match the upper ground layer used by the artist. Retouching was carried out to the areas of loss and abrasion of the upper paint layers. Later copies of the composition proved very useful in reintegrating areas where significant details had been completely lost, mainly around the edges of the painting.

The cleaning and restoration provided an opportunity to reassess the painting’s attribution. The many changes visible, together with the high quality of the brushwork and similarity to other works by Guido Reni, support a re-attribution to Guido Reni and studio. The newly restored and reattributed work was included in the Royal Academy’s *Charles I* exhibition, which opened in January 2018.

KRISTINA MANDY



GUIDO RENI (1575–1642) and studio
The Toilet of Venus, about 1620–5
Oil on canvas, 281.9 × 205.7 cm,
The National Gallery, London, NG812
The painting after treatment

BELOW LEFT The painting before treatment

BELOW RIGHT Detail of the infrared reflectogram of the putto in the window. Infrared reflectography was carried out by Rachel Billinge using the digital infrared scanning camera OSIRIS which contains an indium gallium arsenide (InGaAs) sensor.

PICTURES CLEANED AND RESTORED IN THE CONSERVATION DEPARTMENT 2017–2018

- BONHEUR
The Horse Fair NG621
- IMITATOR OF CHARDIN
Still Life with Bottle, Glass and Loaf NG1258
- MARIS
A Windmill and Houses beside Water: Stormy Sky NG4269
- RENI AND STUDIO
The Toilet of Venus NG90
- RUBENS
The Rape of the Sabine Women NG38
- SPINELLO ARETINO
Decorative Border with a Kneeling Flagellant and Saints NG1216.2
- SPINELLO ARETINO
Decorative Border with a Seraph and Saint Catherine NG1216.3
- ADRIAEN VAN DE VELDE
Animals near a Building NG983
- JUAN DE ZURBARÁN
Still Life with Lemons in a Wicker Basket NG6669

SUPPORTERS 2017–2018
The Aurelius Charitable Trust
Mr Sam Fogg
Hannah Rothschild
Sir Siegmund Warburg’s Voluntary Settlement

Reframing Degas’s *Portrait of Elena Carafa*

Edgar Degas was an artist with particularly strong views on how his works ought to be framed. In his memoirs, the art dealer Ambroise Vollard reports an incident in which Degas, on visiting an old friend for dinner, discovered one of his paintings displayed in an elaborate new frame. Appalled, he removed the canvas from its frame and carried it away, never to speak with the owner again.

A number of drawings of frame profiles by Degas have survived. These include reeded frames, perhaps originating from English Pre-Raphaelite designs. Although it is unlikely that he was their sole inventor, they are now generally known as ‘Degas frames’. In spite of Degas’s furious protectiveness of these framings, very few have survived. The subsequent fame of his work attracted dealers with clients who wanted to display the paintings in more lavish settings, reminiscent of the opulence of eighteenth-century France. Such frames were also predominant in collections of Old Master paintings including the National Gallery’s. Until recently, the *Portrait of Elena Carafa* was framed in a French eighteenth-century frame.

Degas’s portrait of his cousin is striking in its expression. He changed tack halfway through its execution and turned the composition towards the viewer; with surprisingly few alterations he changed a reclining sitter in profile into someone alert and impatient. This thoroughly modern picture must have originally been framed in one of the patterns favoured by Degas, probably supplied by Lézin, his trusted frame-maker. The frame we have recently acquired for the painting, if not identical to the original one, is most likely similar in its effect. Many, but not all, of Degas’s frames were painted (as Vollard describes) in the same colour as his garden furniture, since he seemingly disliked the ostentation of heavy gold. Here the gold is beautifully worn, exposing the earthy red bole and echoing the texture of the fluid brushwork of the painting. The nervous energy of the painting is contained but not stifled, in contrast to its old Louis XV frame, which was like a golden clasp with toad-like glowering corner ornaments.

The National Gallery has reframed three of its paintings by Degas in patterns of this type over a period of 18 months. A small white frame, still with its original surface intact, was chosen for *At the Café Châteaudun* (NG6536), and a large gilded profile for *Combing the Hair (La Coiffure)* (NG4865). Although different, all three are united by a sophisticated lightness and a lack of superfluous ornamentation. At the end of the nineteenth century, drawing-rooms were crammed with paintings jostling for space in their heavily ornamented gilded frames, but for Degas art was not opulence and luxury – it was the essence of life.

PETER SCHADE

PAINTINGS REFRAMED IN 2017–2018

Framed with newly acquired antique frames

ADRIAEN VAN DE VELDE
The Edge of a Wood NG982

ADRIAEN VAN DE VELDE
A Landscape with a Farm by a Stream NG2572

BALKE
The Tempest NG6614

WORKSHOP OF GIOVANNI BELLINI
The Virgin and Child NG280

BOUCHER
Landscape with a Watermill NG6374

WORKSHOP OF DIRK BOUTS
The Virgin and Child NG708

BRONZINO
Portrait of Piero de’ Medici (‘The Gouty’) NG1323

CATENA
Portrait of the Doge, Andrea Gritti NG5751

DEGAS
Combing the Hair (‘La Coiffure’) NG4865

DEGAS
Portrait of Elena Carafa NG4167

JAN DAVIDSZ. DE HEEM
Still Life NG2582

PERUGINO
Christ Crowned with Thorns NG691

POLLAIUOLO
Apollo and Daphne NG928

TIEPOLO
The Marriage of Frederick Barbarossa NG2100

TITIAN
The Death of Actaeon NG6420

TITIAN
The Virgin suckling the Infant Christ NG3948

VOET
Cardinal de Retz NG2291

Framed from gallery stock

ANTONELLO DA MESSINA
Christ Crucified NG1166

CONSTABLE
Cenotaph to the Memory of Sir Joshua Reynolds NG1272

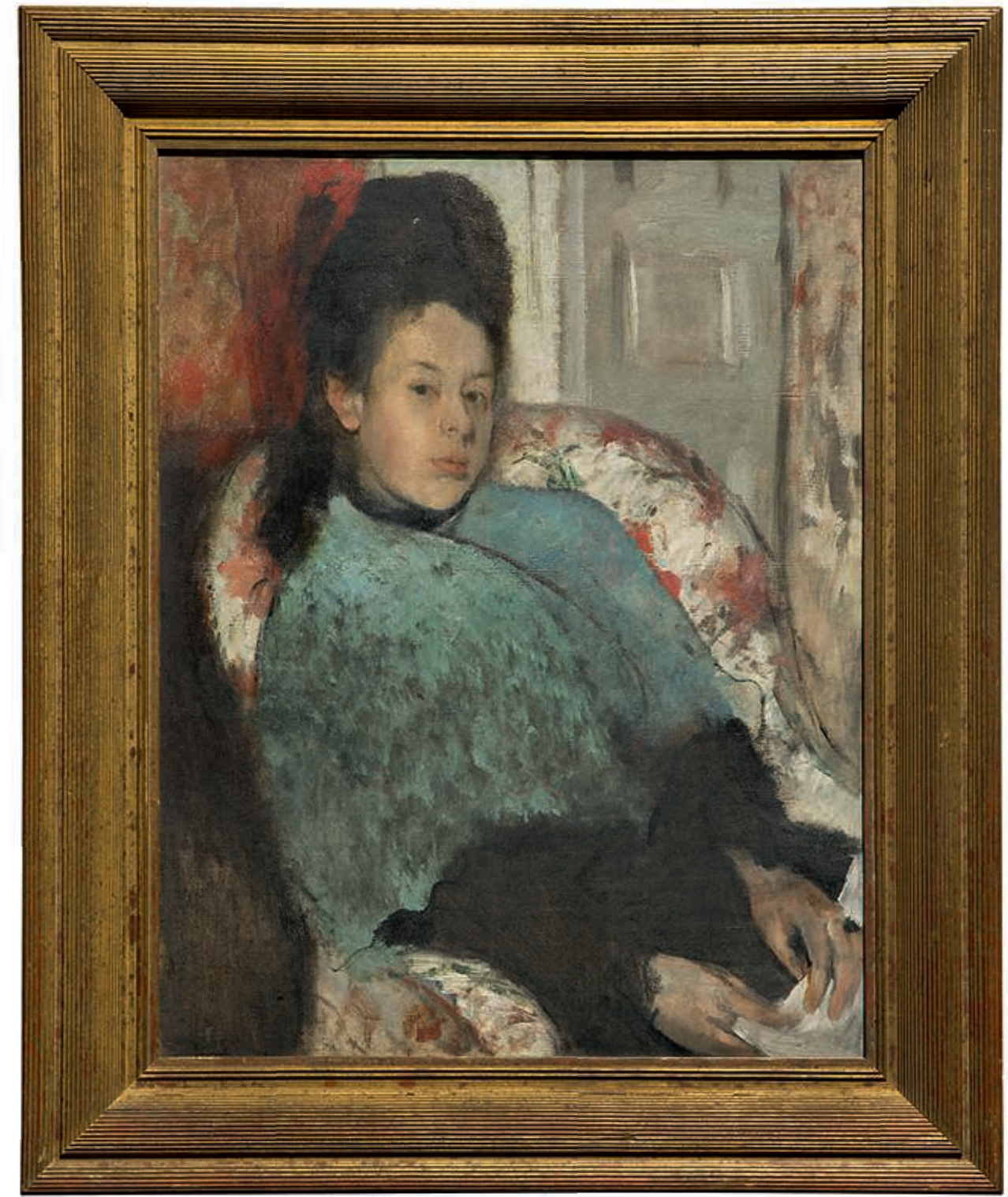
Frame reproductions

TENIERS
Christ Crowned with Thorns NG6665

GERARD DAVID
Christ Nailed to the Cross NG3067

SUPPORTERS 2017–2018

The Aldama Foundation
The Ampersand Foundation
Mr & Mrs Walter Marais
Hannah Rothschild
Sir Angus & Lady Stirling



EDGAR DEGAS (1834–1917)
Portrait of Elena Carafa, about 1875
Oil on canvas, 70.1 × 55 cm
THE NATIONAL GALLERY, LONDON, NG4167

Chris Ofili: *Weaving Magic*
26 April – 28 August 2017

In spring 2017 the National Gallery welcomed the return of the British painter, Chris Ofili, five years after his first collaboration with us, as part of the multi-disciplinary project *Metamorphosis: Titian 2012*. For it was as a result of having seen the BBC programme about that 2012 project that Ofili was first approached about designing a tapestry by The Clothworkers' Company, a Livery company originally established in 1528 in the City of London to promote the craft of cloth-finishing. The Clothworkers' wanted a large tapestry (7.5 × 2.4 m) that could hang permanently in their Dining Hall. Since the Company's primary role today is to support the textile industries, the tapestry was to be handwoven at Dovecot Tapestry Studio in Edinburgh, which has been collaborating with leading contemporary artists on the production of handwoven tapestries since the 1950s. The Clothworkers' generously agreed that the tapestry might be unveiled first at the National Gallery, together with all 38 of Ofili's preparatory works on paper, and in the context of a collection where many of the artists represented had themselves designed for tapestry in the past.

Following a traditional commissioning process, Ofili presented the Clothworkers' with his finished preparatory design in September 2014. The watercolour triptych – entitled *The Caged Bird's Song* – was sent to Edinburgh, where it remained as a primary aid and source for the weavers during the two and a half years it took to make the tri-part tapestry. Five weavers worked on the tapestry, often three of them simultaneously, sitting side by side at the loom with Ofili's design (which is only a fraction of the size of the finished tapestry) propped up and visible through the warp. Ofili remained in close contact with the weavers during the process and described the eventual result as 'a marriage of watercolour and weaving'.

At either end of the tapestry, a man and a woman draw back the curtains to reveal a watery central scene. Beneath a waterfall, beside lapping waters with the sea behind, a guitar-playing man serenades his companion, who drinks from a glass a liquid which is being poured by a figure hidden in the tree above. Bubbles emerge

'I set out to do something free-flowing in making a watercolour, encouraging the liquid pigment to form the image, a contrast to the weaving process. With their response, which is an interpretation rather than a reproduction, the weavers have paid a type of homage to the watercolour that I gave them as well as to the process of weaving.'

CHRIS OFILI

and escape into the air around them. Oblivious to our gaze, the couple appear absorbed in their actions, but the thunderous sky to the left is perhaps a warning that this Arcadian vision is only temporary. As is often the case with Ofili's work, he drew on mythologies both old and contemporary, but infused with a magical component that owes much to the island of Trinidad, where he has lived and worked since 2005. The male figure in the right panel with a luxuriant black moustache holds a large bird cage with a tiny bird inside. Birds are often symbolic creatures, emblematic of the release of the spirit from the bondage of the earth. Ofili explained that song-bird competitions are popular in Trinidad where men are often seen carrying finches in cages. The intensely sweet song of the birds 'is very high pitched, almost like a whistle,' says the artist, and 'this sound too forms part of the soundscape of the tapestry for me, together with the sound of rushing water and the musician playing.'

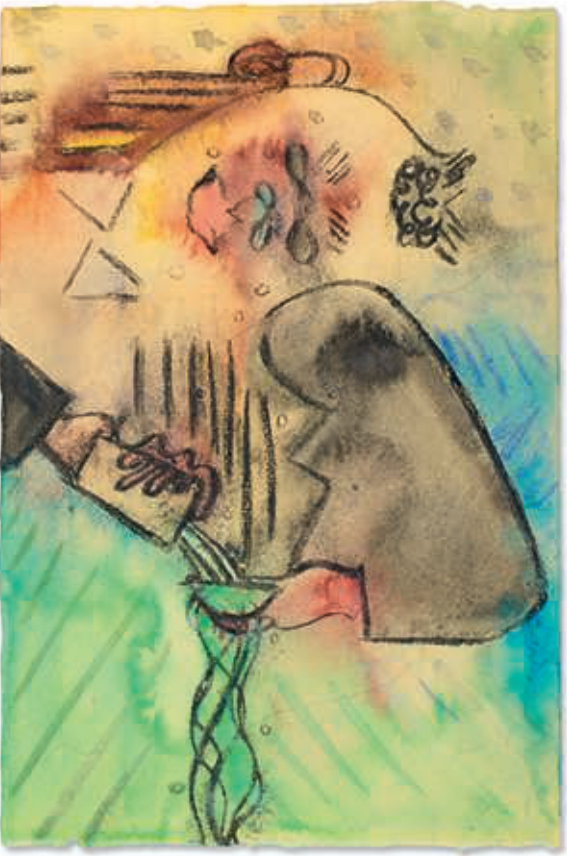
In order to immerse the visitor in Ofili's world, the final tapestry hung alone in the Sunley Room (the preparatory works were in the adjacent room), against a painted mural, designed by the artist especially for its installation in the National Gallery. Rendered in shades of black and white, a sequence of swaying, monumental temple dancers enticed the visitor towards the richly coloured wall-hanging.

The exhibition was accompanied by a BBC *Imagine* television programme and was sponsored by Hiscox, the Gallery's new Contemporary Art Partner, with additional support from trusts and individuals.

MINNA MOORE EDE



The Caged Bird's Song, 2014–17, showing part of the painted mural designed by Ofili for the National Gallery installation



CHRIS OFILI
Balotelli (Sweet Cocktail) 2, 2014
Watercolour and charcoal on paper, 23.6 × 15.8 cm



Weaving *The Caged Bird's Song*, at Dovecot Tapestry Studio in Edinburgh

Giovanni da Rimini: A 14th-Century Masterpiece Unveiled

14 June – 18 October 2017

In the years around 1300 Rimini, on Italy's Adriatic coast, was home to some of the most innovative art in Europe. The city was an important centre of trade and exchange between Western Europe and the Byzantine empire, further to the east.

This Room 1 exhibition, curated by Anna Koopstra (Simon Sainsbury Curatorial Fellow), was centred on Giovanni da Rimini's *Scenes from the Lives of the Virgin and other Saints* (probably about 1300–5). The picture – bought by the National Gallery in 2015, with the generous assistance of Ronald S. Lauder – is a rare survival from late medieval Rimini, as much of the city's patrimony has been destroyed by earthquakes or war. It reflects the painter's empathy for both the more iconic Byzantine style and the naturalistic manner associated with the Florentine painter Giotto.

The occasion provided a superlative context for this major new acquisition of late medieval art. It brought together the two other surviving panel paintings from the same period by this important painter, *Scenes from the Life of Christ*, from the Galleria Nazionale d'Arte Antica di Palazzo Barberini in Rome, and *The Virgin and Child with Five Saints*, from the Pinacoteca Comunale di Faenza, with works by other Riminese and Byzantine artists in other media, including manuscript illumination and ivory carvings.

Objects of this period are precious, fragile and rarely lent. We are indebted to all our lenders, and particularly the Galleria Nazionale d'Arte Antica in Rome, to which *Scenes from the Lives of the Virgin and other Saints* travelled for a second, related exhibition in late 2017.

CAROLINE CAMPBELL



Exhibition curator Anna Koopstra with Giovanni da Rimini's *Virgin and Child with Five Saints* from the Pinacoteca Comunale di Faenza

Leonardo Michelangelo Raphael around 1500

1 September 2017 – 28 January 2018



Installation view of the display

The occasion for this display was the extraordinary loan to the Gallery of Michelangelo's *Taddei Tondo* by the Royal Academy. Originally made available for *The Credit Suisse Exhibition: Michelangelo & Sebastiano*, the sculpture remained on loan until January 2018, installed in a purpose-made case in Room 20. Its presence prompted a select gathering of masterpieces from the collection by Leonardo da Vinci, Michelangelo and Raphael – the three figures most commonly associated with the period we have come to understand as the High Renaissance.

Pulled together by a single outstanding loan, the display was a reminder of the depth and richness of the Gallery's holdings, bringing to life the story of the three artists' creative and personal interaction and rivalry in Florence in the early years of the sixteenth century. On a general level it furthermore reminded visitors of the intimate relationship between the arts of drawing, sculpture and painting in European art – something that is rarely possible in the Gallery's collection displays due to its exclusive focus on painting.

The juxtaposition of the *Tondo* (about 1504–5) with Leonardo's *Virgin of the Rocks* (1491/2 and 1506–8) and

Burlington House Cartoon (about 1499–1500/1504–5), clarified Michelangelo's expressive appropriation of his older colleague's dynamic articulation of the figure. The contrast between Leonardo's rational yet ephemeral chiaroscuro and Michelangelo's sculpturally expressive approach was made evident by the inclusion of the latter's *Manchester Madonna* (1497 or earlier) and *Entombment* (about 1500–1).

Raphael's *Ansidei Madonna* (1505) demonstrated the young artist's integration of Leonardo's dynamic approach to the articulation of the figure in space as well as his attention to human psychology, with Michelangelo's plasticity and focus on emotional engagement. His *Madonna of the Pinks* (about 1506–7), an overt reinterpretation of Leonardo's Madonnas, further illuminated their connection, while his *Saint Catherine* (about 1507) offered a synthesis of sculptural and painted models by the two older artists, all the while consolidating Raphael's empathetic espousal of Leonardo's notion of man as part of an ordered cosmos.

MATTHIAS WIVEL

Drawn in Colour: Degas from the Burrell 20 September 2017 – 7 May 2018

Edgar Degas was a remarkable artistic innovator who turned from the traditional subjects and technical conventions of his training to find new and surprising ways to depict the restless movement and ephemeral nature of modern life. Among his many contributions to the development of art was relentless experimentation with materials, particularly with the supremely flexible medium of pastel. Marking the centenary of Degas's death in September 1917, this thematic exhibition was based around loans from the Burrell Collection in Glasgow, one of the greatest collections of Degas pastels in the world, assembled by shipping magnate Sir William Burrell (1861–1958). Due to their fragility and sensitivity to light, they are rarely seen together and had never before travelled as a group. Augmented by masterpieces from Glasgow and Berwick as well as works from the National Gallery's own holdings, the exhibition offered insight into the preoccupations and working practices of this complex and private artist.

Drawn in Colour was divided into three sections. The first, centred on Degas's iconic *Woman looking through Field Glasses*, focused on the depiction of modern, urban life and the artist's very individual approach to compositional arrangement and finish. Degas was interested in the highs and lows of Parisian society, from a fashionable woman strolling through the Tuileries Gardens, to tired young laundresses ironing in a subterranean workshop. His art conveys the impression of being part of the shifting crowd; observing and being observed. This section also showcased Degas's first modern subject, horseracing, displaying *Jockeys in the Rain*, a key pastel of the races.

The second section focused on the one aspect of Parisian life that captivated him more than any other: the ballet. Opening with an extraordinary trio of works, the only chronological sequence in the exhibition's otherwise thematic display – *The Rehearsal*, one of Degas's first depictions of the ballet; *Preparation for the Class*, a nearly unknown, early pastel of dancers; and *Dancers on a Bench*, a late, free work – this section offered a near overview of Degas's artistic practice in pastel. Juxtaposing the Burrell pastels with National Gallery works in oil such as *Ballet Dancers* revealed how Degas mischievously subverted his media; painting in pastel and drawing in oil.

The final section of the exhibition explored Degas's fascination with the private world of women, pairing the Burrell's extraordinarily free orange and green *Woman in a Tub* with the National Gallery's *After the Bath*, an oil



EDGAR DEGAS (1834–1917)
The Red Ballet Skirts, about 1900
Pastel on tracing paper, 76.8 × 57.8 cm
THE BURRELL COLLECTION, GLASGOW

bequeathed in 2006 by Simon Sainsbury and shown in Trafalgar Square for the first time, its rugged surface suggesting the marks of the artist's fingers running through the paint. The quality and the boldness of the works Burrell collected allowed us to paint the portrait of an artist who continually challenged himself and experimented. This was especially true as he reached the twilight of his career, producing daring works such as the National Gallery's *Combing the Hair* and the Burrell's *Woman at her Toilette*, two near-monochromatic works which concluded the exhibition.

Drawn in Colour: Degas from the Burrell was curated by Julien Domercq with Christopher Riopelle of the National Gallery in collaboration with the Burrell Collection. We are grateful to Getlink Group for sponsoring this exhibition and to The Elizabeth Cayzer Charitable Trust and an anonymous donor for their support.

JULIEN DOMERCQ

EDGAR DEGAS (1834–1917)
Woman in a Tub, about 1896–1901
Pastel on paper, 60.8 × 84.6 cm
THE BURRELL COLLECTION, GLASGOW



EDGAR DEGAS (1834–1917)
Preparation for the Class, about 1877
Pastel on paper, 58 × 83 cm
THE BURRELL COLLECTION, GLASGOW



EDGAR DEGAS (1834–1917)
Woman looking through Field Glasses, about 1869
Pencil and oil (*essence*) on paper, 32 × 18.5 cm
THE BURRELL COLLECTION, GLASGOW

Reflections: Van Eyck and the Pre-Raphaelites
2 October – 2 April 2018

In 1842 the National Gallery acquired for 600 guineas Jan van Eyck's *Arnolfini Portrait*, signed by the artist, dated 1434 and in excellent condition. As the first Early Netherlandish painting in the collection, it was completely different in style and subject matter from the traditionally admired works of the great Old Masters. Its meticulous oil painting technique, brilliant colour and extraordinary rendering of reflected light inspired a new generation of artists and their successors. The exhibition *Reflections: Van Eyck and the Pre-Raphaelites*, organised in collaboration with Tate Britain and curated by Alison Smith, at the

time lead curator for nineteenth-century art, and Susan Foister for the National Gallery, shows how the painting's influence resonated right through the second half of the nineteenth century and into the early twentieth century. A group of works from the Tate and National Gallery was greatly amplified by a series of generous loans from UK museums and from private collections, the first time the story of the *Arnolfini Portrait*'s immense impact has been presented to the general public in an exhibition.

The exhibition was divided into six sections, with the *Arnolfini Portrait* placed at the centre of the display in



SIDNEY METEYARD (1868–1947)
'I am Half-Sick of Shadows, Said the Lady of Shalott', 1913
Oil on canvas, 76 × 114.5 cm
PRIVATE COLLECTION, COURTESY OF MARTIN BEISLY



JOHN EVERETT MILLAIS (1829–1896)
Mrs James Wyatt Jr and her Daughter Sarah, about 1850
Oil on mahogany panel, 35.3 × 45.7 cm
TATE: PURCHASED 1984, T03858



Installation view with Jan van Eyck's *Arnolfini Portrait*, 1434 (National Gallery, London), and John Phillip's partial copy of *'Las Meninas'*, 1862 (Royal Academy of Arts, London)

the Sunley Room. Strips of mirror glass placed at the ends of the section walls resulted in a myriad of reflections of both the van Eyck and other works, intriguingly adding to the pleasure of visiting the exhibition. Mirrors owned by the artists Dante Gabriel Rossetti and William Orpen were also included. The opportunity was taken to present the *Arnolfini Portrait* at a lower height than usual in order that visitors might more easily appreciate the many details of the chamber reflected in van Eyck's convex mirror.

The first section of the exhibition gave context to the National Gallery's acquisition of 1842, including a copy of the *Illustrated London News* highlighting the mystery at the time of what was represented in the painting. The next section introduced early paintings by the Pre-Raphaelite artists John Everett Millais and Rossetti, controversial for their avoidance of idealisation. Three double-portrait daguerreotypes drew attention to the way in which the *Arnolfini Portrait* was said to have been 'daguerreotyped rather than painted'. The following two sections demonstrated the very different ways in which the Pre-Raphaelites and their associates took up the motif of the convex mirror,

using reflections to make a view into a domestic interior more intriguing and mysterious, even magical, as well as intensifying the real world. A section devoted to the theme of Tennyson's *Lady of Shalott*, in which a mirror plays a pivotal role, included vivid representations by William Holman Hunt, Elizabeth Eleanor Siddall, John William Waterhouse and Sidney Meteyard. In the final section of the exhibition the inclusion of John Phillip's masterly partial copy of Velázquez's *Las Meninas* drew attention to the way in which artists now admired the painterly style of the latter while continuing to reference the Eyckian mirror. Works by Orpen, Mark Gertler and Arthur Studd showed artists continuing to draw on this fertile stream of inspiration.

We are most grateful to The Thompson Family Charitable Trust and other foundations and individuals for their support of the exhibition.

SUSAN FOISTER



JAN VAN EYCK (active 1422; died 1441)
The Annunciation Diptych
 (The Archangel Gabriel; The Virgin Mary),
 about 1433–5
 Oil on panel, left wing 38.8 × 23.2 cm,
 right wing 39 × 24 cm
 MUSEO THYSSEN-BORNEMISZA, MADRID

Monochrome: Painting in Black and White

30 October 2017 – 18 February 2018

What is painting without colour? *Monochrome: Painting in Black and White* was the first exhibition in Britain to look at what happens when artists cast aside the colour spectrum and focus on the visual power of black, white and everything in between. To strip out colour has been a means of demonstrating the intellectual power of painting and its superiority to the other art forms. This exhibition took us to the roots of why painting has mattered over time in the Western tradition and also the ways in which the practice and understanding of painting has changed.

Visitors to *Monochrome* were guided through seven rooms, each addressing a different aspect of painting in black, white and grey, also known as grisaille (from the French word *gris*, for grey).

The earliest surviving works of Western art made in grisaille were created in the Middle Ages for devotional purposes, to eliminate distractions and focus the mind on spiritual activities. For some, colour was the forbidden fruit and prohibited by religious orders practising a form of aesthetic asceticism. Grisaille stained glass, for example,

was created by Cistercian monks in the twelfth century as an alternative to vibrant church windows, with its translucent greyish panels sometimes painted with images in black and yellow.

From the fifteenth century onwards artists made painted studies in black and white to work through the challenges posed by their subjects and compositions. Increasingly, paintings in grisaille were made as independent works of art, complete unto themselves. This section explored the inspiration and desire for such paintings, prized for their demonstration of artistic skill. A particularly significant loan was Jan van Eyck's *Saint Barbara* from the Royal Museum of Fine Arts Antwerp (KMSKA), discussed by Susan Foister elsewhere in this Review (p. 28).

Artists have used monochrome in order to mimic the appearance of stone sculpture in painting. In this, as so much else, Jan van Eyck set the standard, and we were delighted to include his ravishing *Annunciation Diptych* (Museo Thyssen-Bornemisza, Madrid), where painted



GERHARD RICHTER
Helga Matura with her Fiancé, 1966
 Oil on canvas, 200 × 100 cm
 MUSEUM KUNSTPALAST, DÜSSELDORF

figures of the Virgin Mary and the Angel Gabriel create the illusion of a sculptural group. In Northern Europe, a taste for illusionistic decorative elements may have helped give rise to stunning works of *trompe l'oeil* painted on panel or canvas. Jacob de Wit excelled at this practice and his *Jupiter and Ganymede* (1739, borrowed from the Ferens Art Gallery, Hull) could easily have been mistaken for a three-dimensional wall relief. Beginning in the sixteenth century, painters developed ingenious ways to compete with new developments in printmaking. An exceptionally rare grisaille work by Hendrik Goltzius, *Without Ceres and Bacchus, Venus would Freeze* (1606, The State Hermitage Museum, St Petersburg) dazzled viewers who could not fathom how it was made, as it very much looks like a print but was drawn by hand on prepared canvas.

The invention of photography, and of film, prompted painters to imitate the effects of these media, in order to respond to, or compete with their particular qualities. Gerhard Richter employed a press photograph of a prostitute who had been brutally murdered as the foundation of his painting *Helga Matura with her Fiancé* (1966, Museum Kunstpalast, Düsseldorf). The grey palette – for Richter, ‘the ideal colour for indifference’ – removed any sentimentality about Helga's murder.

When artists have ready access to every possible hue, the absence of colour can be all the more shocking or thought-provoking. In 1915, Kiev-born artist Kazimir Malevich painted the first version of his revolutionary work, *Black Square* (in the exhibition the 1929 version from the State Tretyakov Gallery, Moscow was shown) – an eponymous black square floating within a white painted frame – and declared it to be the beginning of a new kind of non-representational art.

Artists intrigued by colour theory and the psychological effects of colour (or its absence) have manipulated light, space and hue to trigger a particular response from the viewer. Olafur Eliasson brought the exhibition to a close with his large-scale, immersive light installation, *Room for one colour* (1997). In a room illuminated with sodium yellow monofrequency lamps, all other light frequencies are suppressed and visitors are transported to a monochrome world.

The exhibition was organised by the National Gallery in collaboration with Museum Kunstpalast, Düsseldorf, and curated by Lelia Packer and Jennifer Sliwka. It was generously supported in London by Howard and Roberta Ahmanson, with additional support from other trusts and individuals.

CAROLINE CAMPBELL, LELIA PACKER
 AND JENNIFER SLIWKA

Lake Keitele: A Vision of Finland
15 November 2017 – 4 February 2018

Following on from several influential exhibitions of nineteenth-century Nordic art held at the National Gallery in the past decade, *Lake Keitele: A Vision of Finland* featured 13 works by major Finnish painter, Akseli Gallen-Kallela. These centred on one of the artist's most famous paintings: *Lake Keitele*. A stunning image of the eponymous lake in central Finland where the painter stayed in the summer of 1904, this landscape of 1905 has been part of the National Gallery's collection for almost 20 years. The only painting by Gallen-Kallela in a British museum and the Gallery's first and (to this day) only Finnish picture, *Lake Keitele* occupies a singular place in the collection, as indicated by its exceptional popularity with visitors, drawn to its dazzling blue tones and fascinated by the clarity of its composition. Taking the National Gallery picture as its starting point, the exhibition set out to unlock its many layers of meaning.

To do so, it brought together the four different versions of the painting, focusing on its elaboration, evolving from a directly observed view to a highly stylised landscape. These pictures, one of which was rediscovered in 2015, were shown here for the first time next to related works, including a rare stained glass and a large pastel never previously exhibited. Spanning some 30 years, the selection traced the emergence of the striking lake motif in Gallen-Kallela's earlier oeuvre as well as its continued presence in later years.

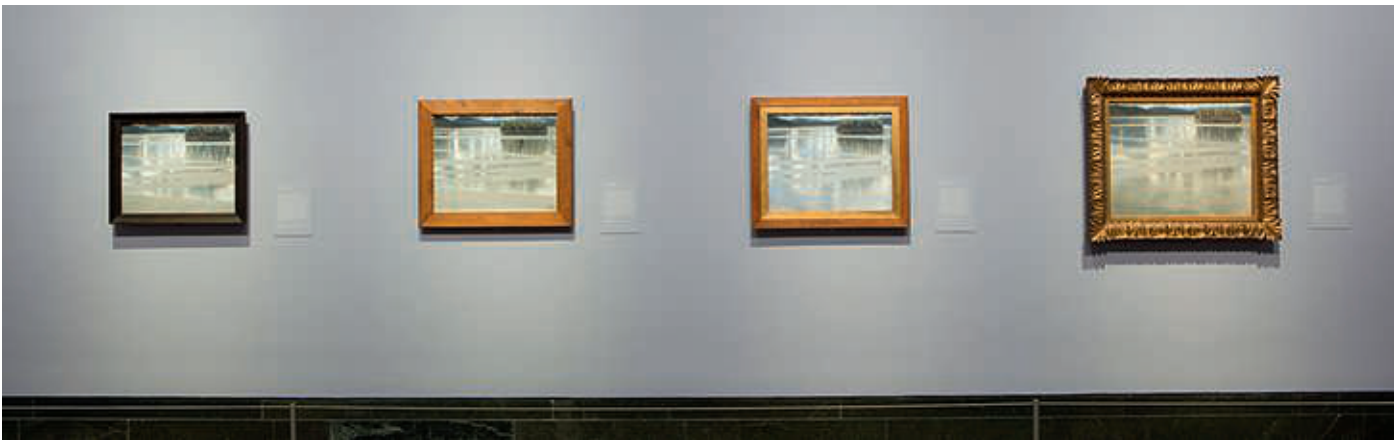
Gallen-Kallela's career was shaped and flourished abroad as much as in Finland, and the exhibition drew attention to his awareness of the latest artistic developments on the Continent at the turn of the century, in

particular Symbolism and Synthetism. Nonetheless, the Lake Keitele paintings represent a quintessential vision of eternal Finland, celebrating its unspoilt scenery of lakes and wooded shores. The works have clear links with the ancient poems of the *Kalevala*, of which Gallen-Kallela became the main visual interpreter, and demonstrate how he developed a distinctive, simplified style, informed by his interest in the applied and decorative arts. Illustrating the country's age-old tales and legends (here the bard Väinämöinen's last departure, in a vessel leaving a silvery wake on the water) they asserted Finland's unique culture at a key moment of its history, when the country, then a grand duchy of the Russian Empire after centuries of Swedish domination, was struggling to establish itself as an autonomous nation – a cause to which Gallen-Kallela was actively committed.

Finland finally attained independence in December 1917. Coinciding with this centenary, the National Gallery's first Finnish exhibition provided an opportunity to work with museums and galleries as well as private collectors in Finland, as new research was carried out on the Lake Keitele pictures, their history and provenance.

We are grateful to a group of foundations and donors for their support of this exhibition.

ANNE ROBBINS



Installation view of the exhibition, showing the four versions of *Lake Keitele*. From left to right: private collection, on deposit in the Gallen-Kallela Museum, Espoo, Finland (1904); Lahri Art Museum / Viipuri Foundation (1905); The National Gallery, London (1905); private collection (1906)

Murillo: The Self Portraits
28 February – 21 May 2018

This exhibition in Room 1 was organised by the National Gallery and the Frick Collection, New York, to mark the 400th anniversary of the birth of the seventeenth-century Sevillian painter Bartolomé Esteban Murillo (1617–1682). The small display comprised half a dozen portraits by Murillo, three of them from private collections and never seen publicly before, and had at its centre the artist's only two known self portraits, brought together for the first time in over three hundred years.

Although his fame in the last century was eclipsed by that of Diego Velázquez, El Greco and Francisco de Goya, Murillo was considered the finest painter in Seville in his own lifetime. Better known for his naturalistic representations of street children and tender religious imagery, Murillo's activity as a portraitist has been little studied. Portraits make up a very small part of his oeuvre – only 16 have been firmly identified – and this exhibition brought together all but one of his known half-length portraits.

The prime focus of the display was the pairing of Murillo's self portraits: one, from the Frick Collection (about 1650–5), showing the artist in his thirties, and the other, from the National Gallery's own collection, dating from about 1670. In the former Murillo presents himself

as a gentleman, wearing the stiff *golilla* collar, his lifelike bust portrayed within a feigned oval on a chipped stone block. The implication is that as stone can chip and break over time, the fame of the painter lives on but paradoxically there is no hint as to his profession. In the National Gallery painting, however, Murillo portrays himself as an artist, with drawing tools and a painter's attributes scattered on the ledge before him. Murillo's pose is relaxed yet self-assured, his right hand protruding into our space in one of the most inventive motifs in seventeenth-century Spanish portraiture. The artist comes alive here, as if no longer constrained by the fictive stone frame that surrounds him, and if one is to believe the Latin inscription on the cartouche at lower centre, Murillo painted this self portrait to fulfil the wishes and prayers of his children. Murillo's play with illusionism was not reserved for portraiture alone, and the exhibition also included the arresting painting of *Tivo Women at a Window* (National Gallery of Art, Washington), in which *trompe l'oeil* plays an important part.

The exhibition was supported in London by The Elizabeth Cayzer Charitable Trust.

LETIZIA TREVES



Installation view of Murillo's self portraits from the Frick Collection (left) and the National Gallery (right)

Manod: The Nation's Treasure Caves
5 March – 8 April 2018

The story of how the National Gallery's paintings were hidden deep underground in a remote Welsh slate mine for the duration of the Second World War is a remarkable one. This small display in the Annenberg Court was an opportunity to re-tell it, under the umbrella of the BBC *Civilisations* series. In May 1940 the National Gallery's Director, Kenneth Clark (who would go on to present the original 1968 BBC *Civilisation* television series), wrote to Prime Minister Winston Churchill, objecting to his Trustees' suggestion that the paintings be shipped to Canada. Churchill replied with the immortal line: 'Hide them in caves and cellars, but not one picture shall leave this island.'

The display in the Annenberg Court comprised images from the National Gallery's archive which charted the complex operation of installing the paintings within the quarry, together with photographs of Clark, his colleagues and the local people employed to look after the site. Juxtaposed with this were five images of Manod quarry as it appears today. The photographer, Robin Friend, has spent the last decade exploring the mines, often using a rubber dinghy to obtain access to the now flooded spaces. His work evokes the pathos and mystery of this extraordinary subterranean world.

Friend also co-directed the dance film *Winged Bull in the Elephant Case*, which was shown in the exhibition and broadcast on BBC 2 on 17 March. This poetic account of the paintings' return journey to the Gallery was choreographed by Wayne McGregor, with additional choreography by Charlotte Edmonds, Botis Seva and Bonetics. The film contains memorable sequences of dancers in front of paintings, notably a *pas de deux* before Titian's *Bacchus and Ariadne*.

MINNA MOORE EDE



Photograph by Robin Friend taken inside Manod quarry, showing the remains of one of the National Gallery wartime storerooms in the background

Tacita Dean: STILL LIFE
15 March – 28 May 2018

Tacita Dean: STILL LIFE was part of an unprecedented collaboration between three London institutions, for which the leading British artist Tacita Dean conceived three complementary yet distinct exhibitions. Each focused on one of the genres traditionally associated with painting – landscape at the Royal Academy of Arts, portraiture at the National Portrait Gallery and still life at the National Gallery – seen through the contemporary prism of Dean's work.

The Gallery's show included not only works by Dean herself but also works spanning six centuries of art that she had chosen from the National Gallery and from other public collections in the UK. In addition she selected a few works by colleagues such as Thomas Demand, Wolfgang Tillmans and Roni Horn. Principally known and acclaimed for her 16mm films, Dean also incorporated several of her films into the installation: *Prisoner Pair*, which portrays two doppelgänger pears preserved in schnapps; *Ideas for Sculpture in a Setting*, which

was made especially for this exhibition and consists of two films conceived as a diptych in which she studies a flint from Henry Moore's collection of found objects; and *Ear on a Worm*, which plays with a more literal understanding of the words 'still life', as applied to a bird sitting on a wire.

Dean used the physical arrangement of the works to convey correspondences, affinities, dissonances and differences, offering a very personal way of seeing and thinking about still life. Disrupting usual conventions, she introduced elements normally disqualified from the genre (including movement and living beings) and allowed it to stray out of doors, into the landscape, all the while exploring qualities such as displacement, dislocation and estrangement.

The exhibition was supported by Christian and Florence Levett, and Dasha Shenkman, and by Hiscox, the National Gallery's Contemporary Art Partner.

BART CORNELIS



TACITA DEAN
Prisoner Pair, 2008
16mm colour film, silent, 11 minutes

EXHIBITIONS AND DISPLAYS 2017–2018

CHRIS OFILI: WEAVING MAGIC

26 April – 28 August 2017

Sunley Room

SUPPORTED BY

An anonymous trust
and a family foundation
Laura & Barry Townsley CBE

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GIOVANNI DA RIMINI:
A 14TH-CENTURY
MASTERPIECE UNVEILED

14 June – 8 October 2017

Room 1

SUPPORTED BY

An anonymous trust
ADDITIONAL SUPPORT
Dr Nicola Coldstream
Richard Deutsch
& Graciela Fairclough
Simon J. Grenfell
With special thanks to
Ronald S. Lauder

DRAWN IN COLOUR:
DEGAS FROM THE BURRELL

20 September 2017 – 7 May 2018

Galleries B and C

SUPPORTED BY

The Elizabeth Cayzer
Charitable Trust
Colin Clark

SPONSORED BY

Getlink Group

GALLERY B SUPPORTED BY

The Wolfson Foundation

REFLECTIONS: VAN EYCK AND
THE PRE-RAPHAELITES

2 October 2017 – 2 April 2018

Sunley Room

SUPPORTED BY

The Thompson Family
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Cockayne – Grants for
the Arts and The London
Community Foundation

The Anson Charitable Trust

The Finnis Scott Foundation

Dr Lee MacCormick Edwards

Charitable Foundation

MONOCHROME: PAINTING
IN BLACK AND WHITE

30 October 2017 – 18 February 2018

Sainsbury Wing

SUPPORTED BY

Howard & Roberta Ahmanson

ADDITIONAL SUPPORT

The Vaseppi Trust
The Daniel Katz Gallery, London
David Zwirner, New York/London

EXHIBITION LOGISTICS PARTNER

IAG Cargo

LAKE KEITELE:
A VISION OF FINLAND

15 November 2017 – 4 February 2018

Room 1

SUPPORTED BY

Athene Foundation
Jane and Aatos Erkko Foundation
Mr Matthew Santos
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Bjorn Saven
The Alfayed Charitable Foundation

MURILLO: THE SELF PORTRAITS

28 February – 21 May 2018

Room 1

SUPPORTED BY

The Elizabeth Cayzer

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TACITA DEAN: STILL LIFE

15 March – 28 May 2018

Rooms 19 and 20

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Christian and Florence Levett
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EXHIBITION COLLOQUIA

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SUNLEY ROOM

EXHIBITION PROGRAMME

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The Bernard Sunley
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MODERN AND CONTEMPORARY PROJECTS AT THE NATIONAL GALLERY



Artist Michael Craig-Martin discusses Georges Seurat's *Bathers at Asnières* with Bart Cornelis, Curator of Dutch and Flemish Paintings, during the *Unexpected View* event organised in collaboration with Frieze

Practising artists have always held a central position at the National Gallery. The collection has provided a source of inspiration for artists from all over the world, from modern masters such as Francis Bacon, Richard Hamilton, Paula Rego and Bridget Riley, to acclaimed contemporaries including Alison Watt, Michael Landy and Chris Ofili, among others.

The year 2017–18 saw the continuation of this strong tradition of contemporary projects. *Chris Ofili: Weaving Magic* (see pp. 44–5) highlighted the artist's ongoing interest in classical mythology and the stories, magic and colour of the landscape in which he works. *Monochrome: Painting in Black and White* (see pp. 52–3) illuminated why artists from van Eyck and Dürer to Malevich and Richter have chosen to make works in black and white, while *Manod: The Nation's Treasure Caves* (see p. 56), presented the Gallery's history in a vibrant collaboration with modern dancers and film-makers. *Tacita Dean: STILL LIFE* (see p. 57) constituted the British artist's magisterial self-curated exhibition of works by herself and others alongside paintings from the National Gallery's collection.

Organised this year in association with Frieze London and Frieze Masters, the National Gallery's annual October event, *Unexpected View*, invited friends and

supporters for an evening of drinks and dialogues between National Gallery curators and some of the world's most celebrated contemporary artists: Phyllida Barlow, Pablo Bronstein, Michael Craig-Martin, Robert Longo and Mark Wallinger. The evening provided insights into how masterpieces from the collection resonate with artistic interests and practice today, contributing to the ongoing development of the National Gallery's Modern and Contemporary Programme.

From winter 2018 onwards, the National Gallery will take this exploration of ideas even further. We look forward to welcoming visitors, artists and scholars to a new programme that will be more committed than ever before to showing modern and contemporary art and artists in dialogue with the collection, creating a forum where the art of the present and that of the past is continually explored.

DANIEL F. HERRMANN

The National Gallery has put digital at the heart of its future ambitions. In our new strategic vision, we describe the need to create a ‘digital Gallery for a digital world’. In the last year we have begun to make that ambition come true.

- The vision we have set is based on three key ideas:
- Using data and analytics to create new business models for an increasingly digital economy.
 - Integrating our physical and digital visitor experience to create a continuous journey for our audience before, during and after their visit.
 - Building our capability in Innovation and R&D, and deepening our relationships with the creative industries, so as to understand what the future of museums will look like in a world of immersive media and artificial intelligence.

Over the last year we have done much to start making these ideas real. For our public this has been led by a series of partnerships that have helped us tell the stories of our art in new formats to a world audience. In August 2017 we began this process with #SunflowersLive,



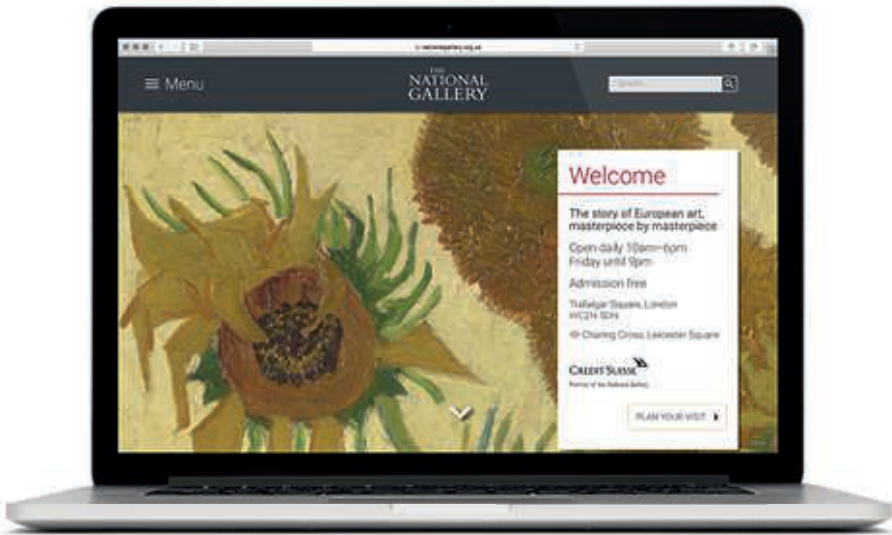
Preparing to film the #SunflowersLive experience, introduced by Christopher Riopelle, which was watched by millions of people around the world

a hugely successful collaboration with Facebook and the other museums across the world privileged, as we are, to have one of Van Gogh’s great sunflower paintings in their collections. Over the course of one night, we staged a relay of Facebook Lives, where the curators who know those paintings best told their stories live and online. This was supported by a virtual reality exhibition, created with Facebook, in which Theo van Gogh told the story of all of those paintings together. It was a great success, with seven million people watching the videos, and a further seven million visiting the VR exhibition.

We have followed this work up with further partnerships with Oculus on VR tours of the Sainsbury Wing, with the BBC as a lead partner on their Civilisations Festival and the digital components thereof, and with Google for our Monet exhibition. We believe we have shown the world the huge potential the Gallery has in digital, and the new benefits we will be able to bring to our audiences through our investment and commitment to this space.

Alongside these major public initiatives, we have begun significant processes of change to support digital behind the scenes. This has been led by the creation of a new Digital Department, bringing a new team and new skills to the Gallery. Work has begun on fresh approaches to ticketing, to building a deeper understanding of our audiences, on redeveloping our website and other work which will benefit us all in the future. This is the beginning of a journey of change, but it has been an exciting start, and much is still to come.

CHRIS MICHAELS



The redesigned home page on the National Gallery’s website



The Sainsbury Wing Oculus Tour using the new Vizor 360 editor to create a virtual reality experience of the Sainsbury Wing with images captured by Matterport



Image taken from the BBC Canvas experience, created in collaboration with the National Gallery as part of the Civilisations Festival, celebrating the launch of the new BBC television series

The National Gallery Education Programme

In 2017, the Education Department’s work was showcased at conferences in Australia, France, Ireland, Israel, Italy and the USA. Papers highlighted new models of participation for adults, how to develop a professional peer network and *Take One Picture* – our flagship programme for schools and teachers, which has been refreshed in recent years.

We have developed our research, evidence and impact portfolio through the Department’s first designated Education Researcher. The creation of this post has enabled us to better understand and articulate the critical pedagogy underpinning our programmes for children and young people and the impact that more experiential models of engagement can have for audiences of all ages. As part of this role, the post-holder is currently Co-Investigator on an AHRC (Arts and Humanities Research Council) Follow-on funding project working with colleagues at the University of Cambridge Museums and sociologists from the University of Warwick. The project’s principal goal is to demonstrate the value of technology-enhanced cultural impact measurement for arts and culture organisations.

Investing in this deeper understanding of how our learning programmes can effect change has helped us create more accessible services and deliver new partnership projects while also exploring new ways to work with our audiences. A concerted drive towards inclusive programming, vibrant partnerships and a move away from traditional audience boundaries is celebrated here.

Access and Partnerships



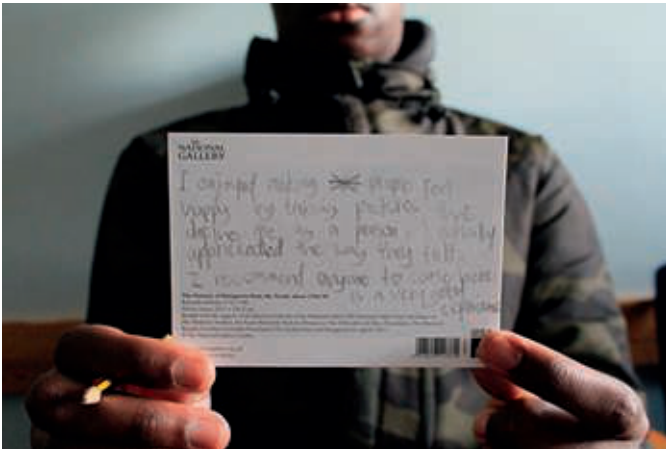
Participant on outreach with young people in partnership with CAMHS (children and adolescent mental health services)

In 2017 our partnership with City Year UK and Credit Suisse was shortlisted for the Charity Times Awards Cross-Sector Partnership of the Year Award. This project with City Year – a youth and education charity which creates volunteering opportunities for young people in school settings – departs from conventional outreach models. City Year focuses on supporting schools to address the early warning signs of poor attendance, disruptive behaviour and low curriculum performance by placing corps members in schools to act as mentors for the pupils. We support these volunteers so that they can confidently lead or facilitate art-linked sessions in school and accompany pupils on visits to the Gallery.

Recognition of this project confirms the success of a more sustainable approach to project work, which is now in its third year. The programme also creates strong relationships with secondary schools in areas of London currently not participating in the arts. It is representative of a way of working that has helped us engage different audiences – schools and young people – through one coherent project.

During the year we also developed a new partnership with City Lit, for their Mental Wealth Festival, three days of discussions and workshops exploring mental health issues. Free workshops on immersive interpretation of paintings and ‘relaxed’ Talk and Draw sessions for community groups with learning disabilities were a highlight of the event. The National Gallery’s participation was aligned with approaches we are taking across audiences, to be more inclusive and cater for a broader range of needs.

Working with Audiences in New Ways



‘I enjoyed making people feel happy by taking pictures that define me as a person. I actually appreciated the way they felt. I recommend anyone to come here – is a very good experience.’

A focus on young people and younger audiences has had a number of additional benefits in terms of our creative programmes and audience participation levels across all age ranges. The Young Producers strand of our programme for young people has been critical to this. In 2017 the first cohort completed their year of training, designed to prepare 18- to 25-year-olds for the workplace through hands-on experience, skills development and collaboration with professionals across the Gallery. The group made numerous valuable contributions to our public programmes.

Having developed confidence and skills acquired through working on projects alongside Gallery staff from Development and Communications, the Young Producers staged their own events, including a Friday Late ‘Takeover’ and a day-long festival in partnership with the mental health charity Young Minds. The former, ‘A Little Controversy’, courted the unconventional through musically curated tours, conversations about race, poetry about bestiality and a quiz inspired by Boris Anrep’s mosaics. The latter provided workshops enabling participants to connect looking, making and feeling with the experience of being in a gallery environment. Both events were part of the Gallery’s public programme and were enjoyed by visitors of all ages. Young Producers also worked with peers on a project with young people from refugee backgrounds. Collaborating with a range of partners (Autograph ABP, Counterpoint Arts, Migrant Rights Network and British Red Cross) and poets and musicians, the group created an audio trail interpreting Gallery spaces and paintings

through sound and poetry, which was shared with visitors as part of Refugee Week celebrations. This project demonstrated the value in working through the Young Producers not only to engage harder to reach young people but also to connect other Gallery audience segments with younger voices.

Another project instigated by the Young Producers was a trail for the *Take One Picture* exhibition. The exhibition was based on Rubens’s *A Roman Triumph*, which inspired diverse creative responses using a variety of media and was used in many cross-curricular ways across subjects including Maths, Art and Design, Music and History. The exhibition featured work made by over 4,000 pupils ranging from 3 to 11 years old from 20 schools. The quality of observational drawing and process related enquiry was notable in submissions for 2017, and the exhibition and audience cohesion was enhanced by involving young people in the project.

GILL HART

SUPPORTERS 2017–2018

ACCESS PROGRAMME FOR ADULTS Supported by The BAND Trust The Lord Leonard and Lady Estelle Wolfson Foundation	FREE SAINSBURY WING LUNCHTIME TALKS Supported by The John Armitage Charitable Trust
ACCESS TO ART Supported by Andrew Bentley & Fiona Garland	SCHOOL VISITS PROGRAMME Supported by The Sackler Trust
CITY YEAR UK Sponsored by Credit Suisse	SCIENCE EXPLORER BOXES Supported by The Ernest Cook Trust The Kirby Laing Foundation
SENSE IT! AND EXPLORE IT! SPECIAL EDUCATIONAL NEEDS AND DISABILITY PROGRAMMES Supported by The Lord Leonard and Lady Estelle Wolfson Foundation	TAKE ONE PICTURE Supported by GRoW @ Annenberg The Dorset Foundation The Tavolozza Foundation
FAMILY PROGRAMME Supported by Susan & John Singer Mr & Mrs Christian von Sanden Mrs Gisela von Sanden	YOUNG PEOPLE’S PROGRAMME Supported by Dr Anita Klesch & Mr A. Gary Klesch
FREE IN-GALLERY LUNCHTIME TALKS Supported by Elizabeth & Daniel Peltz OBE	

SCIENTIFIC RESEARCH
Supporting Conservation of Paintings

Supporting conservation through examination of the materials and structure of paintings is a core activity of the Scientific Department. Most of the conservation treatments undertaken each year involve at least some scientific analysis to provide firm evidence of later repainting and of the identity of varnishes and other accretions, as well as any other questions that arise during the cleaning of paintings. The traditional technique of the older works in the Gallery means that these questions are generally relatively straightforward, but by the eighteenth and nineteenth centuries artists were experimenting by modifying their paint with the addition of substances such as resins and waxes, or building up the composition of their paintings in a manner that created unsound layer structures, which now present problems for conservators when removing discoloured varnishes from the surface.

Pierre-Charles Poussin's *Pardon Day in Brittany*, one of the largest nineteenth-century paintings in the National Gallery, is one case in which the technique and materials posed complex questions that required extensive scientific investigation. The thick discoloured surface coatings make it difficult to read the composition and discern details, so it was hoped that cleaning would reveal the subtle colours and sense of ambient space. Preliminary examinations to assist with the cleaning tests carried out by the conservator demonstrated, however, that there are pigmented varnishes or glazes on the painting's surface, often intimately combined with other paint layers lower in the stratigraphy and, crucially, that these were added by the artist himself (fig. 1). Analysis of samples using gas chromatography–mass spectrometry showed that both the tinted varnishes and the paint beneath contain heat-bodied walnut oil combined with resin-based materials, making them sensitive to normal cleaning solvents. This was therefore one of the rare examples where the results of the technical examination provided evidence which precluded any attempt at cleaning. The artist also made numerous modifications to the figures (fig. 2), often over the tinted varnishes, with these areas now showing pronounced and disfiguring drying cracks. The concurrent curatorial research was an essential element in interpretation of these observations; the painting was first exhibited in Paris at the Salon in 1852, at the Exposition Universelle in 1855, and then again at the Royal Academy in London in 1856, when it was criticised by a commentator in *The Critic* for being 'too crowded' with figures and for having 'too little depth of shadow to be effective as a whole'.

The extensive reworking and the addition of tinted varnishes reducing the colour intensity may well have been a response to this comment.

Analysis of the varnishes and paint binder – the organic materials – was an important component of the investigation of the materials in the painting by Poussin. This challenging area of research is one where we have been seeking new potential methods for characterisation of these complex materials. Tests prior to conservation of the detached fresco fragment by Ambrogio Lorenzetti, *A Group of Four Poor Clares* (fig. 3), found a water-soluble surface coating that needed to be characterised to be able to proceed with decisions about the treatment. Fourier transform infrared microscopy (FTIR) in the National Gallery laboratory indicated that it contained a protein-based material but was not able to characterise it beyond this general class. Through collaboration with the University of Copenhagen it was possible to explore the application of mass spectrometry-based proteomic methods, which were able to identify an egg white (glair) layer, most probably a varnish directly on the paint surface and animal glue, likely to be the water-soluble coating lying on top of it. It was also possible to determine that the egg white was more degraded, and therefore older, than the animal glue. These results, recently published (Mackie et al., *Angewandte Chemie International Edition*, <https://doi.org/10.1002/anie.201713020>) offer the prospect of far more detailed identification of these materials and hence the potential to address questions from conservators more effectively during the treatment of paintings.

MARIKA SPRING

SUPPORTERS 2017–2018

AXA RESEARCH
FELLOWSHIP
Supported by
an AXA Research Fund
postdoctoral grant

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

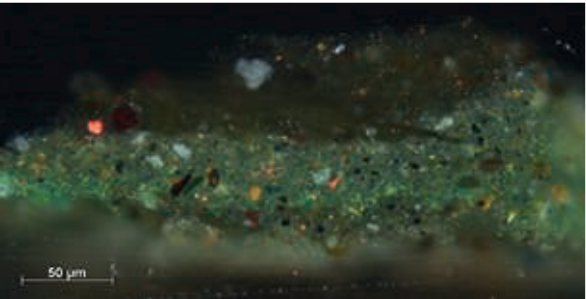
IPERION PROJECT
Supported by
The European Commission under
the Horizon 2020 programme
(H2020-INFRAIA-2014-2015,
Grant No. 654028)

NATIONAL GALLERY
TECHNICAL BULLETIN
Supported by
Mrs Charles Wrightsman



1 PIERRE-CHARLES POUSSIN (1819–1904)
Pardon Day in Brittany, 1851
Oil on canvas, 146 × 327 cm
The National Gallery, London, NG810

(a) Detail showing a group of figures at the far left of the painting.
(b) Cross-section of a paint sample from the green grass seen at the left of this detail, where a pigmented toning varnish applied by the artist can be seen on top of the more solid green paint below.



2 PIERRE-CHARLES POUSSIN (1819–1904)
Pardon Day in Brittany, 1851
Oil on canvas, 146 × 327 cm
The National Gallery, London, NG810

(a) Detail showing a group of figures at the far right of the painting.
(b) The mercury XRF map (L-alpha), revealing the head of a first figure facing forwards, beneath the man seated on the bench.



3 AMBROGIO LORENZETTI (active 1319; died 1348/9)
A Group of Four Poor Clares, possibly about 1336–40
Fresco with areas of secco, 70.4 × 63.4 cm
The National Gallery, London, NG1147

RESEARCH AND PUBLICATIONS



Susanna Avery-Quash speaking at the ‘Knowing “as much of art as the cat”?: Nineteenth-Century Women Writers on the Old Masters’ conference, November 2017

New research is constantly being undertaken into National Gallery paintings by staff in the Curatorial, Conservation, Scientific and Education departments and the Research Centre, partly through national and international research collaborations. The Gallery is keen that all new knowledge about its pictures should be shared as widely as possible and has developed a range of platforms to do this; some engage with visitors coming to the Gallery, others use digital humanities techniques to take the new research to worldwide audiences.

During 2017–18 the National Gallery hosted a number of academic conferences which were also open to the general public. One of them, ‘Knowing “as much of art as the cat”?: Nineteenth-Century Women Writers on the Old Masters’ (10 November 2017), was a collaboration with Birkbeck University of London, in association with Chawton House Library, Hampshire, and the Southampton Centre for Eighteenth-Century Studies,

University of Southampton. The event shone light on the numerous and wide-ranging yet neglected contributions by women to the development of art history during the discipline’s formative years. With an emphasis on English-speaking women as disseminators of knowledge about Old Master paintings and historic painting techniques during the Victorian era, the conference brought together scholars from literary, art-historical and museum backgrounds, with both Victorian and Renaissance specialisms, foregrounding the rich interdisciplinary nature of the topic. The proceedings will be published in 2019 in a special issue of Birkbeck’s online journal, *19: Interdisciplinary Studies in the Long Nineteenth Century*.

The Gallery also hosts various types of seminars for more specialised audiences. The Research Seminar series runs throughout the year, showcasing cutting-edge scholarship into paintings in the collection or related works. The papers are delivered by a mixture of staff and

international colleagues and the audience is made up of scholars from diverse fields of research. There are also the Exhibition Colloquia which take place in the display space itself at the launch of every Sunley Room and Sainsbury Wing exhibition. They have become a distinctive and much-valued part of the Gallery’s calendar for the way they bring scholars and objects together. These first-hand encounters stimulate fresh thinking about the exhibits and also strengthen friendships among museum curators, academics and others working in the field worldwide. The Gallery is extremely grateful to The Elizabeth Cayzer Charitable Trust for its ongoing generosity towards the Gallery, including its sponsorship of both series of seminars.

Gallery research is used for public engagement on the website and through social media. Throughout the year staff members have presented information about paintings through Facebook Live and YouTube. One series of short films introduced four paintings which represent key moments in the Gallery’s history when it first started to collect and display certain types of hitherto overlooked painting, including early Italian art and works by the French Impressionists. During British Science Week (9–18 March 2018) the Gallery shared, via its social-media channels, new research findings about the making of Giovanni Bellini’s *The Blood of the Redeemer* (NG1233) and Vincent van Gogh’s *Sunflowers* (NG3863).

The National Gallery is also keen to make its research resources available. A pioneering example of this type of dissemination is a collaborative project working with primary sources relating to the archive of the celebrated London firm of art dealers, Thos. Agnew & Sons, which the Gallery acquired in 2014. Having digitised the Agnew’s stock books from 1853 to 1919, a pilot project started in July 2017 between the Gallery’s Research Centre and King’s Digital Laboratory at King’s College London to think further about how data in the digitised Agnew’s stock books relating to the London art trade might be presented and used in innovative ways across a number of research disciplines. The project aims to create a framework based on terms contained in the stock books (names of artists, paintings, collectors and dealers as well as price data) which will help map the passage of works of art, collectors and artists both geographically and through time. It is envisaged that the resulting database might serve as a template for capturing data from other dealers’ archives so that an ever-expanding understanding of the art market in Old Master paintings can emerge. Two workshops have been held and the pilot project will present its final outputs in late spring 2018.

SUSANNA AVERY-QUASH

SUPPORTERS 2017–2018

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

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

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

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

LEONARDO IN BRITAIN
PUBLICATION
Supported by
Robert & Gillian Berg
Paul Mellon Centre for
Studies in British Art

LIBRARY ELECTRONIC
CATALOGUE PROJECT
Supported by
Christoph & Katrin Henkel

MCCRINDLE
CURATORIAL FELLOW
OF PAINTINGS 1600–1800
Supported by
The Joseph F. McCrindle
Foundation

THE MYOJIN-NADAR
ASSOCIATE CURATOR
OF PAINTINGS 1600–1800
Supported by
Horizon Asset Limited

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

NATIONAL GALLERY
RESEARCH SEMINARS
AND CONFERENCES
Supported by
The Elizabeth Cayzer
Charitable Trust
Mr Matthew Santos
& Mrs Mary Kuusisto

THE JACOB ROTHSCHILD
HEAD OF THE
CURATORIAL
DEPARTMENT
Supported by
Hans & Märit Rausing
and Family

THE SIMON SAINSBURY
CURATORIAL FELLOW
Supported by
The Monument Trust

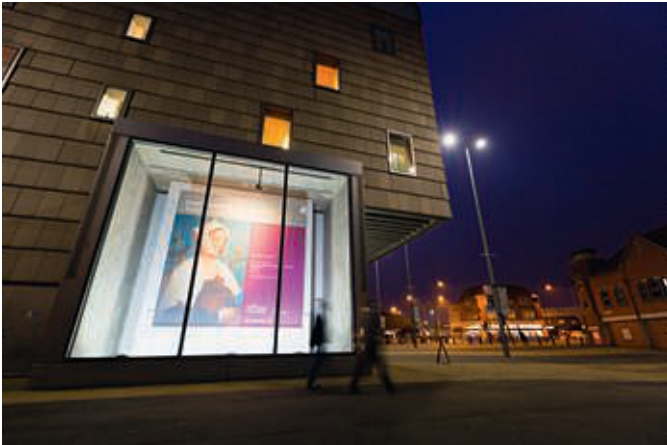
THE SAINSBURY WING
25TH ANNIVERSARY
PUBLICATION
Supported by
The Linbury Trust

VIVMAR
CURATORIAL FELLOW
Supported by
The Vivmar Foundation

HARRY M. WEINREBE
CURATORIAL FELLOW
Supported by
The Dorset Foundation

THE NEIL WESTREICH
CURATOR OF POST-
1800 PAINTINGS AT THE
NATIONAL GALLERY
Supported by
Mr Neil Westreich

NATIONAL PROGRAMMES



The National Gallery Masterpiece Tour 2018, opened at The New Art Gallery Walsall in January

In September 2017 Kate O'Donoghue and Eleanor Hutchison took up their posts as National Gallery Curatorial Trainees. The Curatorial Traineeship Programme, with Art Fund support and the assistance of the Vivmar Foundation, provides six months of curatorial training at the National Gallery, followed by postings to regional partner organisations. The period 2017–19 sees the third cycle of the Programme, with the Curatorial Trainees working on the Baroque collection at the Walker Art Gallery in Liverpool and the Early Northern paintings at Compton Verney, Warwickshire.

With support from the Pilgrim Trust, the National Programmes Department has continued to co-ordinate the Subject Specialist Network (SSN) European Paintings pre-1900. The SSN provides an active network for museum and gallery professionals across the UK and facilitates collaboration, research, interpretation and public engagement.

During 2017 SSN members attended Study Days at the Holburne Museum in Bath, the Bowes Museum in Barnard Castle and the National Gallery. The SSN also awarded Research Bursaries to allow curators to investigate and re-interpret works by Guido Reni, a group of seventeenth to eighteenth-century Dutch paintings and a series of personifications of the Seven Virtues.

In February 2018 a conference entitled 'Why Exhibitions?' was hosted in collaboration with the British Art Network (Tate) and the Understanding British Portraits network (National Portrait Gallery). Regional museums and galleries were very well represented both on the panels and in the audience, and the event attracted

considerable interest. Outcomes included a short film, audio recordings of all papers and blog posts written by delegates.

In October 2017 a number of Curators of Dutch paintings and members of the National Gallery's Subject Specialist Network participated in Art Fund's Curators' Programme at Frieze Masters. This included a discussion, workshop and tour with international colleagues hosted by Frieze Masters.

The National Gallery Masterpiece Tour – generously supported by Christie's – reflects the National Gallery's commitment to promoting the understanding, study and appreciation of its collection to as wide an audience as possible. A major Gallery painting is touring the UK each year between 2018 and 2020. In January 2018, Holbein's *Lady with a Squirrel and a Starling (Anne Lovell?)* was displayed as part of an exhibition at the New Art Gallery Walsall, before continuing its journey to Shetland Museum and Archives in May, and Brighton Museum and Art Gallery in October.

MARY HERSOV

SUPPORTERS 2017–2018

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

THE NATIONAL GALLERY
MASTERPIECE TOUR
Sponsored by
Christie's

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

The National Gallery
through the year



Young Producers working with Rachel Craddock, Young Persons' Programmer, on Canvas(s), a year-long project exploring access to cultural spaces with young people from refugee backgrounds.



Bart Cornelis joined the Gallery in May as Curator of Dutch and Flemish Paintings 1600–1800



Chris Michaels joined the Gallery in April as Director of Digital



Pupils from Pooles Park Primary School introduce their work at the *Take One Picture* private view, 2017



A life-size baby elephant made by pupils from Loughton Manor School, shown in the *Take One Picture* exhibition



Participants taking part in a Feeling Colour workshop exploring the relationship between colour and emotion inspired by John Constable's *Weymouth Bay: Bowleaze Cove and Jordon Hill*. Part of the 'Re; mind: Artful ways to wellbeing' event



Jatinder Singh performs in Room 31 following a youth-led discussion on contemporary culture and representation, inspired by Anthony van Dyck's *William Feilding*



Formula 1 event held at the National Gallery in the run up to the British Grand Prix



The opening of the 2018 *Masterpiece Tour* at The New Art Gallery Walsall in January. From left to right: Susan Thompson (Exhibitions Manager, National Gallery), Julie Brown (Collections Curator, New Art Gallery Walsall), Mary Hersov (Head of National Programmes, National Gallery), Susan Foister (Deputy Director and Director of Public Engagement, National Gallery), Stephen Snoddy (Director, New Art Gallery Walsall)



Julien Domercq, Vivmar Curatorial Fellow and co-curator of *Drawn in Colour: Degas from the Burrell*, with James Robinson, Director of Burrell Renaissance, at the exhibition opening



The Curatorial Department welcomed a new team of authors and editors in November. From left to right: Pippa Wainwright, Collection Information Project Manager; David L. Phillips, author; Rupert Shepherd, Collection Information Manager; Elisabeth Ayars, Randolph College Intern; Eleanor Brown, editor



Life-drawing salon in *Drawn in Colour: Degas from the Burrell Collection*



Daniel F. Herrmann joined the Gallery in October as Curator of Special Projects



Curatorial Trainees Kate O'Donoghue and Eleanor Hutchison



The National Gallery Library during refurbishment



The National Gallery hosted the film premiere of *Mary Magdalene*. From left to right: Garth Davis, Tahar Rahim, Rooney Mara, Joaquin Phoenix and Chiwetel Ejiofor



HRH The Prince of Wales, the National Gallery's Royal Patron, with Gabriele Finaldi and Hannah Rothschild, Chair of the Board of Trustees, during a visit to the Murillo and Degas exhibitions in March



The first issue of *The Burlington Magazine*, which has donated its archive to the National Gallery Archive



Still from the dance film *Winged Bull in the Elephant Case* choreographed by Wayne McGregor, showing dancers with Titian's *Bacchus and Ariadne*



David Olusoga, Mary Beard and Simon Schama, the presenters of the new BBC television series *Civilisations*, which was launched at the National Gallery



Magic Carpet Storytelling inspired by the dog in François-Hubert Drouais's *Madame de Pompadour at her Tambour Frame* for the Chinese New Year Festival



Caroline Campbell, Jacob Rothschild Head of the Curatorial Department, was appointed Director of Collections and Research in March

SUPPORTING THE GALLERY

Public and private support of the Gallery

The National Gallery has received much support over the last year, which has enabled us to continue our important work in caring for the nation’s collection and enabling more people to engage with and learn from the work we carry out. The Trustees and Director place great value on the support we receive from individual donors, trusts, foundations and companies and enjoy the many partnerships and friendships this brings to enrich the life of the Gallery.

The Gallery’s long-term partnership with Credit Suisse continues to develop and this unique commitment enables the Gallery to create ambitious and innovative exhibitions that inspire and delight audiences. The partnership also delivers an exciting educational project with Credit Suisse’s charity partner City Year – giving students access to the Gallery, encouraging a new generation to develop a personal relationship with the Gallery.

The Gallery also enjoys long-term relationships with many individuals and trusts who support significant projects that enable the Gallery to succeed in its mission. These include Julia and Hans Rausing, Art Fund, Howard and Roberta Ahmanson, Deborah Brice, The Bernard Sunley Charitable Foundation, The Thompson Family Charitable Trust, Arturo and Holly Melosi, The Monument Trust, Neil Westreich, The Rothschild Foundation, The Sackler Trust, Mrs Jayne Wrightsman and Lady Victoria Getty.

Other significant and valuable support comes from members of the Director’s Circle, which supports the work of the curatorial department enabling the Director’s vision for the exhibition programme. The ever-growing number of members of the Benefactors’ Circle enjoy a close connection with the Gallery and its leadership and contribute annually towards areas ranging from framing, learning and education programmes, to conservation projects, exhibitions and digital transformation work, all of which adds value to our millions of visitors each year.

Our patrons who are members of The George Beaumont Group, chaired by Lady Emma Barnard and The George Beaumont Circle, offer continued friendship and support to the Gallery through their annual Patron contributions and beyond. Our Corporate Members also provide crucial, unrestricted funding. We are grateful both to our Patrons and our Corporate Members for their continued support.

The exhibition programme has grown in size and depth this year, a highlight of which was the Credit Suisse sponsored spring exhibition, *The Credit Suisse Exhibition:*

Michelangelo & Sebastiano, which opened in March 2017 (see *The National Gallery Review of the Year 2016–17*). The autumn exhibition *Monochrome: Painting in Black and White* was kindly supported by IAG Cargo, who worked with us as logistics partner, with further support from Howard and Roberta Ahmanson, The Vaseppi Trust, The Daniel Katz Gallery, London, and David Zwirner, New York/London.

The Sunley Room Exhibition programme continues to be generously supported by The Bernard Sunley Charitable Foundation and this year included *Chris Ofili: Weaving Magic*, also supported by Laura and Barry Townsley, and *Reflections: Van Eyck and the Pre-Raphaelites* with thanks to The Thompson Family Charitable Trust, The Anson Charitable Trust, Cockayne – Grants for the Arts, The London Community Foundation, and The Finnis Scott Foundation.

In Room 1, there were further spotlight displays made possible by generous supporters including *Giovanni da Rimini: A 14th-Century Masterpiece Unveiled* with special thanks to Ronald S. Lauder for his generous donation for the acquisition of Giovanni da Rimini’s *Scenes from the Lives of the Virgin and other Saints*. Other Room 1 exhibitions included the National Gallery’s first exhibition devoted to Finnish painting, marking 100 years of Finland’s independence, *Lake Keitele: A Vision of Finland*, and following its debut at the Frick Collection in New York, *Murillo: The Self Portraits*, supported by The Elizabeth Cayzer Charitable Trust.

We are very pleased to welcome Hiscox to the Gallery as our Contemporary Art Partner, and their association provided support for both our Ofili exhibition and the *Tacita Dean: STILL LIFE* display, which also received support from Christian and Florence Levett and Dasha Shenkman. The beautiful *Drawn in Colour: Degas from the Burrell* exhibition was supported by Getlink Group and The Elizabeth Cayzer Charitable Trust.

Our relationships with regional institutions are enhanced by *The National Gallery Masterpiece Tour*, sponsored again, as in recent years, by Christie’s, whose ongoing support enables us to take treasures such as Holbein’s *A Lady with a Squirrel and a Starling* across the UK.

The Curatorial Fellows programme, which develops the curators of the future here at the Gallery, is generously supported by Art Fund, The Monument Trust and the Vivmar Foundation.



Exhibition posters, March 2018

We greatly appreciate the support of those funders who help to make the Gallery’s education and families programmes possible, for example our new Science Explorer boxes for families and schoolchildren have received support from the Ernest Cook Trust and The Kirby Laing Foundation.

Behind-the-scenes work by our Conservation, Scientific and Framing departments is an area where support is greatly needed, for example the Foyle Foundation provided funding for state-of-the-art Hyper-Spectral Imaging Equipment to enable new interdisciplinary research and discoveries to enrich understanding of the intentions and techniques of some of the world’s greatest artists.

The Wohl Galleries, housing our nineteenth-century and Impressionist collection, completely refurbished thanks to the fantastic partnership with The Maurice Wohl Charitable Foundation, have now been opened and work has started on Room 32 which will be renovated thanks to the support of Julia and Hans Rausing.

In the summer the Gallery acquired a monumental painting by Bernardo Bellotto: *The Fortress of Königstein from the North*. The work was due to be exported from Britain but is now on display for everyone to see, thanks to a generous legacy from Mrs Madeline Swallow, a grant from Art Fund and the support of Howard and Roberta Ahmanson, the Deborah Loeb Brice Foundation, Mrs Mollie W. Vickers, the Manny and Brigitta Davidson Charitable Foundation, The Sackler Trust and other individual donors, trusts and foundations.

This year we have used new technology to collect donations from the public through increasing numbers of contactless contributions. This has been enabled in part by a trial involving a friendly team welcoming visitors into the Gallery and encouraging donations to support our work while enjoying our permanent collection and many free displays. We thank everyone who has made a contribution of any size during their visit.

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 2017 and March 2018.

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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 2017 to March 2018.

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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, particularly to our Chair, Lady Emma Barnard, 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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DONATIONS TO THE AMERICAN FRIENDS OF THE NATIONAL GALLERY, LONDON INC.

The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support during the period April 2017 to March 2018.

Howard & Roberta Ahmanson
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Arturo & Holly Melosi through the Arthur & Holly Magill Foundation
Mr & Mrs Charles Price
Mr Matthew Santos & Mrs Mary Kuusisto
The Philip and Irene Toll Gage Foundation
Mr Neil Westreich
Mrs Charles Wrightsman

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.

Miss Mary P. Bennett
Ms Marigold Ann Chamberlin
Mr David D. Horrocks
Mr Robin Philip Hyman
Ms Brenda Margaret Jacob
Mr Patrick Lindsay
Mr & Mrs Brian Senior
Miss Marion Swaine Satterley
Mrs Madeline Swallow
Mrs Mollie W. Vickers

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 Stéphanie Gaillard on 020 7747 5982, or email development@ng-london.org.uk.



This year, we are celebrating the tenth anniversary of our partnership. Over the last decade, Credit Suisse together with the National Gallery, has created memorable moments and exclusive experiences for our clients, our employees, our key partners and the public.

Our partnership is based on a set of shared values and a fundamental belief in the importance of investing for the future of the arts and making the National Gallery’s collection and its exhibitions accessible to as wide an audience as possible. We are particularly proud of our art and design outreach programme, which was designed 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 continuing and growing this exemplary partnership.

TIDJANE THIAM
CEO Chief Executive Officer
Credit Suisse Group AG



Student and corps member presenting their work at the City Year project celebration day in April

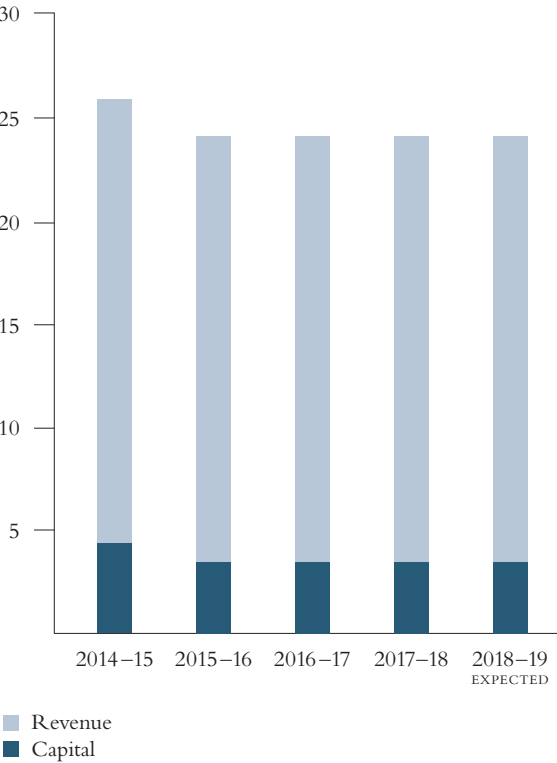
INCOME

Government Grant in Aid remains the Gallery’s principal source of funds. For the year ended 31 March 2018, 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.

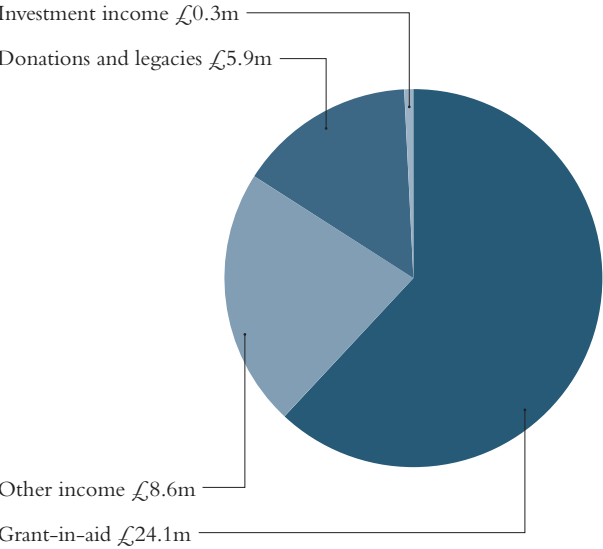
The commitment in the 2016 Spending Review to maintain the current levels of Grant in Aid funding until 2020 has provided the Gallery with a degree of certainty, however in real terms this means a reduction in contribution over the period of about 5%. Membership, donations and support from the corporate sector, trusts and foundations, and private individuals are vitally important for the continued success of our programme of exhibitions, education programmes and outreach work.

Total income excluding donations for picture acquisitions was £38.9m (2016–17: £40.6m). This includes £8.9m (2016–17: £9.2m) of self-generated income excluding donations, of which £6.8m (2016–17: £6.1m) came from the Gallery’s corporate and individual membership schemes and sponsorship income.

GRANT IN AID
(£millions)



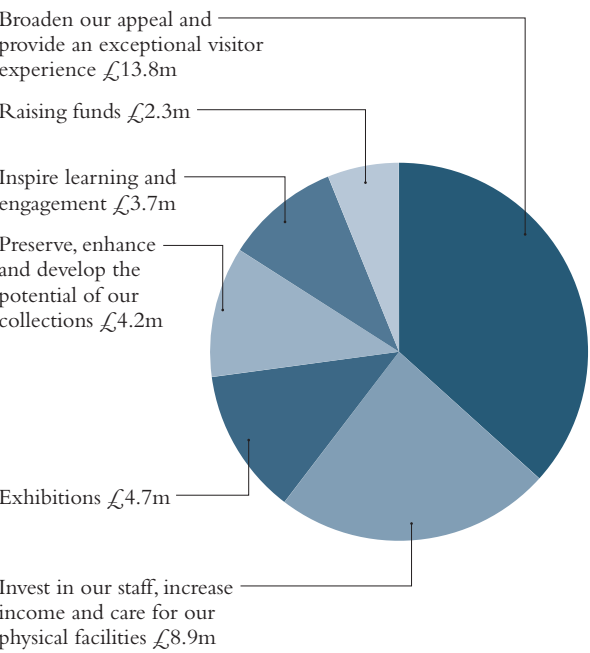
INCOME 2017–18
(excluding donations for picture acquisitions)



EXPENDITURE

The Gallery’s total charitable expenditure for the year was £37.6m (2016–17: £37.9m). Spend on preserving, enhancing and developing the potential of our collections was £1.2m lower, due to a grant made to the National Gallery Trust in the prior year which was not replicated in 2017–18. However, an increase of £0.3m was invested in raising funds, helping to generate additional income from donations and legacies. Expenditure on learning and engagement increased by £0.4m, and the Gallery invested a further £0.2m in enhancing visitor experience.

OPERATING EXPENDITURE 2017–18



GALLERY VISITORS

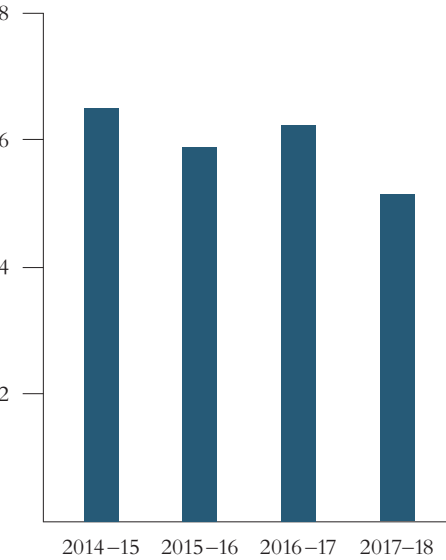
The number of visitors to the Gallery this year was 5.1m (2016–17: 6.2m).

EXHIBITION ATTENDANCE

- Chris Ofili: Weaving Magic** 143,875 (124 days)
- Giovanni da Rimini: A 14th-Century Masterpiece Unveiled** 256,759 (116 days)
- Drawn in Colour: Degas from the Burrell** 385,583 (229 days)
- Reflections: Van Eyck and the Pre-Raphaelites* 76,117 (182 days)
- Monochrome: Painting in Black and White* 45,954 (111 days)
- Lake Keitele: A Vision of Finland** 77,611 (81 days)
- Murillo: The Self Portraits** 99,823 (82 days)
- Tácita Dean: STILL LIFE** 117,343 (74 days)

* Free exhibition

NUMBER OF VISITORS
(millions)





The East Wing shop with a display of merchandise for the *Drawn in Colour: Degas from the Burrell Collection* exhibition

The National Gallery Company's (NGC) principal source of revenue comes from the Gallery stores. Other income is generated from the following areas: Venue Hire and Location Filming; Brand Licensing; Catering commission; Digital sales (e-commerce and the National Gallery Picture Library); via the distribution of NGC's books worldwide by Yale University Press; and commission sales of audio and multimedia guides in the Gallery

In a year that saw visitor numbers to the National Gallery fall by over 18% the Company recorded a profit of £55,000 for the financial year, against a budgeted net profit of £230,000. Payments to the National Gallery reached budget for the year (£1.4m) and were 26% better than 2016/17.

NGC generated total revenues of £8.2m this year (2% increase on last year). Retail revenue (including e-commerce) this year totalled £5.7m (16/17 £6.1m) and additional sales of £2.5m (16/17 £1.9m) were generated from other activities.

Store revenue finished 7% behind budget due primarily to the 18% decline in visitor numbers and lower than forecast performance of *The Credit Suisse Exhibition: Michelangelo & Sebastiano* and *Monochrome: Painting in Black and White* exhibitions, the impact of which accounted for £410,000 of the shortfall. Despite the tangible shortfall in retail revenue, our key performance indicators improved

significantly against the previous year, with spend per visitor exceeding £1 for the first time since 2011/12.

NGC published four exhibition catalogues in autumn 2017, two for free shows – *Drawn in Colour: Degas from the Burrell Collection* and *Lake Keitele: A Vision of Finland* – and two for ticketed shows: *Reflections: Van Eyck and the Pre-Raphaelites*, which sold out, and *Monochrome: Painting in Black and White*. A German co-edition of *Monochrome* was published with Hirmer Verlag for the show in Düsseldorf, delivering £28,000 revenue. Other successful co-publications were *Chris Ofili: Weaving Magic* published by Victoria Miro Gallery in association with the National Gallery, which sold out; *Tacita Dean: LANDSCAPE, PORTRAIT, STILL LIFE* published by Royal Academy of Arts, the National Portrait Gallery and the National Gallery; and *The Usborne Art Book about Portraits* published by Usborne in association with National Galleries of Scotland, the National Gallery and National Portrait Gallery. Our new guidebook, *A Quick Visit*, was published in May in English, French, Italian and Spanish, followed by Mandarin in March 2018. For the full list of titles published by NGC in this financial year see p. 86.

This is the second year of trading for our Venue Hire business. NGC's Commercial Events Team grew the business by 119% in the year 2017/18 to £900,000. There were 157 events in the year, of which 100 were



View of the set up for the successful COS event held at the National Gallery

conferences. Two high profile events in the year (Formula 1 and COS) generated substantial revenues and very positive press coverage.

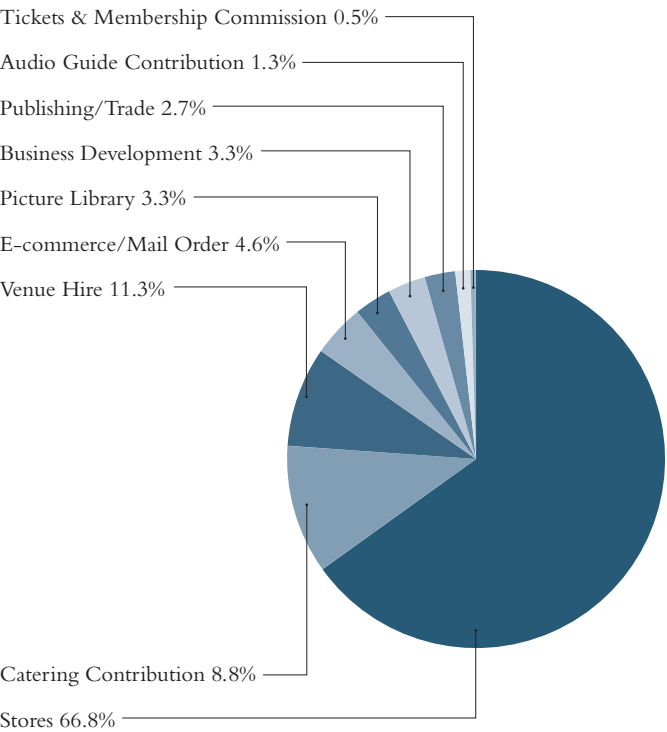
Year on year growth was also recorded in our other business streams, most notably brand licensing (+66%) and the Picture Library (+10%).

Overheads were contained during the course of the year, with savings found in direct selling expenses, IT and warehousing.

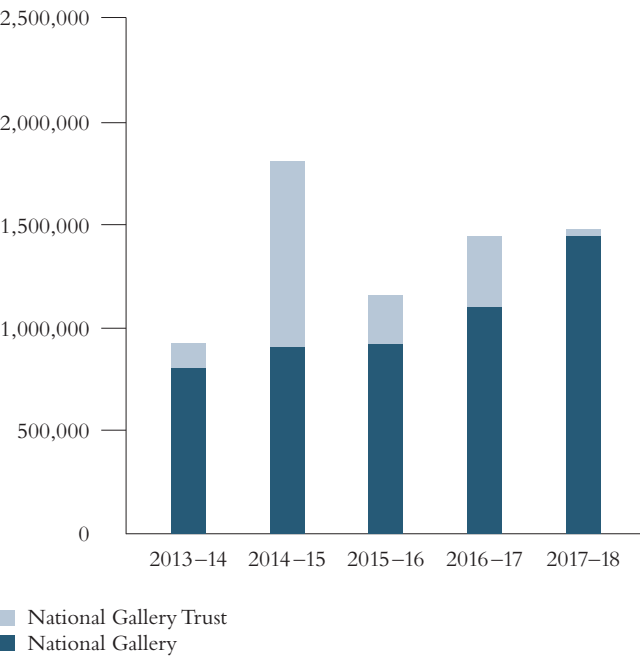
The Directors of the Company remain positive about future prospects for NGC and future contributions to the National Gallery and the National Gallery Trust. There is a robust three-year plan in place which predicts revenue growth from retail, commercial venue hire, publishing, licensing and image rights sales.

JULIE MOLLOY

REVENUE ANALYSIS 2017–18



PAYMENTS TO THE NATIONAL GALLERY AND NATIONAL GALLERY TRUST



The following titles were published between
1 April 2017 and 31 March 2018

ACADEMIC
PUBLICATION



*National Gallery
Technical Bulletin 38*
Series Editor:
Marika Spring
297 × 210 mm; 96 pp
70 illustrations
Paperback £40
June 2017

GUIDEBOOK



A Quick Visit
245 × 190 mm; 80 pp
40 illustrations
Paperback £7.99
English, French, Italian,
Spanish: May 2017
Mandarin: March 2018

EXHIBITION
CATALOGUES



*Giovanni da Rimini:
Scenes from the Lives of the
Virgin and other Saints*
Anna Koopstra
270 × 210 mm; 64 pp
38 illustrations
Paperback £12.95
June 2017



*Monochrome:
Painting in Black
and White*
Lelia Packer and
Jennifer Sliwka
280 × 230 mm; 240 pp
180 illustrations
Paperback £19.95
Hardback £35
October 2017



*Drawn in Colour:
Degas from the
Burrell Collection*
Vivien Hamilton
with Julien Domercq
and Harriet K. Stratis
Contributions by
Sarah Herring and
Christopher Riopelle
270 × 230 mm; 112 pp
60 illustrations
Hardback £14.95
September 2017



*Lake Keitele:
A Vision of Finland*
Anne Robbins
260 × 240 mm; 72 pp
39 illustrations
Hardback £14.95
November 2017



*Reflections:
Van Eyck and the
Pre-Raphaelites*
Alison Smith,
with Caroline Bugler,
Susan Foister and
Anna Koopstra
270 × 210 mm; 104 pp
66 illustrations
Paperback £14.95
October 2017

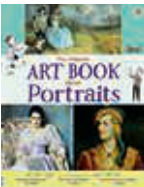
CO-PUBLICATIONS



Chris Ofili: Weaving Magic
Minna Moore Ede
Published by Victoria Miro
Gallery in association with
the National Gallery
260 × 195 mm; 124 pp
Hardback £25
April 2017



*Tacita Dean:
LANDSCAPE,
PORTRAIT, STILL LIFE*
Tacita Dean, Charlotte
Bolland, Juan Gaitán,
Alexandra Harris, Alan
Hollinghurst, Sarah Howgate,
Sarah Lea, Ali Smith and
Marjorie E. Wieseman
Published by Royal
Academy of Arts, the
National Portrait Gallery
and the National Gallery
290 × 230 mm; 232 pp
Paperback £24.95
March 2018



*The Usborne Art Book
about Portraits*
Rosie Dickins
Published by Usborne in
association with National
Galleries of Scotland,
the National Gallery and
National Portrait Gallery
£6.99



The Art Activity Pad
Rosie Hore
Published by Usborne
in association with
the National Gallery
£7.99



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