

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

At the heart of the National Gallery's strategic objectives is the commitment to engage the widest possible audience with our pre-eminent collection of paintings. The past year illustrates how the Gallery achieves this, through both traditional and new ways of working.

No experience will ever be able to substitute for coming to Trafalgar Square to enjoy the richness of the collection and our exhibitions. In the year to 31 March 2019 over 5.9 million visitors came through our doors and a large number of them enjoyed the record number of ten exhibitions which were on display in the course of the year. Six of these were free of charge including *Lorenzo Lotto Portraits*, which was seen by nearly 230,000 visitors.

There will always be those for whom coming to London to visit the Gallery is not an option. Through our National Programmes we work collaboratively with partners across the UK to engage with audiences outside London. Our now annual *Masterpiece Tour* – this year featuring Hans Holbein's *A Lady with a Squirrel and a Starling* – started its journey at the New Art Gallery Walsall before travelling to the Shetland Museum and Archives and then south to the Brighton Museum and Art Gallery.

This was not the only national tour this year. In June 2018 the Gallery acquired its first painting by Artemisia Gentileschi – her *Self Portrait as Saint Catherine of Alexandria* – which captured the public's imagination both for the beauty of the work and the story of the artist who created it. Its restoration was recorded in a series of ten short films disseminated on the Gallery's website and through social media, giving viewers the opportunity to see the extraordinary work carried out by the Gallery's conservation and framing teams. The painting was then sent to the Glasgow Women's Library as part of *Artemisia Visits*, which will see the painting travel to unusual and unexpected venues across the UK, including a GP's practice, a girls' school and a women's prison, during the course of 2019.

Looking beyond the UK, the Gallery reaches out to audiences across the world. In part this is achieved through collaborations with international partners with whom we work to develop exhibitions which are shown both in London and abroad. This year, such collaborations helped make possible *Thomas Cole: Eden to Empire* (a collaboration with the Metropolitan Museum of Art in New York), *Mantegna and Bellini* (a partnership with the Gemäldegalerie in Berlin) and *Lorenzo Lotto Portraits* (which was also shown at the Museo Nacional del Prado in Madrid). The Gallery also announced in the course of the year that in 2020 – the year of the Tokyo Olympic Games – it will, working in partnership with the Yomiuri Shimbun, exhibit some 60 outstanding works from the

Gallery's collection at the National Museum of Western Art in Tokyo and the National Museum of Art in Osaka.

The Gallery's developing digital programme is another means by which we are able to engage with an ever-increasing audience, and this year we were pleased to see our Instagram followers grow to over one million. As part of *The Credit Suisse Exhibition: Monet & Architecture*, which ran from April to July 2018, the Gallery partnered with Google to install a major digital intervention in the Sainsbury Wing foyer, transporting visitors to the exact locations where Monet had painted some of the key works in the exhibition, alongside high-resolution details of those paintings.

The National Gallery last year announced its ambition to grow the proportion of income which it generates itself to 50% by 2022–3. Nevertheless, support from Government through Grant in Aid remains critical to our activities and programmes. Over the period 2011–19 Grant in Aid fell in real terms, taking account of inflation, by 34.4%. The Board are concerned that any further cuts will inevitably prejudice our ability to continue to preserve and add to the collection, maintain our buildings and continue to deliver the exceptional programme of public activities and outreach which has made the last year so exciting.

The Board extends its warm thanks to our Royal Patron, HRH The Prince of Wales, to our partner Credit Suisse and to all our donors, lenders, supporters, sponsors and staff, without whom none of the achievements of the last year would have been possible. In particular we acknowledge with gratitude the generous gift from the Drue Heinz Charitable Trust of Lucas Cranach's *Venus and Cupid*, the countless donations over many years made by the late Jayne Wrightsman who died recently, and the generosity of all those individuals, trusts and institutions who contributed towards the cost of acquiring Artemisia Gentileschi's *Self Portrait*.

HANNAH ROTHSCHILD (CHAIR)
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MOLLY STEVENS
JOHN SINGER



Her Majesty Queen Letizia of Spain and HRH The Prince of Wales, the National Gallery's Royal Patron, at the opening of the exhibition *Sorolla: Spanish Master of Light*

DIRECTOR'S FOREWORD

The photograph on the adjacent page shows *Messengers*, the newly installed wall painting by Bridget Riley CH CBE in the Annenberg Court. The title is taken from an observation of John Constable's about small clouds that move at pace across the sky announcing a change in the weather. *Messengers* reflects the National Gallery's ongoing commitment to work with contemporary artists in order to explore the intersection between our historic collections and the art of today. This year has also seen stimulating collaborations with the Californian artist, Ed Ruscha, and with the Scottish film-maker, Rachel Maclean. A new Associate Artist has been appointed and will be announced shortly.

The Gallery continues to enhance its collection with significant paintings, in accordance with its statutory obligations. Artemisia Gentileschi's *Self Portrait as Saint Catherine of Alexandria* has been a transformative acquisition. It is the first work by the artist to enter a British public collection and also the first painting by a woman to be acquired by the National Gallery in over a generation. A group of eight *plein-air* oil sketches has been generously donated by the dealer, John Lishawa, and his family, thereby strengthening the representation of this genre at Trafalgar Square. The American philanthropist, Drue Heinz, who passed away in 2018, wanted her exquisite mythological painting by Lucas Cranach the Elder to come to the Gallery, where it joins our German Renaissance holdings. We are grateful to HM Government, Arts Council England and the Acceptance-in-Lieu Panel for enriching the collection with an atmospheric French landscape by the influential but short-lived Nottinghamshire painter, Richard Parkes Bonington, *On the Seine – Morning*. We extend our gratitude to Francis Russell of Christie's, who helped steer this work towards the Gallery.

Some 28 years after they were inaugurated, the Sainsbury Wing galleries have undergone a thorough refurbishment. New wooden floors have been laid, the interior stonework has been cleaned, the lighting and air-conditioning have been enhanced and the early Renaissance collection has been rehung under the leadership of Caroline Campbell, Director of Collections and Research. Room texts explain the thinking behind the new displays, which have given renewed prominence to Jan van Eyck, Raphael and Leonardo, to the large *San Pier Maggiore Altarpiece* by Jacopo da Cione – shown at full height for the first time – and to *The Wilton Diptych*. The elegantly proportioned galleries with their *pietra serena* arches, columns and detailing, and the vistas through enfilades, across doorways and thresholds, continue to provide new generations of visitors with an inspiring aesthetic and architectural experience.

Room 32 closed for a substantial refurbishment in October 2018. Thanks to the very generous support

of Julia and Hans Rausing, the important collection of Italian seventeenth-century paintings will benefit from the latest environmental conditions when the room re-opens in 2020.

The close collaboration with the Courtauld Institute of Art, the pre-eminent art history institute in the world, has been a notable feature this year at the Gallery. The exhibition *Courtauld Impressionists: From Manet to Cézanne* brought together the pictures that Samuel Courtauld (1867–1947) gave to the Institute and the ones that were acquired for the National Gallery with the 'Courtauld Fund'. It celebrated his extraordinary foresight and generosity in seeking to acquire modern French paintings for Britain. While the Courtauld Gallery at Somerset House is renewed we are delighted to be hosting a selection of its masterworks in Room G, including an altarpiece by Bernardo Daddi and paintings by Pieter Bruegel the Elder, Rubens and Tiepolo.

Both familiar and unfamiliar artists have been celebrated in the Gallery's exhibition programme. In the latter category are the French eighteenth- and nineteenth-century painter Louis-Léopold Boilly, and Joaquín Sorolla, the Spanish master of sunlit beach scenes and Moorish gardens. Many visitors to the *Sorolla: Spanish Master of Light* exhibition, of which there were 167,000, expressed enthusiasm for his virtuoso and joyous paintings of which there are practically no examples in UK collections.

November saw the publication of Humphrey Wine's catalogue of French eighteenth-century paintings at the National Gallery, the result of more than a decade and a half of technical, art historical and archival research. It is a worthy addition to the prestigious series of collection catalogues that the Gallery has been producing since 1998, and I am grateful for the generous and continuing commitment of Holly and Arturo Melosi for supporting this ambitious programme. Also published in November, the *National Gallery Technical Bulletin* (volume 39) focused on the paintings by Giovanni Bellini in the Gallery's collection and was conceived to complement the catalogue of the *Mantegna and Bellini* exhibition.

This year saw the arrival at the Gallery of our new Chief Operating Officer, Paul Gray, who was formerly at Historic Royal Palaces, and of Christine Riding as the Jacob Rothschild Head of the Curatorial Department, who has joined us from the Royal Museums Greenwich. We bid a fond farewell to Mary Hersov, Head of National Programmes, after 28 years of devoted service to the Gallery during which she completed a doctoral dissertation on the history of the Sainsbury Wing.

GABRIELE FINALDI

BRIDGET RILEY, *MESSENGERS*

[...] my work has grown out of my own experience of looking, and also out of the work that I have seen in the museums and in galleries, so I have seen other artists seeing, and that has been an enormous help to me [...] it has shown me how a formal structure of looking is shaped and can shape in turn the way that one proceeds with one's own work.*

Bridget Riley CH CBE is one of today's most distinguished artists. A pioneer of non-figurative art in Britain and the world, her work remains in continuous dialogue with the art of the past.

Painted directly onto the wall of the Annenberg Court and spanning a vast 10 × 20 metres, *Messengers* carries influences from the National Gallery's collection into the twenty-first century. Its title was inspired by the landscape painter John Constable, who used the term to describe low-lying clouds that portend other meteorological phenomena. It might also be seen as an allusion to the numerous angels, bearers of news, that populate the heavens in so many of the Gallery's paintings.

Messengers' composition and treatment of colour takes its starting point from the paintings of Georges Seurat, in particular *Bathers at Asnières* (1884), transforming the Annenberg Court into a great open space in which coloured discs float as clouds drift in the sky. By

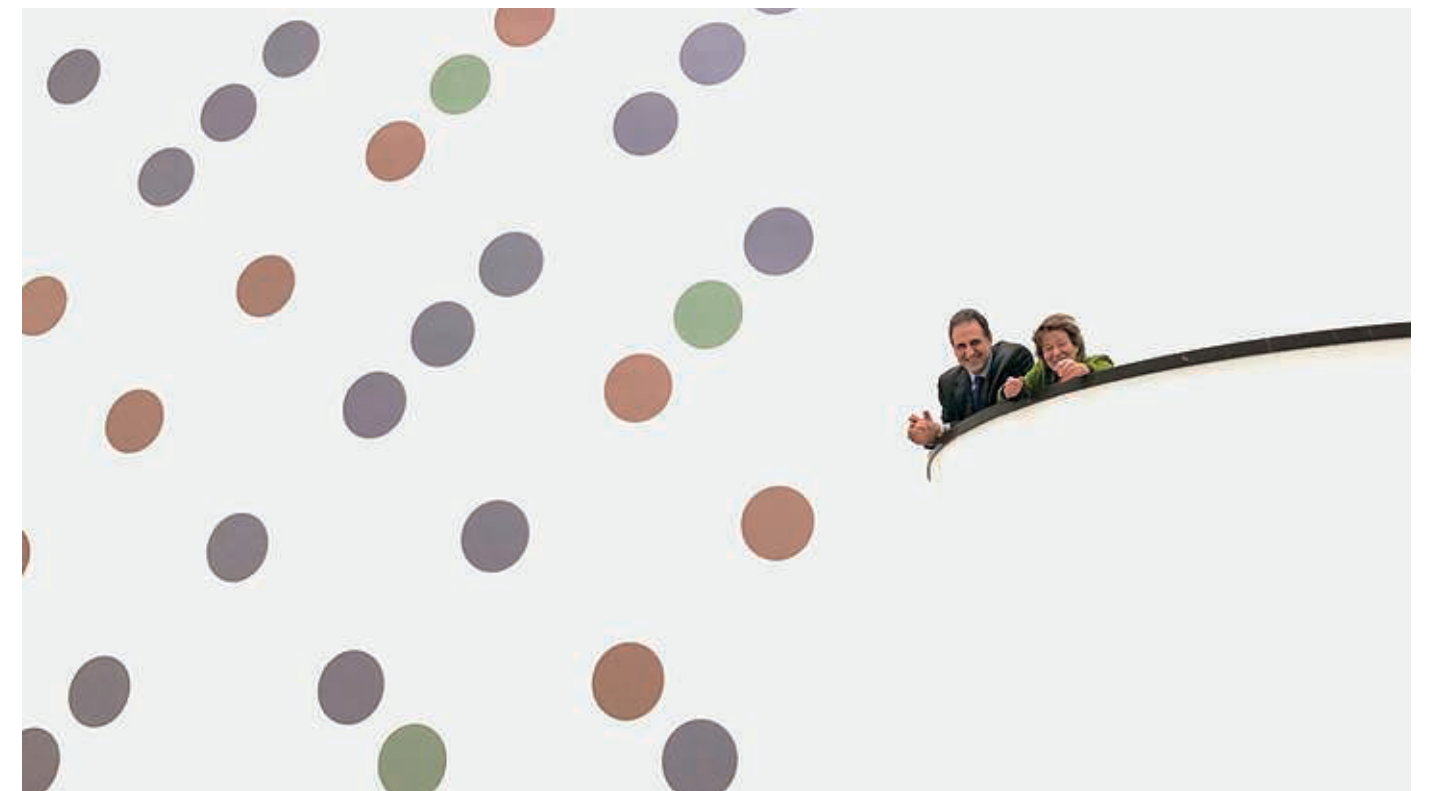
leaving after-images on the viewer's retina that suggest volume and movement, the work becomes a tribute to its artistic predecessors and to the joy and process of looking at art itself.

Bridget Riley has a long-standing relationship with the National Gallery. She began her career by copying paintings in the collection, including Jan van Eyck's *Portrait of a Man (Self Portrait?)* of 1433, and she served as a Trustee between 1981 and 1988. In 1989, Riley was invited to select that year's *Artist's Eye* exhibition and between 2010 and 2011, she staged her acclaimed exhibition *Bridget Riley: Paintings and Related Works*.

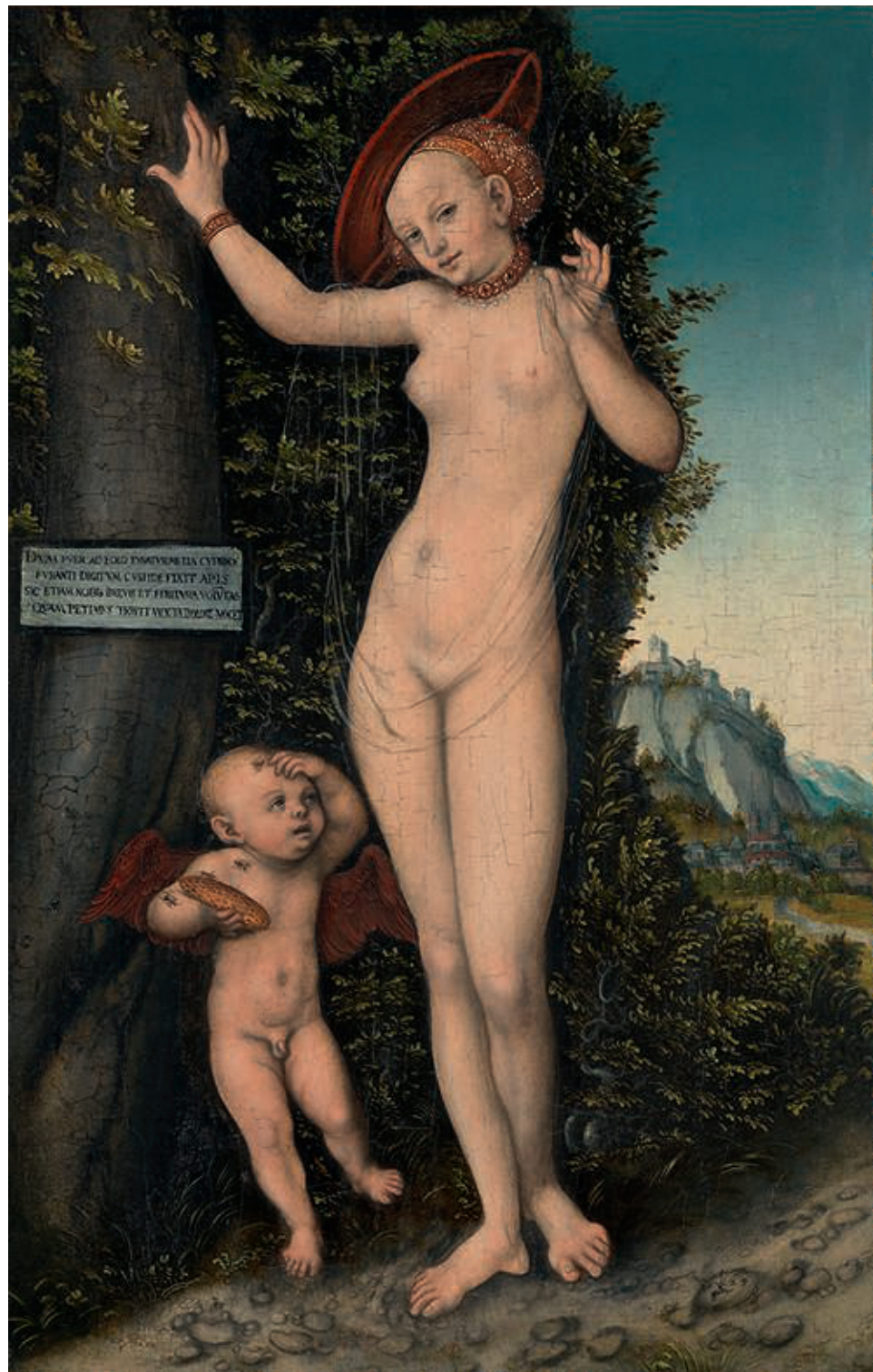
Messengers was commissioned by the National Gallery and very generously supported by Rothschild & Co. It forms part of our ambitious new Modern and Contemporary Programme of exhibitions, displays, commissions and residencies, for which Riley's work marks an appropriately exciting beginning.

DANIEL F. HERRMANN

* B. Riley and E.H. Gombrich, 'The Use of Colour and Its Effect: The How and the Why', *The Burlington Magazine* 136 (July 1994), pp. 427–9.



Bridget Riley and Gabriele Finaldi with *Messengers*, 2019



LUCAS CRANACH THE ELDER (1472–1553)
Venus and Cupid, 1529
 Oil on wood, 38.1 × 23.5 cm

Signed, lower right, with the artist's sign of the serpent with upright wings; dated: 1529.

Inscribed: on the plaque on the left: *DVM PVER ALVEOLO FVRATUR MELLA CUPIDO/ FURANTI DIGITUM CVSPIDE FIXIT APIS/ SIC ETIAM NOBIS BREVIS ET PERITVRA VOLVUPTAS/ QUAM PETIMVS TRISTI MIXTA DOLORE NOCET* ('Young Cupid was stealing honey from a hive when a bee stung the thief on the finger. So it is for us: the brief and fleeting pleasure we seek/ is mingled with sadness and brings us pain'); on the head band of the cap Venus wears: *ES IST' ALS* ('all is vanity')

A GIFT FROM THE DRUE HEINZ CHARITABLE TRUST, 2018, NG6680

ACQUISITIONS

LUCAS CRANACH THE ELDER

Venus and Cupid, 1529

Lucas Cranach the Elder ran a large workshop at Wittenberg, while working for successive electors of Saxony. His output included altarpieces, portraits and mythological subjects as well as wall paintings for the castles of the electors. The workshop was clearly organised in order to supply huge demand. However, it is a notable characteristic of Cranach's production that subjects are rarely repeated exactly and the quality of different versions of a subject are often equally high. *Venus and Cupid* was painted at the end of a decade when, arguably, his distinctive mature style was at its finest.

Cranach produced at least a dozen versions of this composition and subject, on different scales, between 1527 and 1537 or after. The first is likely to be the painting *Cupid complaining to Venus* already owned by the National Gallery, which is dateable to around 1526 and twice the size of the present painting. Both are on panels of the standard sizes used by Cranach to facilitate his production. In both compositions, as well as in many of the other versions of the subject, the two figures are placed against a landscape setting. Here there is open countryside on the right with a castle on a mountain towering over buildings set lower in the landscape, while on the left is thick forest and a tree trunk from which bees are swarming. The naked, winged Cupid tries to brush a bee from his head with his left hand while holding a honeycomb in his right. Venus occupies the central part of the composition and looks directly at the viewer. She is unclothed except for the transparent veil she holds up in her left hand; she wears a broad brimmed red velvet hat with a jewelled under-cap and collar.

On the left is a plaque attached to the tree: the Latin inscription tells us the story, that Cupid has stolen honey and a bee has stung his finger, and offers the moral that life's pleasures are brief and its pain enduring. The text ultimately derives from the Greek poet Theocritus (*Idyll XIX*, 'The Honeycomb Stealer'), and it can be shown that Latin variants were being made by the Lutheran humanist Philip Melanchthon and his circle at Wittenberg, where Cranach worked, in the 1520s. The text of the larger National Gallery painting – and this one – was created by Melanchthon's son-in-law Georg Sabinus. Although the texts are identical their presentation differs: here the inscription is included on a plaque, whereas in the other, earlier version it is painted directly over the sky on the upper right, a feature unique to that painting. It has been suggested that these compositions also carried Lutheran resonances, and there are certainly hints that the painting might be read in a moralising religious context. In both National Gallery compositions it is notable that the raised arm of Venus mirrors the raised right arm of Eve in compositions by Cranach himself; additionally here her headdress is inscribed with an abbreviation in German of 'all is vanity' from the Book of Ecclesiastes in the Old Testament.

SUSAN FOISTER

PROVENANCE

First recorded in the Cook Collection at Doughty House, Richmond, in 1915: presumably acquired either by Sir Francis Cook, 1st Baronet (1817–1901), or his son Sir Frederick Cook, 2nd Baronet (1844–1920); passed to the latter's son Sir Herbert Frederick Cook, 3rd Baronet (1868–1939), and to his son Sir Francis Cook, 4th Baronet (1907–1978), via a trust established by his father in 1934 for his absolute benefit; one of a group of 56 paintings from the Cook Collection placed on long-term loan for three years to the Holburne of Menstrie Museum, Bath, from spring 1946 to 1949, extended until 1951; included in a list of 23 paintings that were to remain at the museum from autumn 1953; sold by Rosenberg & Stiebel, New York, in 1963 and acquired by Mr H.J. Heinz II (1908–1987) in 1964; subsequently passed to Mrs Drue Heinz (1915–2018), who placed it in the Drue Heinz Revocable Trust No. 1.

EXHIBITIONS, LITERATURE

M.W. Brockwell, *A Catalogue of the Paintings at Doughty House, Richmond, and Elsewhere in the Collection of Sir Frederick Cook Bt, Visconde de Monserrate*, London 1915, vol. III, p. 102, no. 476; M.W. Brockwell, *Abridged Catalogue of the Paintings at Doughty House, Richmond, Surrey, in the Collection of Sir Herbert Cook, Bart.*, London 1932, p. 12, no. 476; M.J. Friedlaender and J. Rosenberg *Die Gemälde von Lucas Cranach*, Berlin 1932, p. 67, no. 204 (as Cook Collection); *Loan Exhibition of Pictures from the Cook Collection, Lent by Sir Francis Cook Bt and the Trustees, Holburne of Menstrie Museum, Bath* [1949], p. 10, no. 476; M.J. Friedlaender and J. Rosenberg, *The Paintings of Lucas Cranach*, Ithaca 1978, p. 118, no. 246b (as formerly Cook collection); *Cranach der Ältere*, exh. cat., Städel Institut, Frankfurt am Main 2007, pp. 352–3, no. 112 (as private collection); *Cranach*, exh. cat., Royal Academy of Arts, London 2008, pp. 352–3, no. 112 (as private collection); Cranach Digital Archive: lucascranach.org/PRIVATE_NONE-P117 (as private collection).



ARTEMISIA GENTILESCHI (1593–1654 or later)
Self Portrait as Saint Catherine of Alexandria, about 1615–17
 Oil on canvas, 71.4 × 69 cm
 BOUGHT WITH THE SUPPORT OF THE AMERICAN FRIENDS OF
 THE NATIONAL GALLERY, THE NATIONAL GALLERY TRUST, ART FUND
 (THROUGH THE LEGACY OF SIR DENIS MAHON), LORD AND LADY SASSOON,
 LADY GETTY, HANNAH ROTHSCHILD CBE AND OTHER DONORS INCLUDING
 THOSE WHO WISH TO REMAIN ANONYMOUS, 2018, NG6671

ARTEMISIA GENTILESCHI

Self Portrait as Saint Catherine of Alexandria, about 1615–17

The National Gallery had long sought to acquire a painting by Artemisia Gentileschi, and her *Self Portrait as Saint Catherine of Alexandria* is the first work by the artist to enter a UK public collection. The painting is a significant addition to the Italian Baroque collection and its purchase builds upon the Gallery's representation of women artists. The picture was not known prior to its appearance on the Paris art market in 2017 and, following its acquisition in July 2018, it underwent technical analysis and a five-month conservation treatment before finally going on display in December.

Born in Rome in 1593, Artemisia was the only daughter and eldest child of the painter Orazio Gentileschi, under whom she trained. From around 1600 Orazio is known to have associated with Caravaggio – then emerging as Rome's most innovative artist – whose naturalistic manner of painting was to have a lasting influence on Artemisia's work. In 1611, when she was 17, Artemisia was raped by the painter Agostino Tassi and a lengthy trial ensued. Tassi was accused (and convicted) and Artemisia moved to Florence, where she quickly established herself as an independent artist; working for the Medici, frequenting key figures in cultural and intellectual circles, and becoming the first woman to gain membership to the Academy of the Arts of Drawing in 1616. It was in Florence that Artemisia painted many of her most celebrated works – such as *Judith beheading Holofernes* (Galleria degli Uffizi, Florence) – and it is from this period in her life that the *Self Portrait as Saint Catherine of Alexandria* dates.

Painted in about 1615–17, Artemisia portrays herself as the fourth-century saint Catherine of Alexandria. Her legend recounts that she defended the Christian faith before 50 pagan philosophers and was subsequently sentenced to death by the emperor Maxentius. Bound to revolving wheels studded with iron spikes, Catherine was rescued through divine intervention but was later beheaded. Here Saint Catherine leans on a broken wheel – the instrument of her torture and her standard attribute in paintings. In her right hand she delicately holds the palm of her martyrdom between thumb and forefinger, as if it were a paintbrush.

The painting is closely related to works Artemisia painted in Florence, namely the *Self Portrait as a Lute Player* (Wadsworth Atheneum, Hartford) and *Saint Catherine of Alexandria* (Galleria degli Uffizi, Florence). The formal similarities between them suggest that she may have used some sort of tracing method to transfer elements of the design from one canvas to another. Furthermore, Artemisia's own features in the Hartford *Self Portrait* may have informed those of Saint Catherine in the National Gallery painting. Artemisia seems to have frequently used her own image, particularly in the pictures dating from her years in Florence. This may have been partly due to practical considerations but, famed for her beauty as well as for her artistic capabilities, Artemisia must have been aware of the additional appeal her paintings would have with her recognisable features within them. Keen to promote her talent in Florence, a city to which she had recently arrived, Artemisia painted these works in a conscious act of self-promotion.

It is with paintings such as *Self Portrait as Saint Catherine of Alexandria* that Artemisia established her reputation, transforming herself into one of the most sought-after artists of her time.

LETIZIA TREVES

PROVENANCE

In the collection of the Boudeville family since the early twentieth century; Charles-Marie Boudeville (d. early 1940s), Châtenois, Vosges, France; by descent to his son, Georges Boudeville (1930–1984); by descent to his son, Nicolas Boudeville (b. 1966); by whom sold at Christophe Joron-Derem, Hôtel Drouot, Paris, 19 December 2017, lot 69, where purchased by Marco Voena, Old & Modern Masters Ltd., and Fabrizio Moretti; bought by the National Gallery with the support of the American Friends of the National Gallery, the National Gallery Trust, Art Fund (through the legacy of Sir Denis Mahon), Lord and Lady Sassoon, Lady Getty, Hannah Rothschild CBE, Mrs Mollie W. Vickers, the Hon. Mrs Ashley Dawson-Damer, The Society of Dilettanti Charitable Trust Fund, Mr Andrew Green QC and Ms Hirschl, Mr Matthew Santos and Mrs Mary Kuusisto, Mr Peter Scott CBE QC and Dr Richard Ballantine, the Diane Apostolos-Cappadona Trust, Mr Stephen Allcock, Mr James and Lady Emma Barnard, Miss Maxine White and Mr James Mortimer, Michael and Felicia Crystal, The W T J Griffin Charitable Settlement and other donors including those who wish to remain anonymous, 2018.

RICHARD PARKES BONINGTON

On the Seine – Morning, about 1825

Richard Parkes Bonington was one of the most significant artists of the early nineteenth century, vital to the understanding of French and British art of the Romantic period. He was a keen traveller and spent much time on sketching tours exploring the north coast of France. His travels were reflected in his work, which included many light-filled representations of northern France and Venice, painted in both watercolour and oils. Bonington died tragically young from tuberculosis at the age of 26.

On the Seine – Morning may be an imaginary composition rather than a *plein-air* study. In late 1825 and early 1826 Bonington made a number of such compositions in which he arranged trees, rivers and buildings in different combinations inspired by his observation of landscapes in France, as well as by the work of Joseph Mallord William Turner. This study has been linked to another known as *River Scene – Sunset*, acquired by the Victoria and Albert Museum in 1857, which is slightly sketchier in its handling and lacks the building and boats on the right, details that Bonington may have added back in the studio, as appears to have been his practice in the National Gallery's other oil sketch by the artist, *An Estuary in Northern France* (formerly known as *La Ferté*). The more substantial manner in which the boats are painted makes a marked contrast with the ethereal representation of the groups of trees, particularly those in the centre, the whole tied together by the reflections on the still water. The tall mast on the right adds a third, contrasting vertical accent and signals the luminosity of the sky, a notable aspect of Bonington's achievements as a painter.

This is only the second painting by Bonington to enter the Gallery's collection, the first being *An Estuary in Northern France*, possibly that of the *River Somme*, about 1825–7, which was allocated to the Gallery under the Acceptance-in-Lieu scheme in 2012. The acquisition of *On the Seine – Morning* enables us to draw further attention to the close relationship between British and French paintings in this period, and make instructive parallels with pictures in our own collection which demonstrate this connection. In its representation of a tree-lined river and the small red-clothed figure on the right the painting can be connected to the work of John Constable, including large-scale finished works in the National Gallery such as *Stratford Mill*, *The Cornfield* and *The Hay Wain*, the last of which won the artist a gold medal at the 1824 Paris Salon (on the same occasion Bonington too won a gold medal). It also has a relationship with Constable's looser, *plein-air* paintings in the Gallery's collection, such as *Weymouth Bay: Bowleaze Cove and Jordon Hill*.

SUSAN FOISTER

PROVENANCE

(Possibly) John Haworth, Priory Court, London; his sale, Christie's, 25 June 1926, lot 156, as 'On the Seine: morning, two boats moored on R. bank with trees on opposite side'; sold to Gooden and Fox; Miss Lily Coats (d. 12 February 1954), Fornethy House, Perthshire; her sale, Christie's, 23 July 1954, bought Agnew's; Patrick Plunket, 7th Baron Plunket (1923–1975) from 1954; Robin Plunket (b. 1925) by 1975; by descent to Lady Jennifer Bailey Plunket; through Christie's offered and accepted by HM Government in lieu of Inheritance Tax and allocated to the National Gallery, 2019.

EXHIBITIONS

Paintings, Drawings and Sketches of the Late R.P. Bonington, Cosmorama Rooms, 209 Regent Street, London 1834, no. 25; *Pictures, Watercolours and Drawings by R.P. Bonington, in aid of the King's Lynn Festival Fund*, Agnew's, London 1962, no. 18.

LITERATURE

A. Shirley, *Bonington*, London 1940, pp. 132, 134, 141, 154; P. Noon, *Richard Parkes Bonington: The Complete Paintings*, London and New Haven 2008, p. 236, no. 191.



RICHARD PARKES BONINGTON (1802–1828)
On the Seine – Morning, about 1825
Oil on millboard, 30.3 × 35 cm

ACCEPTED BY HM GOVERNMENT IN LIEU OF INHERITANCE TAX
AND ALLOCATED TO THE NATIONAL GALLERY, 2019, NG6681

A GIFT FROM JOHN LISHAWA AND FAMILY

The practice of making oil sketches in the open air, of which Italy was the undisputed centre during the late eighteenth and early nineteenth centuries, has become recognised for its vital role in the artistic process of landscape painting. The distinguished picture dealer and pioneering collector of such sketches, John Lishawa, together with his family, have presented to the National Gallery a group of eight, of which six are by French artists, one by an Italian and one by a British artist long resident in Italy. They join a select group of oil sketches, the first two of which, Jean-Baptiste-Camille Corot's *The Roman Campagna, with the Claudian Aqueduct* (probably 1826) and Théodore Rousseau, *The Valley of Saint-Vincent* (1830), were acquired at the sale of Edgar Degas's collection in 1918.

Over the last two decades the Gallery has sought to expand this group, purchasing in 1996 a sketch by the Flemish artist Simon Denis (*Sunset in the Roman Campagna*, about 1800). In 1999 it accepted the loan of the renowned collection formed by Charlotte and the late John Gere. In recent years its task has been supported by generous donors, including Lishawa himself, who, upon the death of his first wife Kate in 2005, donated, with his children, Paul Huet's *Trees in the Park at Saint-Cloud* (probably 1850s) in her memory. Other private collectors have further increased the collection with such gifts as studies by Jean-Michel Cels and Vilhelm Petersen. None of the artists in this present gift is as yet represented in the Gallery; Jean Joseph Xavier Bidault and François-Marius Granet are representatives of the early generation of neo-classical landscapists; Théodore Caruelle d'Aligny and Charles Rémond of that of Corot and the Barbizon artists; with George Augustus Wallis and Erminio Soldera epitomising the truly international character of oil-sketching.

SARAH HERRING



JEAN JOSEPH XAVIER BIDAULD (1758–1846)
A View of Tivoli Cascade, 1788
Oil on paper laid down on canvas, 40.9 × 31.2 cm
PRESENTED BY THE LISHAWA FAMILY, 2018, NG6678

PROVENANCE

Private collection, France; John Lishawa.



GEORGE AUGUSTUS WALLIS (1761–1847)
View of the Roman Campagna, 1794–1806
Oil on paper laid on canvas, 14 × 23.1 cm
PRESENTED BY THE LISHAWA FAMILY, 2018, NG6675

PROVENANCE

Private collection, Lyon; *Album of en plein-air sketches*, Galerie Eric Coatalem, Paris 1998; John Lishawa.

EXHIBITIONS

George Augustus Wallis (1761–1847),
Galerie Eric Coatalem, Paris 1998;
*First Impressions: Landscape Oil Sketches
1780–1860 from the John Lishawa Collection*,
Ben Elwes Fine Art, London 2012, no. 51.

JEAN JOSEPH XAVIER BIDAULD
A View of Tivoli Cascade, 1788

Jean Joseph Xavier Bidault was a member of the early generation of neo-classical landscapists. He was taught by Claude-Joseph Vernet, who had introduced oil sketching to the influential artist and teacher Pierre-Henri de Valenciennes. Bidault was in Italy from 1785 to 1790, where he produced studies which are characteristically detailed and highly finished. This view, probably completed in the studio, is no exception.

Tivoli, lying to the north-east of Rome and famous for its waterfalls, was a favourite destination for painters. In Bidault's study the whole of the left side is in deep shadow, the soft brushstrokes in dark greens, conveying a sense of damp mossy vegetation. On the right, in full sun, the foliage is meticulously delineated and the fall of sunlight on the leaves at the right and at the top is captured in minute touches of paint. The thunderous descent of the water is conveyed with fluid strokes of white.

GEORGE AUGUSTUS WALLIS
View of the Roman Campagna, 1794–1806

In 1788, one of George Augustus Wallis's many patrons, Lord Warwick, financed a trip to Italy. Around that year he arrived in Naples, where he stayed for a number of years, before moving to Rome in 1795. He was nicknamed 'le Poussin anglais' by his fellow English artists, and his future son-in-law, the neo-classical painter Gottlieb Schick (1776–1812) described him as 'probably the foremost landscape painter in Rome'.

It is only since the late 1990s that the sketches made by Wallis in the Roman Campagna have come to light. This particular example is an essay in atmosphere. The countryside to the south of Rome is sombre and grey, a contrast to the sun-drenched landscape usually depicted in such studies. At the top, pale blue sky is glimpsed behind a bank of rolling grey clouds and an area of pink at the right hints at a sunset. But the chief subject is the driving rain, rendered in diagonal strokes of grey and increasing in intensity towards the left.



FRANÇOIS-MARIUS GRANET (1775–1849)
Tivoli Roofs, about 1810
Oil on paper laid on canvas, 26 × 24 cm
PRESENTED BY THE LISHAWA FAMILY, 2018, NG6672

PROVENANCE

Minorco collection; sale Christie's, Paris, 14 September 2017, lot 130; John Lishawa.

EXHIBITION

C. Campbell, *Minorco Collection: Paintings & Drawings from the 18th and 19th Centuries*, London 1998, no. 11.

FRANÇOIS-MARIUS GRANET

Tivoli Roofs, about 1810

Originally from Aix-en-Provence, François-Marius Granet studied with both Jean-Antoine Constantin and Jacques-Louis David. In 1802 he travelled to Rome with Comte Auguste de Forbin (1777–1841) (later curator of the Louvre) for a brief visit; he returned soon after for a stay of 21 years, only returning to France in 1824. While in Rome he was taught by Simon Denis. Granet was particularly drawn to the textures, colours and forms of the city's architecture, and indeed earned money selling drawings of ancient monuments.

Here he has depicted a tightly packed cluster of houses, roofs and arches. Using dilute paint with a degree of transparency, he has created a homogenous surface of warm browns and greys, punctuated with darker windows and doors. The expressive brushstrokes in the thin paint lend a sense of wear and decay to the buildings. By contrast, the luminous sky is painted smoothly.



FRENCH
The Sky at Sunrise, 1821
Oil on paper laid down on canvas, 24 × 30 cm
Inscribed with the end of the brush in the wet paint:
4 mai 5.h. ½ an[?] 1821
PRESENTED BY THE LISHAWA FAMILY, 2018, NG6676

PROVENANCE

Nicolas Schwed, 2012; John Lishawa.

EXHIBITIONS

Old Masters and 19th Century Drawings, Nicolas Schwed, Paris 2012, no. 24; *First Impressions: Landscape Oil Sketches 1780–1860 from the John Lishawa Collection*, Ben Elwes Fine Art, London 2012, no. 20.

FRENCH

The Sky at Sunrise, 1821

The glowing sky is set between dark hills and threatening storm clouds, the strip of dense grey clouds at the top echoing the blue silhouette of land at the bottom. Distinctive jigsaw-shaped clouds are depicted in layers, white hovering over grey, blue sky beyond fading to rose and peach at the horizon.

The inscription at the bottom edge gives an exact date of 4 May 1821 and time of half past five. It must be 5.30 in the morning, and the sketch was evidently executed rapidly. In his influential treatise of 1799–1800, *Elémens de perspective pratique*, Pierre-Henri de Valenciennes recommended that no longer than half an hour be spent when capturing such fluid light conditions. While this sketch has not yet been attributed to an individual artist, the inscription implies that the painter is French.



CHARLES RÉMOND (1795–1875)
View of Capri from Anacapri, 1821–6
Oil on paper laid down on canvas, 35.6 × 25 cm
PRESENTED BY THE LISHAWA FAMILY, 2018, NG6677

PROVENANCE

Private collection, France; John Lishawa.

EXHIBITION

First Impressions: Landscape Oil Sketches 1780–1860 from the John Lishawa Collection, Ben Elwes Fine Art, London 2012, no. 45.

CHARLES RÉMOND

View of Capri from Anacapri, 1821–6

Charles Rémond, who studied with the neo-classical landscapist Jean-Victor Bertin (1767–1842), won the Prix de Rome for historical landscape in 1821 with *The Rape of Proserpine by Pluto* (Ecole des Beaux-Arts, Paris). During his four years at the French Academy in Rome, he not only sketched in the environs of Rome, but also travelled around Italy, visiting Naples and Sicily.

The view here is from the town of Anacapri on the slopes of Monte Solaro, the highest mountain on the island of Capri, looking east towards Monte Tiberio and Capri town. Beyond can be seen the mainland of Italy. The artist has captured the vertiginous drop to the sea, on which can be glimpsed a tiny boat with two white sails.



CHARLES RÉMOND (1795–1875)
View in Italy, 1822–5
Oil on canvas, 22.5 × 35 cm
PRESENTED BY THE LISHAWA FAMILY, 2018, NG6674

PROVENANCE

Private collection, France; John Lishawa.

EXHIBITION

First Impressions: Landscape Oil Sketches 1780–1860 from the John Lishawa Collection, Ben Elwes Fine Art, London 2012, no. 46.

LITERATURE

S. Gutwirth, 'Jean-Charles-Joseph Rémond (1795–1875). Premier grand prix de Rome du paysage historique', *Bulletin de la Société de l'histoire de l'art français* (1981), 1983, no. 24, pp. 189–218 (1999).

CHARLES RÉMOND

View in Italy, 1822–5

This view almost certainly dates from Charles Rémond's 1822–5 period in Italy. A landscape unfolds under a clear bright sky; a valley runs between overlapping hills, pale blue hills form a backdrop. Despite the luminous sky the colours are muted, the passage from foreground to misty distance carefully orchestrated.

The long flowing brushwork is barely visible in places, with passages of more expressive, yet still controlled work in the foreground. The bushes and grasses are rendered minutely, with small, individual strokes for every leaf or blade of grass. It has been suggested that the tightly constructed composition coupled with the canvas support could indicate a studio work rather than a pure *plein-air* study.



POSSIBLY BY THÉODORE CARUELLE D'ALIGNY (1798–1871)
Ruined Column in the Baths of Caracalla, Rome, 1824–7
 Oil on paper laid down on canvas, 42.7 × 28 cm
 Inscribed on the lower edge, in the wet paint with the end of the brush:
Thermes de Caracalla Rome 5 mars 182 [...]
 PRESENTED BY THE LISHAWA FAMILY, 2018, NG6673

PROVENANCE

Galerie de la Scala, Paris; John Lishawa.

EXHIBITION

First Impressions: Landscape Oil Sketches 1780–1860 from the John Lishawa Collection, Ben Elwes Fine Art, London 2012, no. 2.



ERMINIO SOLDERA (1874–1955)
View of Trees and Vegetation, 1890–1900
 Oil on paper laid down on board, 16.5 × 49 cm
 PRESENTED BY THE LISHAWA FAMILY, 2018, NG6679

PROVENANCE

Private collection, Italy; John Lishawa.

EXHIBITION

Exhibition of Landscapes. Including 'Neo-Classique & En Plein Air Paysages', John Lishawa and Galerie de la Scala, with Didier Aaron, London, Paris and New York 1996, no. 79.

POSSIBLY BY THÉODORE CARUELLE D'ALIGNY
Ruined Column in the Baths of Caracalla, Rome, 1824–7

The Baths of Caracalla, Rome's second largest public baths, was a popular site for oil-sketching. Here the foreground is broadly worked, the grass flatly painted in a bright lemon green. By contrast the architecture is more sharply and intricately painted, with details in the dark red brickwork picked out, as in the archway at lower left. The ruined column is starkly defined against the sun-drenched sky, making for a highly dramatic view.

The glossy surface to the architecture combined with the high-keyed tonality has led to this sketch being attributed to Théodore Caruelle d'Aligny, a historical landscapist who made his debut at the Salon in 1822 with *Daphnis and Chloe* (now lost). From 1824 to 1827 he lived and worked in Italy, where he became friends with Jean-Baptiste-Camille Corot, who was in Italy between 1825 and 1828.

SARAH HERRING

ERMINIO SOLDERA
View of Trees and Vegetation, 1890–1900

Erminio Soldera was born in Cappella Maggiore, near Treviso, and trained with Cesare Tallone (1853–1919) at the Brera Academy in Rome. He produced frescoes and decorations for churches, but also painted portraits and landscapes, of which this is an early example.

Dense greenery dominates the foreground of this expanse of uncultivated, anonymous nature. The vegetation has been rendered in a close range of greens, with light shades laid over dark in the manner of oil sketches dating from earlier in the century. A few darker, prominent trees break up the skyline, while in the distance spikes of green push up into the sky. Soldera has joined two pieces of paper to make the wide panoramic format, popular with painters across Italy in the second half of the nineteenth century.

LOANS

WORKSHOP OF GIOVANNI BELLINI
The Assassination of Saint Peter Martyr, about 1509



WORKSHOP OF GIOVANNI BELLINI (about 1435–1516)
The Assassination of Saint Peter Martyr, about 1509
 Oil on wood, 68.1 × 100 cm
 ON LOAN FROM THE SAMUEL COURTAULD TRUST, THE COURTAULD GALLERY, LONDON, L738

This painting records an act of unspeakable brutality which took place in 1252. The Dominican friar Peter of Verona (1206–1252), Inquisitor and persecutor of the Cathar heresy, was travelling to Milan from Como with a companion named Dominic. They were ambushed by a group of Cathars led by Carino of Balsamo, who plunged a cleaver into Peter's skull. We are told that as Peter struggled to his knees, and wrote 'Credo' (I believe) with his blood, Carino pierced his heart with a dagger. Dominic tried to flee, but was pursued and also murdered. Within less than a year, Peter Martyr had been canonised. This, combined with Carino's repentance, and subsequent conversion to the Dominican cause, meant that Peter's assassination was extremely well known in Northern Italy during the late Middle Ages.

It has long been recognised that the Courtauld painting depends on Giovanni Bellini's depiction of the same subject in the National Gallery's collection – one of his most important late works, very recently restored. The four central figures – Peter, Dominic, Carino and the other assassin – repeat exactly the outlines of those in the National Gallery picture.

It is possible that the artist responsible for the Courtauld version had access to drawings that Bellini

prepared in preparation for his picture, which should be dated to around 1505–7. He certainly knew Bellini's painting well, and may have been a member of his workshop, or a former student. And yet, it is quite distinct from the meditative feel of Bellini's landscape masterpiece. The Courtauld artist has created a work which is far more violent – note the bleeding tree trunk in the foreground and the woodsmen in the forest, whose axes mimic Carino's murder of Peter Martyr. It is also organised more conventionally: the composition is focused symmetrically on a gap in the trees, which acts as a vanishing point.

The temporary closure of the Courtauld Gallery permits these two closely connected works to be seen together for the first time in several hundred years. On stylistic grounds, the Courtauld painting may be tentatively attributed to Andrea Previtali, a student of Giovanni Bellini's in Venice who returned to his native city of Bergamo in 1511.

CAROLINE CAMPBELL

CORNELIS ENGBRECHTSZ.
AND WORKSHOP
*The Lamentation with Donors
and Saints*, 1510–15

Cornelis Engebrectsz. was the leading painter in Leiden in the northern part of the Low Countries in the early sixteenth century. He evidently ran a large workshop and his students included the town's most important painter of the next generation, Lucas van Leyden. Engebrectsz.'s own style of painting was rooted in the early Netherlandish tradition, but he became strongly influenced by the more decorative approach of the younger so-called 'Antwerp Mannerists'. Among four works mentioned by his biographer Karel van Mander are two surviving altarpieces, both painted for Jakob Maertensz. Schout, Regent of the Augustinian convent of Mariënpoel outside Leiden; the composition of the *Lamentation* adapts that of the central panel of the Mariënpoel altarpiece of about 1508–10.

The dead Christ lies in the foreground before a group of mourning saints and a kneeling nun. In the background is the Cross from which the body has been removed and behind it the walled town of Jerusalem. On the hillside to the left Engebrectsz. shows the next episode in the story, the Entombment. The grieving Virgin Mary in the centre of the scene is comforted by Saint John the Evangelist, while three Holy Women attend to Christ's body; that on the right with a jar of ointment must be Mary Magdalene. On the far left behind the nun is Saint Augustine holding his attribute of a heart. On the right is Saint Cecilia: her attribute of an organ is represented on her skirt. The nun, who is wearing the white habit of the Augustinian sisters of Mariënpoel, must have commissioned the painting.

The painting may be the work of Engebrectsz. and an assistant but it has been suggested that the figure of the nun is by Engebrectsz. alone because of its high quality.

SUSAN FOISTER



CORNELIS ENGBRECHTSZ. AND
WORKSHOP (about 1462–1527)
The Lamentation with Donors and Saints, 1510–15
Oil on wood, 78.5 × 65.5 cm
ON LOAN FROM THE TRUSTEES OF THE ROMAN
CATHOLIC ARCHDIOCESE OF SOUTHWARK, L1234

DIRCK DE BRAY
Flowers in a White Stone Vase, 1671

Frothy white snowballs, blooming peonies, lanky columbines and bright red opium poppies fill a simple earthenware vase. It sits on a slab of smooth marble, over which tendrils of morning glory trail and delicate blue borage flowers have been scattered. The picture's palette is boldly limited, the red and white petals contrasting dramatically with the dark, impenetrable background. The stark beauty of this flower arrangement, with its somewhat dishevelled appearance, is a far cry from the densely crowded flower paintings we normally associate with seventeenth-century Dutch painting. Placed on long-term loan at the Gallery in November 2018, *Flowers in a White Stone Vase* is a breath-taking work by the Haarlem-born artist Dirck de Bray, who is known through only 15 still-life paintings.

De Bray came from a family of artists: his father Salomon (1597–1664) and brother Jan (about 1627–1688) both produced portraits and history paintings, and another brother Joseph (d. 1664) also worked as a still-life painter. Dirck first trained in his father's workshop, before becoming a bookbinder's assistant in 1656. He was a skilled printmaker who seems to have turned to painting still lifes in the mid-1660s. Of the known examples by Dirck's hand, seven are, like *Flowers in a White Stone Vase*, pure flower pieces. Unlike most of his contemporaries, he appears to have painted 'real' bouquets, composed of flowers that bloom together in the same season.

Hauntingly beautiful and of exceptional quality, there is an extraordinary modernity to *Flowers in a White Stone Vase*; it could almost have been painted in the nineteenth century. This generous loan comes from a private collection that has, since 2016, lent five other seventeenth-century flower paintings to the Gallery. This remarkable addition now forms the centrepiece of our Dutch flower painting display, cementing the National Gallery's ability to present the development of this fascinating genre in a comprehensive and uniquely beautiful manner.

FRANCESCA WHITLUM-COOPER



DIRCK DE BRAY (about 1635–1694)
Flowers in a White Stone Vase, 1671
Oil on wood, 62 × 44 cm
Signed and dated, lower left: 1671 . DDBray
ON LOAN FROM A PRIVATE COLLECTION, L1245

JEAN-ETIENNE LIOTARD

The Lavergne Family Breakfast, 1754

JEAN-ETIENNE LIOTARD
(1702–1789)
The Lavergne Family Breakfast,
1754
Pastel on paper stuck down on
canvas, 80 × 106 cm
Signed and dated on the sheet
of music, lower left: *Liotard /*
a lion / 1754
ON LOAN FROM A PRIVATE
COLLECTION, L1246

Jean-Etienne Liotard was one of the greatest pastelists of the eighteenth century. A native of Geneva, he travelled extensively throughout Europe, working in cities as diverse and far-flung as Constantinople, Vienna, Amsterdam, Paris and London. In November 2018, the National Gallery was extremely fortunate to take on loan one of Liotard's largest, most spectacular pastels, *The Lavergne Family Breakfast*, which has not been on public view since the artist himself showed it in London the year it was painted.

At their breakfast table, an elegantly dressed woman watches a little girl dunk a biscuit into a cup of milky coffee. She holds a pale coffee pot in one hand, steadying the girl's cup with the other; the metal pot nearby probably contains heated milk. We can tell that it is early morning, as the girl wears paper curlers in her hair. Liotard has lavished attention on the still-life elements of this picture, from the extraordinary soft focus of the cane-back chairs, to the individual pins attaching the woman's pinafore to her dress. He has used a build-up of thick, wet pastel to create dimensional reflections on the coffee pot and Chinese porcelain, whose glossy surfaces are in turn reflected in the lacquer tray. A minute signature and date – *Liotard / a lion / 1754* ('Liotard / in Lyon / 1754') –

are found on the sheet of music that pokes out from the open drawer.

Although the picture is not strictly a portrait, the sitters are believed to be one of Liotard's nieces and her young niece, members of the Lavergne family who lived in Lyon. We know that Liotard visited Lyon in the summer of 1754, and that he brought this work back with him to London, where he sold it for 200 guineas – an extremely high sum – to his most important patron, Viscount Duncannon, later 2nd Earl of Bessborough (1704–1793). The pastel, which Liotard later described as one of his greatest works, has remained in Britain ever since.

FRANCESCA WHITLUM-COOPER

PAUL CÉZANNE

The Sea at L'Estaque, 1876

PAUL CÉZANNE (1839–1906)
The Sea at L'Estaque, 1876
Oil on canvas, 42 × 59 cm
Signed lower right in red: *P. Cézanne.*
ON LOAN FROM A PRIVATE COLLECTION, L1249

Paul Cézanne painted about two dozen canvases showing the little port of L'Estaque on the Mediterranean coast, less than 20 miles from his native Aix-en-Provence. Escaping his controlling father's influence, he would occasionally stay there with his wife and son, enjoying the superb panoramic views. Executed over a decade, these works are now deemed to be as emblematic of Cézanne's oeuvre as his pictures of Mont Sainte-Victoire. Painted in 1876, this is one of his earliest depictions of the site, set against a rocky hill facing towards the bay of Marseilles; factory chimneys signal the small fishing village's rapid expansion. After spending time in Paris, nearby Pontoise and Auvers-sur-Oise, working alongside Camille Pissarro (resulting in his participation in the first Impressionist exhibition in 1874), Cézanne returned to L'Estaque in spring 1876. This painting dates from that stay, marked at first with unseasonably unsettled weather. 'It's rained for two days every week', he wrote to Pissarro in early July. 'That's astounding in the Midi'. Undeterred, Cézanne set out to paint for collector Victor Chocquet – one of his earliest supporters – 'two little motifs of the sea', of which this is one.

A transitional work, the painting shows Cézanne's skill at rendering transient, directly observed light effects,

conveying with vibrant brushstrokes the feeling of a blustery day, bent trees, foliage rustling in the wind. Yet in the distance, the flat, still masses of the sea and sky look forward to the artist's synthetic style of the next decade. Impressed by the dazzling, violent Mediterranean light, Cézanne described to Pissarro its power to chisel forms, enhance colours and flatten volumes. 'It's like a playing card', he enthused. 'Red roofs against the blue sea [...] The sun is so fierce that objects seem to be silhouetted, not only in black and white, but in blue, red, brown, violet. [...] this seems to be the very opposite of modelling.' This much-quoted statement has now come to be read as one of Cézanne's fundamental aesthetic doctrines. Painted as he was formulating the principles of his new visual language, assimilating yet transcending the lessons of Impressionism, this picture was probably among those Cézanne was most satisfied with. Signed in red, the artist sent it to the third Impressionist exhibition in 1877 – his second and last showing alongside the group – before taking his art in entirely new directions.

ANNE ROBBINS

LOVIS CORINTH

Portrait of Dr Ferdinand Mainzer, 1899

Lovis Corinth was one of the most promising young painters in late nineteenth-century Germany. His art education was primarily Parisian and academic but, like so many other receptive foreigners, he fell under the sway of the French Impressionists. Returning to Munich, he became, along with Max Liebermann (1847–1835), a leading German Impressionist, attracting attention for his submissions to Munich's radical, independent exhibiting group, the Secession. Liebermann was based in Berlin, however, and began to recruit Corinth to move there instead. He wanted the capital to be the principal German Secession centre and, by the time Corinth made a permanent move in 1901, in avant-garde estimation it had indeed surpassed Munich.

Corinth had begun travelling to Berlin two years earlier, in 1899 and showed at the Berlin Secession for the first time that year. Thanks to Liebermann and other artist friends, he was immediately swept up in the city's dynamic literary and artistic circles. Among the literati he met Ferdinand Mainzer (1871–1943), a gynaecologist and the author of a well-regarded *Life of Julius Caesar*. Mainzer commissioned this portrait from Corinth in 1899 in which, against a dark background, the doctor turns his refined and elegant features to confront the viewer. Almost monochromatic, the work is one of Corinth's most penetrating early portraits, the hands and pince-nez in particular masterpieces of painterly economy.

Of Jewish descent, years later Mainzer became involved with the aristocratic Roman Catholic Solf Circle in political agitation against Hitler. He sought refuge in Los Angeles, where in the remarkable German-speaking expatriate community there comprising Theodor Adorno, Thomas Mann, Max Reinhardt and Arnold Schoenberg, he died aged 72. A granddaughter made it to London, eventually bringing the portrait, where it has hung unremarked for well over half a century.

Corinth suffered a debilitating stroke in 1911. Upon recovery his style changed with the times and he is best remembered today as one of Germany's most exuberant Expressionist painters.

CHRISTOPHER RIOPELLE



LOVIS CORINTH (1858–1925)
Portrait of Dr Ferdinand Mainzer, 1899
 Oil on canvas, 74 × 56 cm
 Signed and dated, upper left: *Lovis Corinth / 1899*
 ON LOAN FROM A PRIVATE COLLECTION, L1233

PABLO PICASSO

Motherhood (La Maternité), 1901

In an image of extreme tenderness, a mother cradles a naked child, its long limbs folded into her embrace. The mother's sense of weariness is balanced by the serenity of the child, its closed eyes indicative of both sleep and a sense of well-being. Behind them extends a landscape composed of fields leading down to a stretch of intense blue water, a hill beyond. The group of mother and child echoes Renaissance depictions of the Virgin and Child. Additionally, the influence of El Greco, an artist encountered by Picasso during a visit to Toledo in January 1901, can be seen in the mother's elongated hands.

The model, with her distinctive orange hair, has been plausibly identified as Germaine (Laure) Florentin, who acted as a model for Picasso. She was the former mistress of Picasso's friend Carles Casagemas, who committed suicide in February 1901 following the failure of their relationship. It has been noted that the distinctive landscape with its backdrop of deep blue sea has the character of the scenery around Barcelona. Yet this painting was probably painted in Paris during the summer of 1901, the setting based on memories of the region where Picasso spent his formative years. He arrived in Paris in spring 1901 to prepare for his exhibition at Ambroise Vollard's gallery in Rue Laffitte, in which this painting possibly featured.

Areas of gestural brushwork juxtapose with the unmodulated areas of intense colour of the sea, the hill and the fields, recalling the Synthetism of Paul Gauguin and Paul Sérusier. The mother and child are painted in the same flat, milky paint, with mask-like faces. Yet the features of each are treated quite differently. The child's whole face is a smudge of paint, with hazy features, rosy cheeks, hint of a mouth, ill-defined nose and indistinct lines for the closed eyes. By contrast the mother's crystalline features, delicately picked out and darkly shadowed, are a prelude to the paintings of Picasso's Blue Period, which began during the winter of 1901.

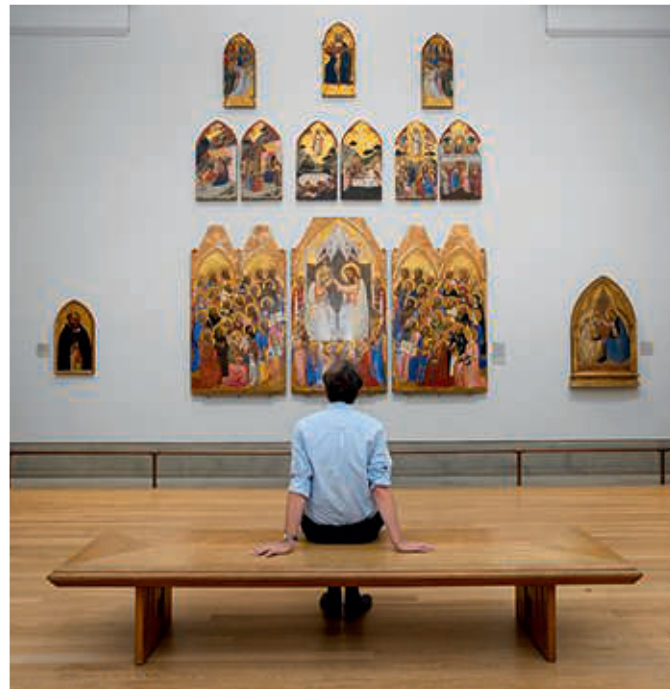
SARAH HERRING



PABLO PICASSO (1881–1973)
Motherhood (La Maternité), 1901
 Oil on fibre board, 100.1 × 72.9 cm
 Signed, lower right
 ON LOAN FROM A PRIVATE COLLECTION, L1232



Frederic, Lord Leighton's *Cimabue's Celebrated Madonna is carried in Procession through the Streets of Florence* (1853-5; On loan from Her Majesty the Queen) at the entrance to the Sainsbury Wing galleries



Jacopo di Cione's *San Pier Maggiore Altarpiece* (1370-1)



Leonardo da Vinci's *Virgin of the Rocks* (about 1491/2-9 and 1506-8) and *The Virgin and Child with Saint Anne and the Infant Saint John the Baptist* ("The Burlington House Cartoon") (about 1499-1500) displayed together for the first time in the Sainsbury Wing

REHANGING THE SAINSBURY WING

In 2018 the National Gallery's Sainsbury Wing received the accolade of Grade I listing. In addition, it was awarded the American Institute of Architects' 25 Year Award, as a structure 'that has stood the test of time for 25-35 years and continues to set standards of excellence for its architectural design and significance'. Fittingly, 2018 also marked the first full refurbishment of the picture galleries, and the most comprehensive redisplay of the early Renaissance collections it was built to hold, since it opened to the public in 1991.

It has been exciting working with Susan Foister and Alexander Röstel, Simon Sainsbury Curatorial Fellow, to rethink the displays in one of the most celebrated spaces for Renaissance art anywhere in the world. Robert Venturi and Denise Scott Brown's elegant, top-lit galleries were purposely built for the enormously varied forms and functions of the National Gallery's early Renaissance collection, from monumental altarpieces, portraits, small fragments of religious paintings, to *cassoni* (painted chests designed for bedchambers) – and everything else in between.

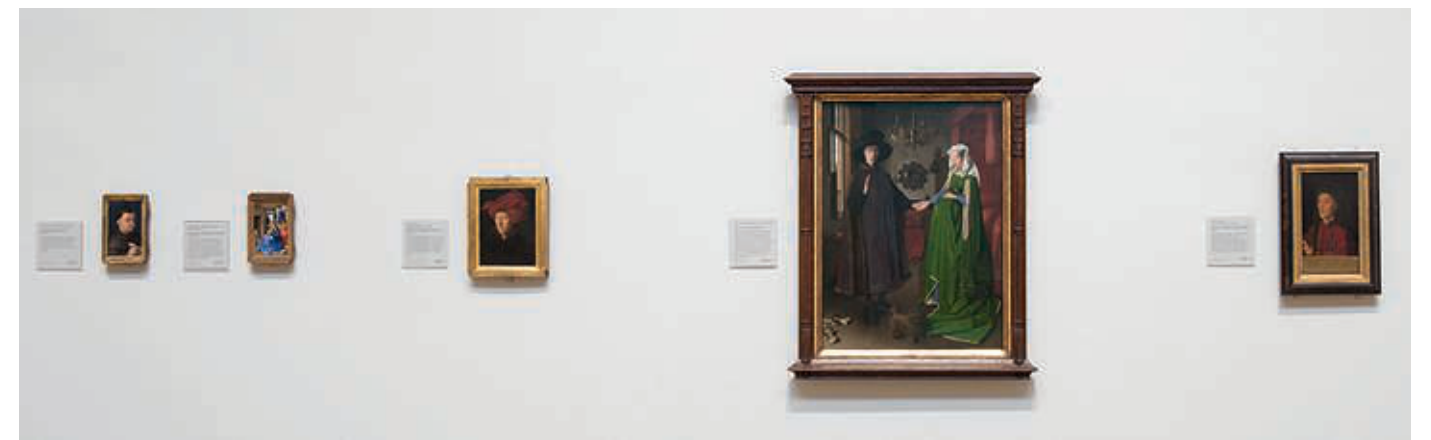
The principles guiding our curatorial choices have been aesthetic – what paintings will sing in which spaces – as well as geographical. For instance, it is impossible to devise a single route through the Sainsbury Wing (the geography of the building purposely denies it), so a hang should celebrate the connections between works of art made centuries or hundreds of miles apart. A key aim was to convey a sense of how interconnected artists were during the Renaissance, for instance devoting a room to the impact that Netherlandish painting had in Spain, France and Italy, and adding to the displays works that illuminate the role of Islamic textiles and metalwork in Venetian art. We also introduced interpretation panels into every room, so that the key messages of the hang are more evident to our visitors.

The hang was designed around dramatic visual vistas for certain key paintings, including Jan van Eyck's *Arnolfini Portrait* (1434) and Raphael's *Mond Crucifixion* (1502-3). We were also keen to find display solutions which would enhance our visitors' experience of the National Gallery, such as devising a means of showing our two Leonardos together harmoniously, despite the fact that one is a painting and the other a drawing, with very different lighting requirements.

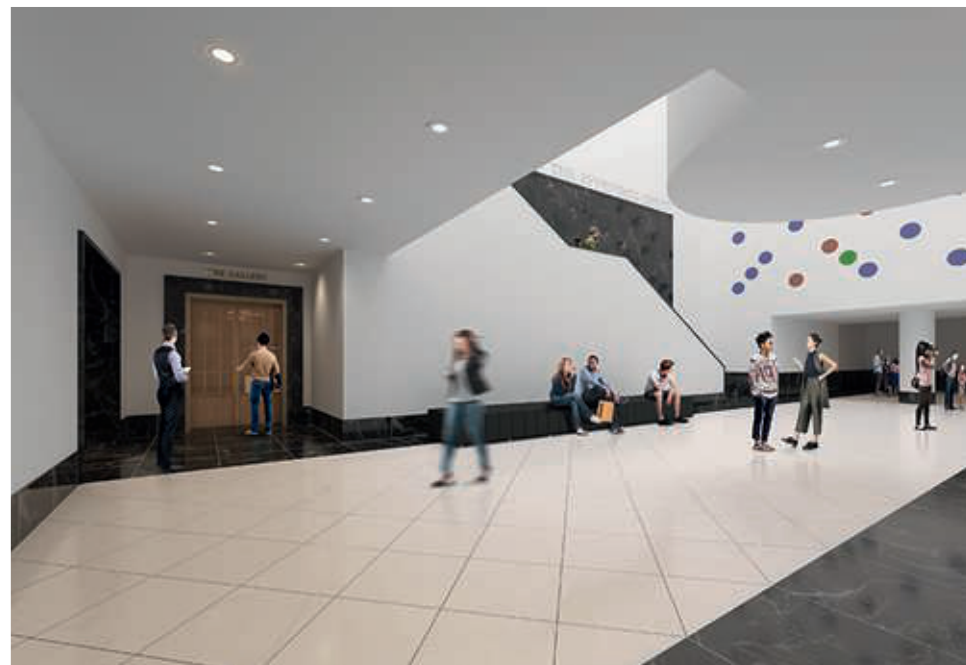
A particular concern was to display as a whole Jacopo di Cione's *San Pier Maggiore Altarpiece* (1370-1). This is one of the largest works of art made in late medieval Florence, but the substantial fragments owned by the Gallery have never been shown together in the Sainsbury Wing. Visitors can now see an (almost) complete Florentine fourteenth-century altarpiece – something not possible anywhere outside Florence. We also wished to find a home for *The Wilton Diptych* (about 1395-9), the only English picture in the National Gallery's early Renaissance collection, that celebrated its originality (rather than, as before, suggesting its indebtedness to Italian painting by showing it with early Florentine art), and which enabled its dazzling golden surfaces to gleam more beautifully, under artificial rather than natural light.

Displays and rehangs are always the art of the possible – using the space and the works of art to produce the illusion of a coherent whole. They are also the work of many people. This redisplay is indebted to the National Gallery's dedicated Buildings team, our Creative studio and our skilled art handlers.

CAROLINE CAMPBELL



A group of works by Jan van Eyck, including *The Arnolfini Portrait* (1434)



Virtual renditions of an upper-floor office (top right), the amenity space in the Belvedere Atrium (above) and the entrance to the new One Gallery Accommodation Hub in the Annenberg Court (right)

ONE GALLERY ACCOMMODATION HUB PROJECT

Construction of the One Gallery Accommodation Hub commenced in early January, following approval from the Department for Digital, Culture, Media and Sport and our Board of Trustees, and the selection of Willmott Dixon Interiors as contractor through an open tendering process. This project in the north-east part of the Main Building will create new office space for the National Gallery's staff together with the refurbishment of Room 32.

The Gallery's current offices are spread across the estate, comprising separate offices within the Main Building and in St Vincent House, adjacent to the Gallery. Once completed, the new building project will bring all office-based staff together in a central space in the heart of the Gallery. This will provide an opportunity to review our ways of working and encourage a more collaborative approach, while at the same time improving the working environment for our staff.

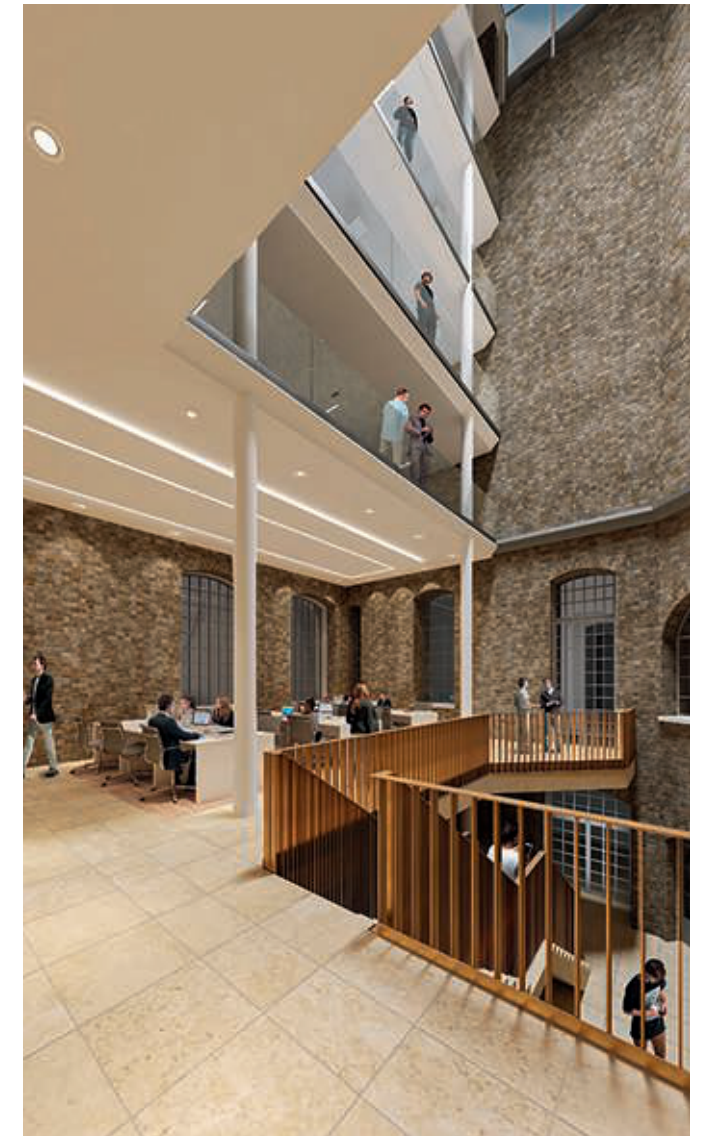
Once completed the accommodation will comprise open-plan offices on the Basement and Ground Floors all centred around a new atrium formed within an existing lightwell, providing a further five levels of office space up to roof level, along with dedicated lifts, staircase and facilities. The adjacent Ground Floor area will be opened up to provide additional office and communal spaces. A second lightwell, currently unknown to most staff, will also be transformed and covered to provide a lofty open-plan amenity space with a view of the Belvedere Tower through structural roof glazing.

As part of the Project, our largest gallery space, Room 32, within the original Barry Rooms extension constructed in 1876, will also be refurbished thanks to a generous private donation. A full air-conditioning system will be installed, making use of the existing floor ducts to supply the conditioned air via new ornate floor grilles from a remote dedicated plant room. This for the first time will provide an environmentally controlled space that gives us more flexibility with respect to hanging the collection.

A band of decorative plasterwork above cornice level will be painted to emulate the original colour scheme used for the Barry Rooms, which was uncovered following investigation by a specialist conservator. New internal lighting together with external daylight-controlling blinds will also be incorporated into the completed project.

The new office accommodation is expected to be completed in summer 2020 with the office fit out taking place into the autumn. The refurbishment of Room 32 will be completed at the end of 2019 with an anticipated opening in spring 2020.

STEVE VANDYKE



View of office accommodation on different levels in the West Atrium

The Restoration of Bermejo's *Saint Michael Triumphant over the Devil with the Donor Antoni Joan*

The last restoration of Bartolomé Bermejo's *Saint Michael Triumphant* most probably dated from the turn of the nineteenth and twentieth centuries when it was owned by Sir Julius Wernher. Over the following century the varnish and retouchings had discoloured markedly, distorting the vibrancy of colour, particularly in the strongly contrasting reds and greens, and the legibility of detail in the picture. It was for these reasons, as well as the disturbing, large rectangular area of abraded gilding at the top of the picture, not addressed in the previous restoration, that it was decided to clean and restore the painting in 2017.

Considering its age, the painting is in fairly good condition. There are numerous losses, mainly in the lower part of the picture, and the larger losses along the bottom edge are consistent with water-related damage. Additionally, areas of the painting had been abraded, probably in an early cleaning treatment, most notably in the devil's head and body, the cloth of gold in Saint Michael's cloak and in the gilded background. Parts of the gilding had been previously restored with a gold-coloured paint that could not be removed without damaging the underlying original, and was therefore left in place.

Cleaning also revealed fragments of an original azurite blue border along the vertical edges, previously covered by retouchings that falsely extended the image to the left and right. The wooden panel has been cut on all four edges, reducing the width of the blue border at the sides and eliminating it entirely from the top and bottom. The dimensions of the image, however, have hardly been reduced, if at all.

Originally, the blue edges would have been covered by a gilded frame with tracery mouldings through which the colour would have been partially visible. The blue borders were retouched in the recent restoration but are concealed behind the rebate of the current frame. The wooden panel is in good condition: the vertical joints between the planks have remained remarkably well-adhered over the past 550 years, apart from a small section of a join at the right, which had moved causing some disruption to the paint in Saint Michael's face and chain-mail collar.

For the most part, the restoration did not present difficulties in the reconstruction of the missing areas, though several passages were problematic. The absent words in the Latin text on the left page of Antoni Joan's prayer book, *misericordiam tuam*, were reinstated, but the second

word in red could not be established with any certainty and was left unrestored.

The previous reconstructions of the missing plants at the bottom right were inaccurate. The lower leaves of the plantain, to the right of the prickly eryngium, were missing and were reconstructed with reference to a similar plant in Bermejo's *Triptych of the Virgin of Montserrat* (probably 1470–5) in the Cathedral of Nostra Signora Assunta in Acqui Terme, Italy. In the far-right corner a fragment of an original leaf, similar to the foliage of the feverfew at the opposite side of the picture, had been overpainted, and its present restoration was based on the other example in the picture. The flora and rock in the bottom-right corner of the Acqui Terme central panel are remarkably similar to those in *Saint Michael Triumphant* and it was therefore decided to surround the reconstructed feverfew with blades of grass.

The restoration was accompanied by a full scientific investigation of the techniques and materials used in the manufacture of the painting which are to be published by the National Gallery in a book dedicated to Bermejo and *Saint Michael Triumphant*.

PAUL ACKROYD

PICTURES CLEANED AND RESTORED IN THE CONSERVATION DEPARTMENT 2018–2019

GIOVANNI BELLINI
The Assassination of Saint Peter Martyr NG812

BARTOLOMÉ BERMEJO
Saint Michael Triumphant over the Devil with the Donor Antoni Joan NG6553

WORKSHOP OF SANDRO BOTTICELLI
The Virgin and Child with Saint John and an Angel NG275

ALBRECHT BOUTS AND WORKSHOP
Saint Ambrose with Ambrosius van Engelen NG264

GASPARD DUGHET
Imaginary Landscape with Buildings in Tivoli NG98

ARTEMISIA GENTILESCHI
Self Portrait as Saint Catherine of Alexandria NG6671

JOOS DE MOMPER THE YOUNGER
Rocky Landscape with Saint John the Baptist NG6657

SCIPIONE PULZONE
Portrait of a Cardinal NG1048

GIOVANNI BATTISTA SPINELLI
The Adoration of the Shepherds NG1157

GIOVANNI MARTINI DA UDINE
The Virgin and Child with Saints George, James the Greater and a Donor NG778

SUPPORTERS 2018–2019

Art Fund
Sam Fogg
The Getty Foundation
Beatrice Santo Domingo
TEFAF
Sir Siegmund Warburg's Voluntary Settlement



The painting before cleaning



BARTOLOMÉ BERMEJO
(about 1440 – about 1501)
Saint Michael Triumphant over the Devil with the Donor Antoni Joan, 1468
Oil and gold on wood, 179.7 × 81.8 cm
THE NATIONAL GALLERY, LONDON, NG6553
BOUGHT BY PRIVATE TREATY SALE WITH A GRANT FROM THE AMERICAN FRIENDS OF THE NATIONAL GALLERY, LONDON, MADE POSSIBLE BY MR. J. PAUL GETTY JNR'S ENDOWMENT FUND, 1995



Reframing Three Canvases from Mantegna's *The Triumphs of Caesar*

Among the greatest loans to the *Mantegna and Bellini* exhibition (see pp. 42–3) were three of the nine canvases from *The Triumphs of Caesar*, painted by Andrea Mantegna towards the end of his life for the Palazzo San Sebastiano in Mantua. The *Triumphs* were acquired by Charles I in 1629 and remain in the Royal Collection, but the current fixed installation at Hampton Court Palace meant that a temporary framing scheme had to be designed for the exhibition.

Pilasters from the original installation at the Palazzo San Sebastiano were re-used in the Ducal Palace in Mantua in the seventeenth century and have survived. They give a strong indication of how the nine painted fields might have been joined. Giotto was the earliest Renaissance artist to create *all'antica* frames in the 1330s, but Mantegna was one of the first to use designs based on the architecture of classical antiquity for the setting of large altarpieces. From a young age, he was already deeply aware of the possibility of using such frames to dramatic effect. In his most important early commission, the altarpiece for the church of San Zeno in Verona (1456–9), the

enthroned Virgin is depicted in a hall surrounded by pilasters, which are echoed by the carved and gilded columns of the frame. The frame helps to create the space within the painting and connects it to the world outside, frame and painting conceived as a single entity by the artist. It seems highly likely that Mantegna also designed the pilasters for *The Triumphs of Caesar* – his largest and most ambitious depiction of antiquity.

The National Gallery's recent experience of assembling large tabernacle frames for Leonardo da Vinci's *Virgin of the Rocks* (about 1491/2–9 and 1506–8) and Sebastiano del Piombo's *Raising of Lazarus* (1517–19) enabled us to attempt a reconstruction of the original setting for *The Triumphs of Caesar*. We created narrow mouldings for the horizontal borders which function as a ledge on which the feet of the figures in the painting are placed – similar to the edges of antique relief carvings. The very low vanishing point of Mantegna's composition creates a monumental scene and underlines the movement of the procession, so a wider frame or a heavier profile would draw the focus to the middle of the composition

ANDREA MANTEGNA (about 1431–1506)
The Triumphs of Caesar: II The Standard-Bearers and Siege Equipment; IV The Vase-Bearers; V The Elephants, mid-1480s – before 1506
Egg tempera on canvas, 270.3 × 281.1 cm;
269.5 × 280 cm; 270 × 280.7 cm
THE ROYAL COLLECTION TRUST / HM QUEEN ELIZABETH II,
RCIN 403959; RCIN 403961; RCIN 403962

and fight the low horizon. An indication that Mantegna was actively seeking the effect of an unbroken procession moving behind columns is evident in the darkening of the canvases at the sides, suggestive of a shadow. Given the available time and the temporary nature of the display, the new pilasters are not exact copies of those at Mantua, but the effect even of these approximations was profound. The intersection of painted surface with pilasters of gilded ornament on a blue background creates a rhythm which allows the viewer to experience Mantegna's creation as a continuous band; essential to its success is the harmony between the paintings and the skilfully aged surface of the new frames.

The Triumphs of Caesar have deteriorated over 500 years and much of their original brilliance has been lost. Framing and lighting these paintings to their best advantage is one way to rekindle some of their original splendour in Mantegna's glorious visualisation of classical antiquity.

PETER SCHADE

PAINTINGS REFRAMED IN 2018–2019

Framed with newly acquired antique frames

AMBROGIO BERGOGNONE

The Virgin and Child NG1410

LOVIS CORINTH

Portrait of Dr Ferdinand Mainzer L1233

ARTEMISIA GENTILESCHI

Self Portrait as Saint Catherine of Alexandria
NG6671

POSSIBLY BY GIROLAMO DA CARPI

Mario Bracci with Cardinal Ippolito de' Medici NG20

EL GRECO

The Adoration of the Name of Jesus NG6260

ANDREA MANTEGNA

The Agony in the Garden NG1417

SCIPIONE PULZONE

Portrait of a Cardinal NG1048

ANDREA DEL SARTO

Portrait of a Young Man NG690

TITIAN

The Virgin and Child with the Infant Saint John and a Female Saint or Donor ('The Aldobrandini Madonna') NG635

MICHELE TOSINI

Charity NG652

ADRIAEN VAN DE VELDE

A Bay Horse, a Cow, a Goat and Three Sheep near a Building NG983

Frame reproductions

GIOVANNI BELLINI

The Assassination of Saint Peter Martyr NG812

BARTOLOMÉ BERMEJO

Saint Michael Triumphant over the Devil with the Donor Antoni Joan NG6553

ALBRECHT BOUTS AND WORKSHOP

Saint Ambrose with Ambrosius van Engelen
NG264

CORNELIS ENGBRECHTSZ.

AND WORKSHOP

The Lamentation with Donors and Saints L1234

JOOS DE MOMPER THE YOUNGER

Rocky Landscape with Saint John the Baptist
NG6657

NEAPOLITAN FOLLOWER OF GIOTTO

The Dead Christ and the Virgin NG3895

GIOVANNI MARTINI DA UDINE

The Virgin and Child with Saints George, James the Greater and a Donor NG778

SUPPORTERS 2018–2019

The Aldama Foundation

Giuseppe Eskenazi

The Credit Suisse Exhibition: Monet & Architecture

9 April – 29 July 2018

While Claude Monet is one of the world's most popular Impressionist artists, the 2018 *Credit Suisse Exhibition: Monet & Architecture* was the first show devoted to him in London in almost 20 years. It looked at his achievement from a novel perspective, his painterly engagement throughout a long career – until he retreated to his garden at Giverny – with the built environment considered in its broadest implications. This included the depiction of famous works of architecture like Rouen Cathedral, but also cityscapes, feats of engineering such as railway stations and iron bridges, fashionable new resorts along the coast and mundane structures like windmills and peasants' cottages. His inimitable painterly eye even fell on garden sheds. Constantly, Monet used the built environment to structure his compositions and as screens to mirror transient atmospheric conditions. The façades of buildings provided the artist with the surfaces on which to study the ever-changing play of light and shadow, and to evoke shared memories of French and foreign landmarks. Thus too did he find a way to expand the emotional impact of his images; who can depict a crepuscular Venice without summoning sad reflections?

The exhibition included 77 paintings, grouped into three broad chapters. The first section, 'The Village and the Picturesque', traced Monet's interest in picturesque motifs

such as quaint and angular medieval buildings and church steeples, long distinctive signposts in the French countryside. In this way, he tied his art to a growing interest throughout France in tourism and its destinations and was able to borrow from a proliferation of tourist imagery. As he soon realised, the impact of such motifs was all but doubled when they were seen reflected in water, and so buildings on the edges of rivers or canals, or atop cliffs soon entered his repertoire. The juxtaposition of water, structure and sky became a staple of his art for decades and would continue into the early twentieth century. Even as late as his depictions of the Japanese bridge at Giverny he continued to evoke this picturesque tradition.

The second section, 'The City and the Modern', explored the attention Monet gave in his paintings to the rapidly evolving modern city. This interest was concentrated in little more than a decade of activity, starting in the late 1860s when in 1867 he depicted Paris from the east façade of the Louvre. In 1870 and 1871 he was in wartime exile in London, painting the Thames and its green parks. Returning to France at the end of the Franco-Prussian War he was intrigued by the new railways and the iron-roofed *gares* and mighty new bridges traversing the Seine in suburban Paris that accompanied them. The harbour at Le Havre provided rich and complicated motifs. Central

Paris held a particular fascination. In 1873 he painted the bustling new *Boulevard des Capucines* (1873, The State Pushkin Museum of Fine Arts, Moscow) from a window in the photographer Nadar's studio. A year later the famous first Impressionist exhibition was held in that same studio. Monet showed the painting there and visitors were able to test its verisimilitude by looking from the canvas through the very window from which it had been made.

The third section, 'The Monument and the Mysterious', looked at the remarkable series paintings Monet executed beginning in the early 1890s in three cities known for their architectural heritage: Rouen, London and Venice. In Rouen he painted the richly ornamented façade of the Gothic cathedral at all times of day. The exhibition assembled five such works, alike in motif but each utterly different. Exploring this section the public had the opportunity to understand that through the representation of the built environment Monet was able to investigate with infinite subtlety the different strengths and diverse kinds of light and cloud cover. In London he painted series dedicated to views from balconies at the Savoy Hotel looking up the Thames to Charing Cross Bridge and the Houses of Parliament and down the river to Waterloo Bridge and the smokestacks of south London. A third series, painted across the river at St Thomas's Hospital, looked back across the

river at the Palace of Westminster, often blanketed in fog. In 1908 he travelled to Venice – for the first time in his life; he immediately realised he should have come years earlier – and began painting the architectural treasures up and down the Grand Canal and back and forth across the lagoon. His last foray into architectural painting, these poignant images are among his most evocative masterpieces.

The exhibition, which attracted over 190,000 visitors, was curated by Richard Thomson, Watson Gordon Professor of Fine Art at the University of Edinburgh (now Emeritus), recognised worldwide as the leading expert on the art of Monet and sole author of the catalogue. He was supported by Christopher Riopelle, the Neil Westreich Curator of Post-1880 Paintings at the National Gallery. The year 2018 marked the tenth anniversary of the National Gallery's partnership with Credit Suisse for which far-sighted collaboration we remain grateful.

THOMAS DALLA COSTA



Installation view showing five views of Rouen Cathedral painted by Monet between 1892 and 1894.

From left: *Rouen Cathedral, Setting Sun* (Amgueddfa Cymru – National Museum Wales); *Rouen Cathedral* (private collection); *Rouen Cathedral: The Portal* (Klassik Stiftung Weimar Museum); *Rouen Cathedral: The Portal and the Tour d'Albane at Dawn* (Museum of Fine Arts, Boston); *Rouen Cathedral: The Portal (Morning Effect)* (Fondation Beyeler, Riehen/Basel).

Thomas Cole: Eden to Empire

11 June – 7 October 2018

Thomas Cole is considered the founder of the American landscape painting tradition. However, he was not born in the United States, but in Bolton, Lancashire, arriving at Philadelphia in mid-1818. Within a decade his talent had been recognised but it was only with his return visit to England, arriving in June 1829, and sojourn on the Continent until late 1832, that he fully shaped his ambitious conception of what American landscape painting could be. In Europe he immersed himself in contemporary landscape paintings by Joseph Mallord William Turner and John Constable among others – few if any were to be seen in America at that early date – as well the works of Old Masters such as Claude Lorrain, and saw that American landscape offered visions equally monumental.

The exhibition, a collaborative project with the Metropolitan Museum, New York – where it was shown under the title *Thomas Cole's Journey: Atlantic Crossings* – traced Cole's artistic career from sketches of the early 1820s through to grand compositions of the 1840s just before his premature death, but the shaping emphasis was on the first European journey. In London, he visited the National Gallery, the Royal Academy and artists' studios. He was intrigued and moved by the grandeur, classical references and Romantic sweep of the pictures he saw. He also realised that landscape could evoke deeper, more troubling emotions as he recalled the Luddite rebellion and scenes of devastation he had seen in his youth in the cotton mills of northern England.

Cole demanded to be accepted in London not as an art student but as a professional artist among his peers. He sought patrons and commissions for book illustrations. He sent finished works back to America and submitted American scenes, including one of Niagara Falls, for exhibition at the Royal Academy. He appreciated the kindness of Constable but found Turner difficult and far from the great man he had envisioned. Slightly disillusioned by London and the cool reception he received there, in May 1831 he travelled to France – Paris and French painting were a keen disappointment – and then on to Italy. Florence was a haven. He found himself at last among an amiable and international coterie of artists with whom he could share painting expeditions and rich artistic experiences. Rome and Naples beckoned as well and everywhere he was moved by the splendours of Antiquity.

Throughout his voyage, Cole's ambitions for landscape painting grew. Soon after his first arrival in England he noted first thoughts for a five-picture cycle of paintings



THOMAS COLE (1801–1848)
The Course of Empire: Destruction, 1836
Oil on canvas, 99.7 × 161.3 cm
NEW-YORK HISTORICAL SOCIETY, GIFT OF
THE NEW-YORK GALLERY OF THE FINE ARTS, 1858.4

on the rise and decline of a great civilisation. Everywhere he collected notes and impressions for the series. He would not actually execute *The Course of Empire* (New-York Historical Society) until his return to America but Europe, Italy in particular, was the crucible in which the project gestated. Back in New York as he worked on the largest picture in the cycle, *Consummation*, in 1836 he suddenly took up a second painting, equally large, on a purely American theme, *The Oxbow* (Metropolitan Museum of Art, New York) a sublime meditation on the changes taking place to the American landscape under the dangerous allure of progress. The two paintings, hanging close by one another, showed the gamut of Cole's newly powerful artistic vision.

Attracting over 33,000 visitors, the exhibition was curated by Tim Barringer of Yale University and Elizabeth Mankin Kornhauser of the Metropolitan Museum of Art, with Christopher Riopelle as curator in London. The exhibition was supported at the National Gallery by the Terra Foundation for American Art, and sponsored by White & Case and Wells Fargo, with additional support from Alice Goldet.

CHRISTOPHER RIOPELLE

Ed Ruscha: Course of Empire

11 June – 7 October 2018



ED RUSCHA (b. 1937)
The Old Tech-Chem Building, 2003
Acrylic on canvas, 123.2 × 278.1 cm
THE BROAD ART FOUNDATION, F-RUSC-1P05.05

The first five works in Ed Ruscha's ten-painting cycle, *Course of Empire*, were executed in 1992 under the collective title *Blue Collar*. Painted in monochrome, they are stylised, stripped-down depictions of industrial buildings in Los Angeles, where Ruscha lives. A decade later, the artist was asked to represent the United States at the Venice Biennale of 2005. He returned to the buildings to paint them again, this time in colour. All ten were then displayed in Venice as *Course of Empire*, the title drawing attention to changes in the lives of blue-collar workers over ten years.

Tool & Die, for example, has been taken over by a Korean concern. Elegant (but *faux*) Korean text now runs along the roofline of the building; a messy line of graffiti runs along its flank, neither comprehensible to the passer-by. *Trade School* has closed. Its windows boarded up, it stands, desolate, behind chain-link fencing; no need to train workers when manufacturing has disappeared. Most enigmatic, in the final pairing *Tech-Chem* has been replaced by *Fat Boy*. Is it a fast-food chain? The name brings to mind the two atomic bombs, Little Boy and Fat Man, dropped on Hiroshima and Nagasaki in 1945, and the lurid red sky is aflame.

In Venice, viewers experienced the two distinct groups in separate rooms at the American Pavilion, and in whichever order they chose. At the National Gallery, Ruscha responded to the grand, classical dimensions of

Room 1 by double-hanging the two sequences, the later, coloured paintings directly above their monochrome iterations. Visitors saw 'before' and 'after' simultaneously. Moreover, only a few rooms away, in the concurrent exhibition *Thomas Cole: Eden to Empire*, was displayed the very model for Ruscha's mordant meditation on the state of America.

Cole's monumental five-picture sequence *The Course of Empire* – note the definite article – was conceived in London in the late 1820s and executed in New York almost a decade later. The five canvases trace the rise and decline, ending in *Desolation* (1836), of a great civilisation, perhaps Ancient Rome, perhaps contemporary Britain, perhaps the American Empire to come. Ruscha had long admired Cole's masterpiece in the New-York Historical Society, seeing in it a model for implying the passage of time in painting. That Cole's cycle was to be in London provided the occasion to show Ruscha's by now no less famous sequence for the first time ever in the same building.

The exhibition, sponsored by Gagosian Gallery, Wells Fargo and Hiscox, Contemporary Art Partner of the National Gallery, was seen by over 100,000 visitors.

CHRISTOPHER RIOPELLE



EDOUARD MANET (1832–1883)
A Bar at the Folies-Bergère, 1882
 Oil on canvas, 96 × 130 cm
 THE SAMUEL COURTAULD TRUST,
 THE COURTAULD GALLERY, LONDON,
 P.1934.SC.234



GEORGES SEURAT (1859–1891)
Bathers at Asnières, 1884
 Oil on canvas, 201 × 300 cm
 THE NATIONAL GALLERY, LONDON. BOUGHT, COURTAULD FUND, 1924, NG3908

Courtauld Impressionists: From Manet to Cézanne 17 September 2018 – 20 January 2019

Having turned his family's silk company into a major textile multinational, in the early 1920s businessman Samuel Courtauld embarked on forming a first-rate private collection of Impressionist and Post-Impressionist paintings. At the same time, concerned about the lack of such works on the walls of public museums and galleries in Britain, Courtauld offered a £50,000 endowment, the Courtauld Fund, to secure examples for the national collection. Thanks to his public-spiritedness, the two great ensembles of pictures thus acquired would eventually form the backbone of, respectively, the Courtauld Gallery and the National Gallery's holdings of modern foreign art. In 2018, 70 years after Courtauld's memorial exhibition at the Tate Gallery (then an annexe of the National Gallery), which brought together these two collections, a selection of the pictures he acquired for himself and of those he purchased for the nation were for the first time hung side by side in Trafalgar Square. Made possible by an exceptional loan of 26 paintings from the Courtauld Gallery (temporarily closed for refurbishment), the exhibition gave the public a chance to look afresh at Courtauld's achievements as a collector and a philanthropist. It was at the National Gallery, where in 1917 Sir Hugh Lane's bequest was exhibited for the first time, that Courtauld was introduced to Impressionism; seeing great works by Edouard Manet, Edgar Degas and Pierre-Auguste Renoir proved an 'eye-opening' experience, as he later recalled.

Courtauld's considerable wealth meant that he and his wife were able to collect on a grand scale, indulging their taste for glorious Impressionist and Post-Impressionist pictures, which he selected with flair and intuition: outstanding works such as Manet's last masterpiece, *A Bar at the Folies-Bergère* (1882), arguably the best-known work in his collection. Sensitive to these pictures' beauty and harmony, Courtauld thought they could trigger an emotional response with the public, and believed in art's power to educate people. Determined to constitute a collection of modern foreign art for the nation, he set up the Courtauld Fund as a trust (administered by himself, with fellow Trustees he appointed) entirely distinct from the National Gallery's still overwhelmingly conservative Board. It thus enabled the purchases of examples of the art Courtauld loved and championed, making them accessible to all for the first time: landmark pictures such as Georges Seurat's *Bathers at Asnières* (1884) are owed to Courtauld's generosity and far-sightedness; still deemed 'challenging' in 1920s Britain, artists like Vincent van

Gogh and Paul Cézanne were first introduced into the national collection – a fascinating episode in the story of the formation of its holdings of modern foreign art, on which fresh light was cast, thanks to new research in the Tate and National Gallery archives done in preparation for the exhibition and featuring in its catalogue.

With 42 paintings by 12 artists, the show presented a dazzling array of masterpieces, from Honoré Daumier and the Impressionists to Paul Gauguin and Pierre Bonnard, the most contemporary of all artists bought from the Fund (with a fine painting, *The Table* of 1925, later transferred to Tate). These outstanding works helped trace the evolution of painting in France in those critical decades. Organised as a survey of Impressionism and Post-Impressionism, the exhibition was structured in sections each devoted to these artists, arranged chronologically, revealing the brilliance of Courtauld's eye and confirming his status as one of the twentieth century's greatest collectors and philanthropists.

The juxtapositions not only highlighted the sureness of his taste, but also its coherence, demonstrating great visual unity and consistency between works of the highest calibre. We would like to think that Courtauld might have enjoyed this gathering of pictures from the two collections he had formed displayed at the National Gallery, close to their esteemed peers from earlier art-historical eras.

The exhibition, sponsored by BNP Paribas Real Estate and installed in the Wohl Galleries (Rooms 42–6), was enjoyed by over 140,000 visitors. Special 'Courtauld' labels in the permanent collection galleries signalled more works acquired with the Courtauld Fund, now part of the National Gallery's Post-1800 holdings.

ANNE ROBBINS

Mantegna and Bellini

1 October 2018 – 27 January 2019

Mantegna and Bellini was the first exhibition devoted to the relationship between two of the greatest artists of the Italian Renaissance: Giovanni Bellini and Andrea Mantegna. The show offered a unique opportunity to compare the work of two remarkable artists who also happened to be brothers-in-law, a family connection from which both drew strength and brilliance.

The son of a carpenter, Andrea Mantegna was a self-made man. In 1453 this prodigiously talented artist from Padua, famed for his intellectual prowess, married Nicolosia, the daughter of Venice's pre-eminent painter, Jacopo Bellini. Mantegna's phenomenally gifted brother-in-law, Giovanni Bellini used colour, atmosphere, and landscape to create an entirely new form of art.

For seven years Mantegna and Bellini worked in close dialogue. But in 1460, Mantegna decided to pursue his own artistic path and moved to Mantua, where he occupied the post of court painter to the ruling Gonzaga family until his death in 1506. Bellini, who died ten years after Mantegna, spent his entire career in Republican Venice. The exhibition explored how their creative exchange continued throughout their long lives.



ANDREA MANTEGNA (about 1431–1506)
The Presentation of Christ in the Temple, about 1454
Egg tempera on canvas, assembled on wooden construction,
77.5 × 94.4 cm
GEMÄLDEGALERIE, STAATLICHE MUSEEN ZU BERLIN, 29



GIOVANNI BELLINI (about 1435–1516)
The Presentation of Christ in the Temple, about 1470–5
Oil on panel, 80 × 105 cm
MUSEO DELLA FONDAZIONE QUERINI STAMPALIA, VENICE, 2/29

The first room introduced the distinctive cultural environments of the two cities that shaped Mantegna and Bellini – Padua and Venice. Particular highlights here were Mantegna and Bellini's respective versions of *The Presentation of Christ in the Temple* (about 1454, Gemäldegalerie, Staatliche Museen zu Berlin; about 1470–5, Fondazione Querini Stampalia, Venice) and *The London Drawing Book of Jacopo Bellini* (1440–70) from the British Museum, which has only been lent once in the last century.

'Explorations' examined the impact of each artist on the other during the years of their closest exchange. In this second room a number of juxtapositions compared and contrasted their approach to near identical compositions, including Mantegna's *The Descent of Christ into Limbo* (about 1492, private collection) and Bellini's (about 1475–80, Bristol City Museum & Art Gallery), as well as Mantegna's *Crucifixion* (1456–9) and Bellini's (about 1465), both from the Musée du Louvre, Paris.

The third room focused on the development of a distinctive new type of motif – *The Dead Christ supported by Angels*. The works here included sculptural reliefs, such as the Circle of Mantegna *Entombment* (about 1470–80, Kunsthistorisches Museum, Vienna), as well as works on paper including Mantegna's *Pietà* (about 1460–5, Gallerie dell'Accademia, Venice).



Installation view including Giovanni Bellini's *The Continnence of Publius Cornelius Scipio* (about 1506–8, National Gallery of Art, Washington) and Andrea Mantegna's *The Introduction of the Cult of Cybele at Rome* (1505–6, National Gallery, London)

'Landscape' explored Bellini's most important contribution to the history of art – the depiction of landscape and atmosphere. A number of pairings revealed the two artists' fundamentally different approaches to landscape, as well as the ways in which Bellini had a lasting effect on Mantegna, such as in *The Dead Christ supported by Two Angels* (about 1485–1500, Statens Museum for Kunst, Copenhagen). The National Gallery's newly restored *Assassination of Saint Peter Martyr* (about 1505–7) was displayed in this section of the exhibition.

'Devotional Paintings and Portraits' gave a focused insight into the development of the *sacra conversazione* in which the Virgin and Child appear in the company of saints. The final room of the exhibition included three of Mantegna's celebrated *Triumphs of Caesar* (see pp. 34–5). Visitors had a unique opportunity to study several of Mantegna and Bellini's greatest late works, including Mantegna's *The Introduction of the Cult of Cybele at Rome* (1505–6, National Gallery, London) and Bellini's last work, *The Drunkenness of Noah* (about 1515, Musée des Beaux-Arts et d'Archéologie, Besançon).

The exhibition was organised by the National Gallery and the Staatliche Museen zu Berlin in collaboration with the British Museum. It was curated in London by Caroline Campbell and Sarah Vowles (British Museum). The exhibition was supported by Julia and Hans Rausing, The Thompson Family Charitable Trust and The Robert Lehman Foundation, with additional support from Graham and Amanda Hutton, Elizabeth and Daniel Peltz OBE, The Tavolozza Foundation – Katrin Bellinger, The Vaseppi Trust, The Jerusalem Trust, Andrew Bentley and Fiona Garland, William and Theresa Vereker, The Thornton Foundation, Dr Nicola Coldstream and those who wish to remain anonymous. It was sponsored by the Italian National Tourist Board and seen by over 120,000 visitors.

CAROLINE CAMPBELL

Lorenzo Lotto Portraits

5 November 2018 – 10 February 2019

Lorenzo Lotto Portraits was shown in the recently refurbished and expanded Ground Floor Galleries. The National Gallery was the exhibition's second venue, following the Museo Nacional del Prado in Madrid, where it had been conceived and was shown in a larger version from June to September 2018.

While Lotto was a highly distinctive painter of religious and allegorical subjects, his greatest contribution to the history of art is arguably his portraits. The exhibition brought together a generous selection spanning his career, from his early days in Treviso through his heyday as the foremost painter in Bergamo 1513–26 and his years of innovation in Venice 1525–31, to the itinerancy of his last decades, spent between Venice, Treviso and various often rather remote places in the region of the Marche.

Among the important loans were *Bishop Bernardo de' Rossi* from the Museo di Capodimonte in Naples, which was displayed alongside its allegorical cover from the National Gallery of Art in Washington (both 1505); three paintings from the Accademia Carrara in Bergamo, including the celebrated *Lucina Brembati* (1520–3); the *Portrait of a Married Couple* from the State Hermitage Museum in St Petersburg (1523–4), restored specifically for the occasion; the spectacular *Portrait of a Man with a Lizard* from the Gallerie dell'Accademia in Venice (about 1530–2); the rarely seen *Bishop Tommaso Negri* from the Franciscan Convent of Poljud in Croatia, which retains its original frame (1527); and the penetrating *Elderly Gentleman with Gloves* from the Brera in Milan (1542–3).

The exhibition was bookended by a pair of altarpieces: *The Virgin in Glory* from the Church of Santa Maria Assunta in Asolo (1506) and *The Alms of Saint Antoninus of Florence* from the Basilica of Santi Giovanni e Paolo in Venice (1540–2). These extended the exhibition's scope to so-called crypto-portraits inserted into narrative or devotional compositions, often in the guise of specific characters, such as the deposed Queen of Cyprus, Caterina Cornaro, who appears as the Virgin Mary in the Asolo picture. Their inclusion also helped demonstrate the prestigious humanist patronage of Lotto's early career, while his highly unusual portraits of poor Venetians in the Venetian altarpiece – a commission of great personal import at a time when the artist was struggling financially – foregrounded his class solidarity and helped tell his own story.

Lotto portrayed the emerging bourgeoisie in Northern Italy with an eye for their aspirations, achievements and



LORENZO LOTTO (about 1480–1556/7)
Lucina Brembati, 1520–3
Oil on panel, 51 × 42 cm
ACCADEMIA CARRARA, BERGAMO, 900



LORENZO LOTTO (about 1480–1556/7)
Elderly Gentleman with Gloves, 1542–3
Oil on canvas, 90 × 75 cm
PINACOTECA DI BRERA, MILAN, 370



Installation view of the *Portrait of Andrea Odoni* (1527, Royal Collection Trust) with the Grimani *Hadrian* and the Benavides *Standing Figure* shown in the painting

anxieties, all the while seemingly projecting onto his sitters his own emotions – whether the ambition, exuberance and curiosity of his earlier career or the more despondent, if not downright depressed, insights of his later years. This provided the exhibition, which was organised chronologically, with a strong personal narrative, while simultaneously constituting a kind of 'group portrait' of a social class that would come to dominate modern European history.

In this it was aided by the inclusion of a number of objects – clothing, jewellery, books, a carpet – analogous to the ones Lotto depicted in his portraits, which play an important role in helping the viewer understand both artist and sitter, or at least how they wanted to be understood. For the centrepiece display of Lotto's famous *Andrea Odoni* from the Royal Collection (1527), two of the actual pieces of classical sculpture depicted were included: the Grimani *Hadrian* from the Museo Archeologico in Venice and the Benavides *Standing Figure*, now in the Museo di Scienze archeologiche e d'Arte in Padua.

Entrance to *Lorenzo Lotto Portraits* was free, which helped attract almost 230,000 visitors – an encouraging reception to a project intended to consolidate awareness and knowledge of a still little-known but major figure in European art. The exhibition was supported in London by Hannah Rothschild CBE, Mr and Mrs William Arah, The Catherine Lewis Foundation, and Barbara and Jon Landau.

MATTHIAS WIVEL

Landseer's The Monarch of the Glen
29 November 2018 – 3 February 2019

The exhibition in Room 1, seen by almost 120,000 visitors, offered the chance to view one of the world's best-known animal paintings in London for the first time since 1983. A generous loan by the Scottish National Gallery, who acquired the painting in 2017, was the starting point for the show, which also revealed close – and perhaps unexpected – connections between Edwin Landseer and the National Gallery.

Landseer's animal paintings were infused with a deep knowledge of earlier painters such as Peter Paul Rubens, and he owned Luca Giordano's *A Homage to Velázquez* (about 1692–1700), now in the National Gallery. Landseer also acquired George Stubbs's collection of anatomical drawings of the horse: one of these drawings, lent by the Royal Academy of Arts, was shown alongside Stubbs's own early anatomical study of a dog's leg, recently acquired by the Victoria and Albert Museum.

The Monarch of the Glen was first displayed at the Royal Academy in 1851, then sharing the present National Gallery building, although it was originally commissioned for the refreshment rooms of the House of Lords, with the close involvement of the Gallery's first Keeper and later Director, Sir Charles Eastlake. In the exhibition, the development of Landseer's large-scale, dramatic and visionary composition was traced through earlier paintings and drawings of Scottish scenes, to show how he created a boldly romantic view of the natural world in which a single stag was hero.

Landseer's final public commission in 1858 was to design the lion sculptures at the base of the monument to Nelson in Trafalgar Square, in front of the National Gallery, and the exhibition showed sketches and a large painting of a pacing lion made as studies for the sculptures.

The story of the popularity of Landseer's painting was brought up to date with the inclusion of the painting inspired by it made in 1966 by former National Gallery Associate Artist, Sir Peter Blake, and generously loaned from a private collection.

SUSAN FOISTER



EDWIN LANDSEER (1802–1873)
The Monarch of the Glen, about 1851
Oil on canvas, 163.8 × 168.0 cm
PURCHASED BY THE NATIONAL GALLERIES OF SCOTLAND AS A PART
GIFT FROM DIAGEO SCOTLAND LTD, WITH CONTRIBUTIONS FROM
THE HERITAGE LOTTERY FUND, DUNARD FUND, THE ART FUND,
THE WILLIAM JACOB BEQUEST, THE TAM O'SHANTER TRUST,
THE TURLETON TRUST, AND THE K.T. WIEDEMANN FOUNDATION, INC.
AND THROUGH PUBLIC APPEAL 2017, NG2881

Rachel Maclean: The Lion and The Unicorn
29 November 2018 – 3 February 2019

The Scottish artist Rachel Maclean is one of the most acerbic artistic voices in Britain today. Using elaborate masks, grotesque prosthetics and gaudy scenography, her caustic, darkly comical and often violent films consider how a world of entertainment, consumerism and mass media shapes collective and individual identities.

As part of the Gallery's new Modern and Contemporary Programme, Maclean was invited to present her work in dialogue with the Room 1 exhibition, *Landseer's The Monarch of the Glen*. Edwin Landseer's eponymous animal painting was one of the most prominent images to be reproduced in the burgeoning consumer culture of Victorian Britain. Painted by an Englishman, it has since often been discussed in relation to cultural representations of Scotland.

The *Monarch's* image history provided the backdrop to Maclean's conversion of the Gallery's Sunley Room into a flamboyant pink-and-blue stage-set, featuring faux-gold frames, tasselled curtains and velvet pouffes. In full tartan splendour, Maclean's 2012 film *The Lion and The Unicorn* shone a sardonic light on Anglo-Scottish relationships. Commissioned in the context of the 2014 referendum on Scottish independence, the film showed the heraldic attendants of the Royal Coat of Arms, the English lion and the Scottish unicorn, squabbling over the future of the United Kingdom. Using found audio, including excerpts from the Queen's 1957 Christmas Broadcast and the voices of broadcaster Jeremy Paxman and former First Minister of Scotland, Alex Salmond, the artist presented national stereotypes in a setting of conflict.

The film was accompanied by a selection of related prints inspired by the Gallery's permanent collection, showing elaborate *tableaux vivants* – intricately staged scenes conveying exaggerated and dramatic tales of woe, as often used in political polemic. In her filmmaking as much as in her prints, Maclean appropriates and combines traditional iconography with pop-culture references in a cutting satire on contemporary political debate.

With an audience of over 120,000 visitors, the exhibition was sponsored by Hiscox, Contemporary Art Partner of the National Gallery, and supported by the Rootstein Hopkins Foundation.

DANIEL F. HERRMANN



RACHEL MACLEAN (b. 1987)
Still from *The Lion and The Unicorn*, 2012
Digital video
COMMISSIONED BY EDINBURGH PRINTMAKERS
AND FUNDED BY CREATIVE SCOTLAND

Boilly: Scenes of Parisian Life
28 February – 19 May 2019



LOUIS-LÉOPOLD BOILLY (1761–1845)
The Poor Cat, 1832 (detail)
Oil on canvas, 31.9 × 40.4 cm
THE RAMSBURY MANOR FOUNDATION

Settling in Paris in 1785, Louis-Léopold Boilly found himself at the heart of the Parisian art world during one of the most turbulent periods of French history. Witnessing first-hand the French Revolution, the rise and fall of Napoleon, the restoration of the Bourbon monarchy, and the Revolution of 1830, Boilly seized the opportunities provided by these changing regimes, exhibiting publicly for the first time and deliberately marketing his works towards the new bourgeois public.

Early in his career, Boilly specialised in small, interior scenes, in which elegant figures can be seen removing their stockings or sharing an amorous embrace. At the height of the Terror, these paintings got Boilly into hot water, when he was denounced by a fellow artist for painting 'works of art of revolting obscenity for Republican morals'. As the new century dawned, Boilly moved away from such boudoir scenes and out onto the city's streets and boulevards. He was one of the first artists to take urban life as his subject matter, as can be seen in *The Poor Cat* or his late masterpiece, *A Carnival Scene*, where costumed figures roar through the streets of Paris. In addition to these views of everyday life, Boilly painted some 5,000

small portraits over the course of his career, boasting that he could capture these likenesses in just two hours. Boilly is also credited with coining the phrase *trompe l'oeil* for his illusionistic paintings, which thrilled the Salon public by pretending to be something they were not.

This exhibition – the first in Britain to be devoted to the artist – is drawn largely from the Ramsbury Manor Foundation, which holds the world's most significant private collection of Boilly's works. Assembled over the last 60 years by British property developer Harry Hyams (1928–2015), these paintings, drawings and watercolours run the length of Boilly's career, capturing his technical brilliance, his extreme versatility and his wry sense of humour. The exhibition was supported by the Athene Foundation and was seen by almost 95,000 visitors.

FRANCESCA WHITLUM-COOPER

Sorolla: Spanish Master of Light
18 March – 7 July 2019



Installation view of the first room with *Female Nude* (1902, private collection) and *Mother* (1895–1900, Museo Sorolla, Madrid)

Joaquín Sorolla y Bastida's masterpieces returned to London 111 years after Sorolla himself organised a monographic show at London's Grafton Galleries. Having worked in his hometown of Valencia and in Madrid for most of his career, Sorolla explored a multi-faceted Spain at the turn of the twentieth century. He is best known for his sun-drenched beach scenes of the Valencian coastline. These featured at the National Gallery alongside portraits, social scenes, regional types, landscapes and garden paintings, demonstrating Sorolla's versatility. His stylistic development was partially indebted to his study of Spanish masters including Diego Velázquez and Francisco de Goya as well as his contact with contemporary Impressionist artists and portrait painters such as John Singer Sargent.

The exhibition followed a thematic approach within a general chronological sequence. One third of the paintings came from the Museo Sorolla in Madrid and the rest from other prominent European and American museums and private collections. Before entering the exhibition space, visitors walked through the foyer dappled with light evoking Sorolla's garden represented in a full-length photograph of the artist at work. The scene was

extended into the first room which featured two paintings of the same garden accompanied by portraits of the artist and his family. As well as his three children, María, Joaquín and Elena, his wife and muse Clotilde featured twice, in sensual and motherly poses. The anonymously titled *Female Nude* (1902, private collection), was directly inspired by Velázquez's *Rokeby Venus* (1647–51), which Sorolla saw at the National Gallery.

The second room brought together, for the first time in such depth, Sorolla's early paintings on social themes, which established his international fame. These represent both joyous and dangerous scenes of work, as well as social critiques such as *Sad Inheritance!* (1899, Colección Fundación Bancaja, Valencia), showing children with congenital disabilities bathing at sunset. Some of these dark tonalities were echoed by portraits in the third room, which again included members of Sorolla's family as well as notable Spanish and American personalities. *Clotilde in a Black Dress* (1906, Metropolitan Museum of Art, New York), placed on the vista staring back at her husband's self portrait in the first room, demonstrates Sorolla's ability to capture different shades of black echoing Goya's palette.

Halfway through the exhibition there was transition from dark to light marked by Sorolla's emblematic images of Valencian beaches, bathed in bleached sunlight, contrasting with the reddish cliffs of Jávea's coastline. *Boys on the Beach* (1909, Museo Nacional del Prado, Madrid), one of his most spontaneous and daring compositions, was painted in situ from an elevated wooden platform. Many of these works sold to American clients but Sorolla's American reputation was definitively established under the patronage of the Hispanist Archer Milton Huntington, who in 1910 commissioned a series of large-scale canvases of the regions of Spain for the recently founded Hispanic Society of America in New York. As these paintings no longer travel, landscape and full-length studies for the commission were shown in London. The figure studies, mostly from central and northern Spain, include regional costumes, which Sorolla often collected and rendered with ethnographic precision.

The penultimate room housed Sorolla's small-format landscapes painted throughout Spain in different seasons and weather conditions. Like Claude Monet's paintings of cathedrals and landscapes under varied atmospheric effects, Sorolla repeated views such as the coast of San Sebastián in both calm and stormy weather. These were accompanied by five paintings representing the Alhambra in Granada and the Alcázar of Seville. Such paintings, featuring reflections and lush greenery, continued into the final room where Sorolla's family reappeared in monumental outdoor compositions. From the elegant billowing dresses in *Strolling along the Seashore* (1909, Fundación Museo Sorolla, Madrid) to the white lounging figures sinking into electric green grass in *The Siesta* (1911, Museo Sorolla, Madrid), Sorolla never abandoned his constant pursuit of capturing light.

The exhibition, which attracted 167,000 visitors, was curated by Christopher Riopelle with Akemi Herráez Vossbrink in London, with Blanca Pons-Sorolla as the external curatorial consultant, and will continue to the National Gallery of Ireland in Dublin, curated by Brendan Rooney and Aoife Brady. We are grateful to the exhibition sponsor Iberia, and to the Centro de Estudios Europa Hispánica (CEEH) and Acción Cultural Española (AC/E) for their support.

AKEMI HERRÁEZ VOSSBRINK



JOAQUÍN SOROLLA Y BASTIDA (1863–1923)
Boys on the Beach, 1909
Oil on canvas, 118 × 185 cm
MUSEO NACIONAL DEL PRADO, MADRID, P004648



JOAQUÍN SOROLLA Y BASTIDA (1863–1923)
The Siesta, 1911
Oil on canvas, 200 × 201 cm
MUSEO SOROLLA, MADRID, 985

EXHIBITIONS 2018–2019

**THE CREDIT SUISSE
EXHIBITION: MONET
& ARCHITECTURE**

9 April – 29 July 2018

Sainsbury Wing

SPONSORED BY
Credit Suisse

**THOMAS COLE: EDEN
TO EMPIRE**

11 June – 7 October 2018

Ground Floor Galleries

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ADDITIONAL SUPPORT
Alice Goldet

**ED RUSCHA:
COURSE OF EMPIRE**

11 June – 7 October 2018

Room 1

SPONSORED BY

Gagosian Gallery

Wells Fargo

Hiscox, Contemporary Art Partner
of the National Gallery

**COURTAULD IMPRESSIONISTS:
FROM MANET TO CÉZANNE**

17 September 2018

– 20 January 2019

The Wohl Galleries (Rooms 42–6)

SPONSORED BY

BNP Paribas Real Estate

MANTEGNA AND BELLINI

1 October 2018 – 27 January 2019

Sainsbury Wing

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Dr Nicola Coldstream

And those who wish to

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**LORENZO LOTTO
PORTRAITS**

5 November 2018 – 10 February 2019

Ground Floor Galleries

SUPPORTED BY

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Barbara & Jon Landau

**LANDSEER'S THE MONARCH
OF THE GLEN**

29 November 2018 – 3 February 2019

Room 1

**RACHEL MACLEAN: THE LION
AND THE UNICORN**

29 November 2018 – 3 February 2019

Sunley Room

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Foundation

**BOILLY: SCENES OF
PARISIAN LIFE**

28 February – 19 May 2019

Room 1

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**SOROLLA: SPANISH
MASTER OF LIGHT**

18 March – 7 July 2019

Sainsbury Wing

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**BRIDGET RILEY,
MESSENGERS**

2019

Annenberg Court

(a permanent installation)

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SUNLEY ROOM

EXHIBITION PROGRAMME

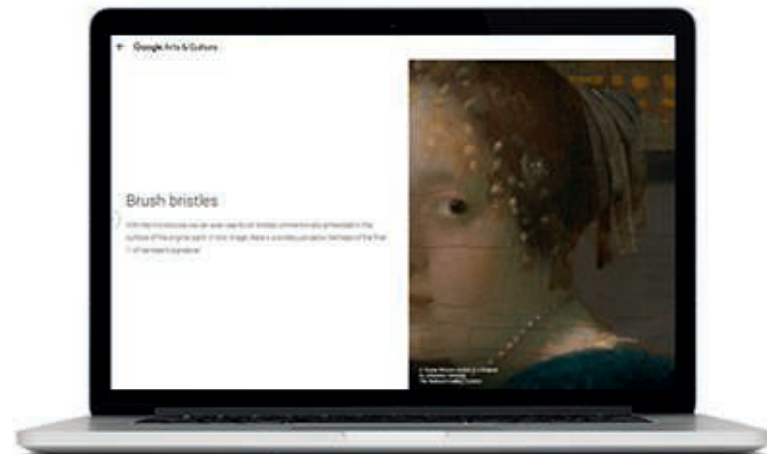
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The Bernard Sunley Foundation



Larry Keith, Head of Conservation and Keeper, and Letizia Treves, The James and Sarah Sassoon Curator of Later Italian, Spanish and French 17th-Century Paintings, examining Artemisia Gentileschi's *Self Portrait as Saint Catherine of Alexandria*, from the ten-part video series about the painting's restoration



The Google Arts & Culture Digital Display for *The Credit Suisse Exhibition: Monet & Architecture*



The National Gallery participated in the *Meet Vermeer* project, organised by Google Arts & Culture with the Mauritshuis in The Hague

DIGITAL AT THE NATIONAL GALLERY

As the National Gallery develops its digital strategy one of our aims is to tell new kinds of story to new audiences, in new ways. If we are successful, aspects of our work that have traditionally been hard to communicate to the public will become the centre not only of what we do, but also of how we are understood. In the past year we have demonstrated different ways of doing this, which we will build upon in the years ahead.

In April, alongside *The Credit Suisse Exhibition: Monet & Architecture*, we created a large-scale display in partnership with Google's Arts & Culture initiative. The project took the geographic locations of Claude Monet's paintings as its starting point and used Google's mapping technologies to inspire new kinds of story. This included matching the views of London, Paris, Venice and other locations in his pictures with photographs taken by the public of those sites today on Google Earth, and close-up storytelling using Google's deep zoom imaging technologies. The work was staged on a huge interactive video wall in the entrance to the Sainsbury Wing. Later in 2018 we followed up this partnership work by participating in the wider project, *Meet Vermeer*, a collaboration between Google and the Mauritshuis in The Hague.

To mark the acquisition of Artemisia Gentileschi's *Self Portrait as Saint Catherine of Alexandria* (about 1615–17) we told the story of the painting's restoration through a ten-part video series. Capturing the work of our conservators and scientists in ways the public can easily understand is one of our great aspirations. This series presented the detailed, deliberate work of cleaning, restoring and reframing in short, easily digestible episodes that delighted our audiences on YouTube and Facebook.

Towards the end of the year we built upon these new kinds of storytelling with a sequence of videos to mark International Women's Day. Social media audiences ask very direct questions, and the question as to why the Gallery has relatively few paintings by women in its collection is worth answering. Led by Caroline Campbell, Director of Collections and Research, we examined the social and cultural environment to understand what it took to succeed as a female artist in times when opportunities for women were so few, and celebrated not only the works of female artists, but also the female patrons, collectors and subjects who play such a crucial role in the history of art.

CHRIS MICHAELS



Caroline Campbell, Director of Collections and Research, during filming for the series of videos celebrating International Women's Day

TAKE ONE PICTURE

This year, the annual exhibition accompanying our flagship schools programme, *Take One Picture*, was held in the Sunley Room. It was the first time the display had occupied such a central and prestigious space within the Gallery and resulted in attendance figures of over 120,000.

Based on the early Renaissance fresco, *Penelope with the Suitors* (1509) by Pintoricchio, the exhibition showcased the work of children from 27 primary schools across the country. Students responded to Homer's epic love story by producing their own flag designs, printed portraits and sculpted chess pieces.

Year 4 pupils from the Paragon Junior School in Somerset focused on the theme of voyages. Influenced by the work of local painter, Alfred Wallis, the children created woven seascapes, using maps of Cornwall as their backgrounds. Year 4, 5 and 6 pupils from Limespring School in London read the *Adventures of Odysseus* in their literacy lessons and created drawings and models of mythical creatures inspired by Odysseus's story.

Alongside the exhibition, Learning staff organised a full programme of related activities including tours for school groups and a series of workshops for families.

CITY YEAR

For the fourth year running, the schools team worked with the charitable organisation, City Year, on a programme aimed at raising the confidence and artistic attainment of pupils from inner-city secondary schools. Generously funded by Credit Suisse, the 2018–19 project saw artists and mentors work with 50 students from schools in some of the most deprived areas of Birmingham and London. The uniqueness of this project lies in the way it develops both the students (aged 11–14) and their City Year mentors (aged 18–25). Using the Gallery's collection as

a starting point, the project provides opportunities for participants to develop their creativity, confidence and practical art-making skills.

The theme for this year's programme was light and dark, with students taking inspiration from key works such as Caravaggio's *The Supper at Emmaus* (1601) and Joseph Wright of Derby's *An Experiment on a Bird in the Air Pump* (1768).

YOUNG PRODUCERS

I have gained so many CV points, I talk about nothing else because we did such a range of things I've done something relevant for nearly every job. I gained confidence in the museums and galleries sector having been around people that worked in it. Also I gained a love of art and a confidence in my ability to understand it, enjoy it, have an opinion on it.

RECENT YOUNG PRODUCERS GRADUATE

This year saw the continuation of our popular youth programme, Young Producers. The participants comprise a group of ten 18–25 year olds from a diverse range of backgrounds, united by their enthusiasm for art and culture. Over the course of a year, the Young Producers explore new ways of interpreting the Gallery's collection, working with National Gallery staff and external practitioners to learn new skills and help the Gallery connect with young people.

In the summer of 2018 the Young Producers collaborated with the poet Abstract Benna and Chocolate Films to produce a short film looking at the concept of place, based on the Gallery's *Thomas Cole: Eden to Empire* exhibition. More recently the panel have been curating activities around our late night openings, from a pub quiz based on environmental activism to a Burns Night trail through the Gallery.

The effectiveness of the programme can be measured by the number of alumni who are now in further education or working in the cultural sector. From the 2017 cohort of ten, four have now embarked upon undergraduate studies (in classics, art history, film and opera), one has joined Heritage England as a Cultural Programme Research Assistant, one is co-curating film projects at the Museum of London and one is currently working as a Learning Assistant at the National Gallery.

CHINESE NEW YEAR

In February, over 6,000 people attended the Gallery's family festival day in celebration of Chinese New Year. With the Gallery located just on the edge of London's Chinatown, our festival provided the perfect opportunity to develop links with the local Chinese community and position the Gallery firmly within the vibrant cultural life of the city.

While the Gallery has a history of celebrating this festival, 2019 was the first time we held our celebrations in partnership with the London Chinatown Chinese Association, on the same day as the main festivities in nearby Soho. The result was an expanded programme of activities, from dumpling-making and fan-dancing to an artistic trail through the Gallery, hunting for animals from the Chinese zodiac.

CLAIRE KIRK

SUPPORTERS 2018–2019

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The BAND Trust
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Andrew Bentley & Fiona Garland
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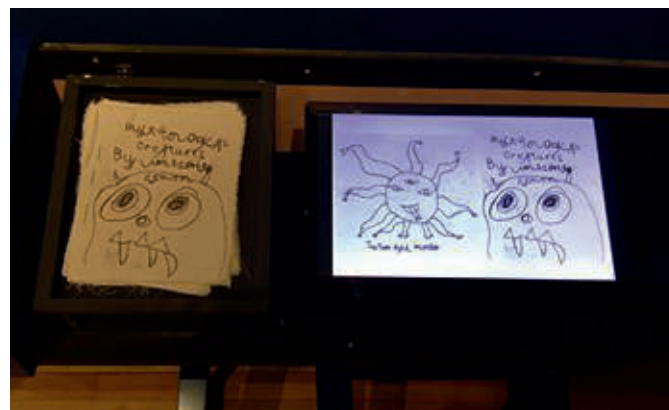
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Mythical beasts created by pupils from Limespring School, London, in the *Take One Picture* exhibition



Students participating in a City Year event



Young Producers: Burns Night life-drawing session



Chinese New Year family festival

SCIENTIFIC RESEARCH

Minimising the Impact of Vibration on the Collection

Considerable preparatory work has taken place over the last year in advance of the One Gallery Accommodation Hub building project in the heart of the National Gallery (see pp. 30–1), during which the majority of the collection will remain on display. This has included work to understand the potential impact of the different phases of the build programme, developing means to protect the paintings on display and a rehang in the East Galleries.

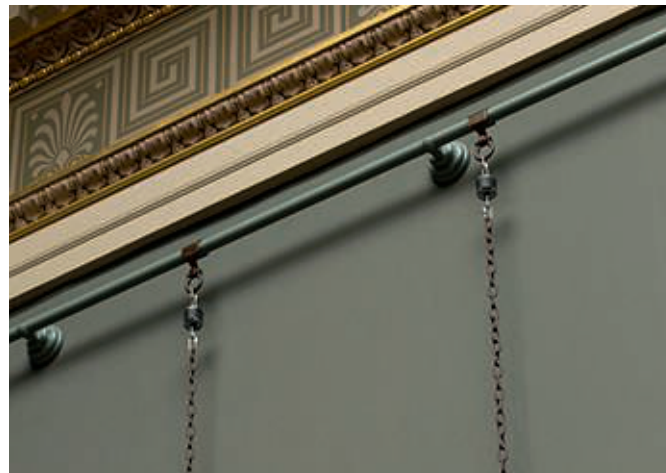
Preliminary research was carried out involving extensive data collection and analysis to understand the response to vibration of different parts of the Gallery’s historic building and to characterise vibration transmission in order to assess the likely impact of the works, particularly the demolition phases. This suggested that during certain phases of the building project, vibration levels could exceed agreed limits for the collection (established previously and informed by further research during this project, typical baseline levels at the Gallery and the experience of other museums and galleries).

Our endeavours were focused on three interdependent areas. Firstly, efforts were made to minimise vibration generation: at the tendering stage and on awarding the contract for the project, the use of low vibration demolition and construction approaches was emphasised, extending even to discussions about precise tools to be used. In parallel, risk zones were established and the collection assessed in terms of its anticipated vulnerability to vibration exposure. Finally, options to protect the collection in situ were trialled.

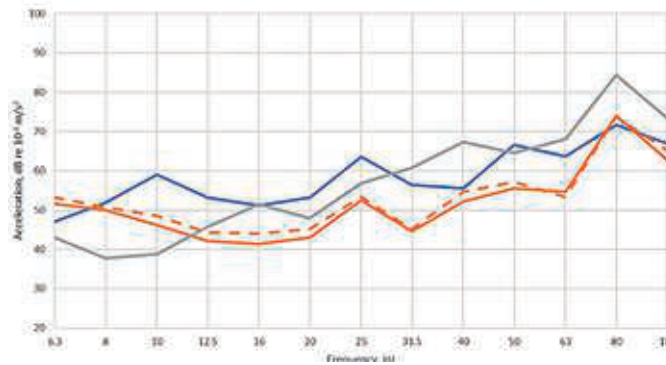
For the in-situ protection of paintings on display, scientific investigations were carried out to assess the various options, and prototypes were built or developed for testing. Wherever possible, trials were undertaken within the gallery spaces themselves to assess their performance in situ. Of the approaches developed and tested, modifications to the way in which the paintings were hung were most beneficial and prototypes based on the Gallery’s standard hanging methods for paintings proved promising. Extensive testing of modified hanging fittings and dampening materials, and different combinations of these, was undertaken using specially developed ‘model paintings’ to which vibration monitoring equipment could be affixed. The tests allowed the pathways by which vibrations are transmitted to paintings to be explored and demonstrated that the best protection could be offered if paintings were hung on chains from picture rails. With this type of hanging system, it was possible to break the



Experimental work testing the prototype fittings in the Gallery



Detail of picture chains with anti-vibration fittings



Vibration data from tests to investigate the effectiveness of different chain-hanging methods at mitigating vibration. The decreased vibration levels experienced within a test painting when the vibration control hangers were incorporated into the hanging chains (shown in orange) can be seen compared to the results from the standard chain hanging method (in blue). The trace in grey shows the vibration levels in the skirting board of the wall on which the test painting was hung.

main vibration transmission path down the picture chains and to fine-tune the hanging for each painting depending on its weight (with frame and any glazing).

Informed by this risk analysis and experimental work, a major exercise was then undertaken to rehang the East Galleries, which also necessitated the installation of picture rails in the Barry Rooms. Guidelines were prepared for the curators about the types of paintings which could be hung in each risk zone. For example, the decision was taken to display only works on canvas in the affected areas. Further, not all canvas paintings can be hung on chains as they are not suitable for very large, heavy or small works. Based on these guidelines and individual condition assessments and weighing of each selected painting, a beautiful new hang has emerged with vibration mitigating fittings incorporated into the hanging chains at a high level. The final stage of the preparatory work was to install a network of 12 sensors at various locations around the site to monitor vibration levels and send real-time alerts if agreed thresholds are breached.

Following the appointment of Willmott Dixon Interiors (WDI), all contract staff attended inductions, making them aware of the particular challenges of the National Gallery site and risks to the collection. A programme of pre-testing each phase of work and the issue of permits for potentially vibration-inducing work has been established and an action plan agreed to respond to any real-time vibration alerts. Perhaps most importantly, working closely with WDI, demolition and construction methodologies are constantly being adjusted or modified to respond to issues arising during the work. While the

impact of vibration is the major concern, building projects can also increase other risks to the collection. Existing programmes of dust, pest and environmental monitoring have therefore been stepped up accordingly.

Although the decision was taken to remove some paintings as a precaution during the initial phases of the particularly challenging process to dismantle the Sunley Tower, overall the vibration monitoring and mitigation approaches appear to be working well. Furthermore, the outcomes of the research into vibration transmission and mitigation is feeding into other areas of Gallery activity and modified anti-vibration fittings are likely to be adopted for use elsewhere in the building.

CATHERINE HIGGITT

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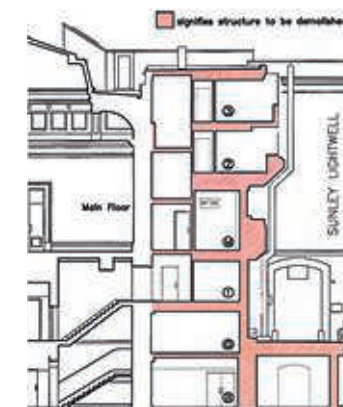
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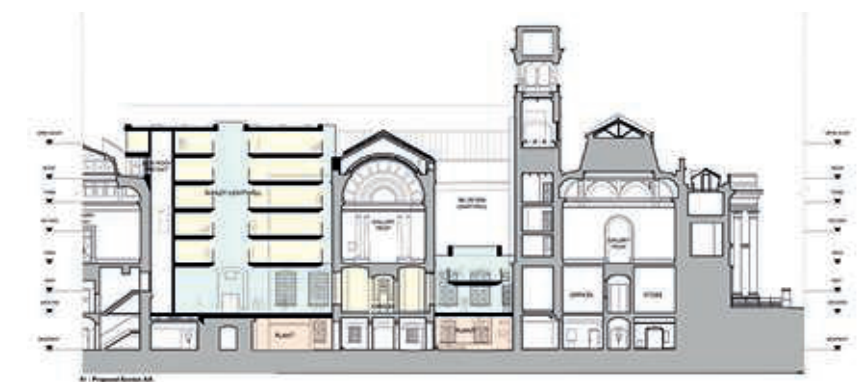
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The European Commission under
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Grant no. 823782)



The so-called Sunley Tower with significant structural elements to be demolished noted in pink



Plan of the new office accommodation showing how it fits within the Gallery site

RESEARCH AT THE NATIONAL GALLERY

The National Gallery exists to connect audiences with great art. Research into and inspired by our collection underpins many of the Gallery's activities. It provides the raw material for much of our engagement with the public, ranging from exhibitions and displays, to education and digital programmes.

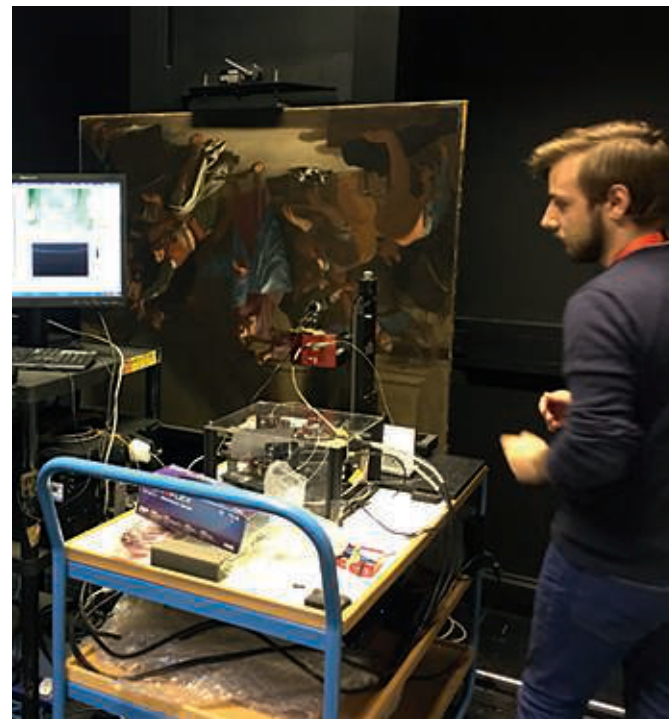
The Gallery is proud of its long history and identity as a research institution, specialising in the physical and cultural understanding of historic paintings. The superlative holdings of Western painting are core to all the research it undertakes, in the fields of collection-based art history, conservation, science and the digital humanities. Furthermore, the expertise of our researchers is trusted and valued throughout the world. In the UK, we are recognised as an IRO (Independent Research Organisation) by UK Research and Innovation (UKRI). We train the next generation of researchers, through our MA and collaborative PhD schemes.

By 2024, our 200th anniversary, we aspire to be a beacon of research excellence, and a thought leader for art museums internationally. In order to achieve this ambition, the Gallery wishes to invest more in our research and in its dissemination. We intend to make the most of global opportunities and maintain our strong research collaborations with long-standing European and North American partners. We see our research and its infrastructure as a national resource for the United Kingdom's four nations.

It is essential that our curators, conservators and scientists, among others, have time to undertake research, and that this is consistently of a high international standard. A re-energised Research Centre will provide the chance to develop our expertise, deepen our relationships with external collaborators, and communicate in new and improved ways to our public. Establishing intellectual leadership for the Gallery internally, and for our sector more widely is a priority for our activity.

Over the next five years, all National Gallery research should be guided by the following principles. It should have a public purpose, be creative and collaborative. This will enable us to achieve our long-term goals.

All of our research should be capable of expression to a broad and international public through a variety of means, including displays, exhibitions, talks, print and digital media. We should embrace open and interoperable data, and be willing to share our raw material with external researchers and the public. In the medium term,



PhD student, Patrick Atkinson

this will include the ambition to develop a digital dossier for each painting in the collection, so that the exceptionally rich archival, scientific, conservation and art-historical information we hold can be made available to audiences throughout the world.

Creativity in research is the development of original questions and applications, and the re-articulation or re-examination of old ones. The National Gallery has a tradition of research 'firsts', including the creation of the *National Gallery Technical Bulletin* in 1977, and its commitment to public cataloguing. To remain at the forefront of museum research, we must value and invest more in it. We can do this by giving our staff greater research time, bringing in external researchers on fellowships to our Research Centre and further developing our partnerships, both with existing partners (such as universities and museums in the UK, Europe and North America) and with new ones (such as medical science and imaging).

A particular priority is to remain at the cutting edge of diagnostic developments in conservation science and technology and of imaging. As an art museum with a long commitment to conservation and heritage science, we are ideally positioned to support the values of STEAM



Antonella Casaccia, Patrick Lindsay Conservation Fellow

(Science, Technology, Engineering, Arts and Maths) in research and teaching.

The story of research at the National Gallery is one of collaboration and exchange, historically between curators, conservators and scientists. This has found its most fundamental expression in the much admired National Gallery Catalogues series, a model for object-based art-historical writing worldwide.

Expanding research areas, such as virtual and augmented reality, as well as relatively new areas of enquiry in the more traditional humanities, for instance, the history of collecting and reception history, all present opportunities for the Gallery to continue its tradition of collaboration. We should further promote sharing across the generations, between senior scholars and early career researchers, in order to disseminate knowledge and expertise, as well as across research and academic sectors such as the arts and the material sciences.

CAROLINE CAMPBELL

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

NATIONAL PROGRAMMES

Over the course of the year the National Gallery has continued to engage with new audiences across the UK. *The National Gallery Masterpiece Tour*, generously supported by Christie's, took Hans Holbein the Younger's *Lady with a Squirrel and a Starling* (about 1526–8) from the New Art Gallery Walsall to Shetland Museum and Archives before returning south to Brighton Museum and Art Gallery. The Victoria Art Gallery in Bath, York Art Gallery and The Auckland Project in County Durham were announced as the venues for the 2019 *Masterpiece Tour* of Nicolas Poussin's *The Triumph of Pan* (1636).

The touring exhibition *George Shaw: My Back to Nature*, featuring works produced by the ninth Rootstein Hopkins Associate Artist in response to the Gallery's collection, reached Southampton City Art Gallery in May as its final venue.

March 2019 saw the launch of *Artemisia Visits*, supported by the Klesch Collection, Deborah Finkler and Allan Murray-Jones and the Diana Apostolos-Cappadona Trust in honour of Stacia Apostolos. This innovative project, inaugurated at Glasgow Women's Library, brings the celebrated acquisition of Artemisia Gentileschi's self portrait to highly unusual partner venues.

Over the last year Curatorial Trainees Eleanor Hutchison and Kate O'Donoghue have integrated well into the curatorial teams at Compton Verney in Warwickshire and the Walker Art Gallery, Liverpool. Kate O'Donoghue curated a display comparing the National Gallery's *Salome receives the Head of John the Baptist* (probably about 1630–2) by the Dutch artist Matthias Stom, with the Walker Art Gallery's copy (1640–6) by William Dobson, master of English Baroque painting.

The National Gallery was able to secure continued support for the Curatorial Traineeship Programme from Art Fund with the assistance of The Vivmar Foundation and is in the process of confirming new UK museum partners for 2019–21.

With generous support from the Pilgrim Trust, the Subject Specialist Network (SSN): European Paintings pre-1900 continued to provide events, grants and resources for UK museum professionals. In December 2018 the SSN was awarded funding from Arts Council England until June 2020.

The National Gallery also continued its contribution to the Art Fund Curators' Programme at Frieze Masters. Ten UK curators, drawn from the membership of the National Gallery's Subject Specialist Network,

and ten international curators participated in a two-day programme designed to facilitate sharing of expertise on French, Italian and Spanish paintings and networking with leading museum experts.

Dr Mary Hersov, Head of National Programmes and former Head of Exhibitions, retired from the National Gallery in January 2019 after almost 29 years of service.

FLAVIA DIETRICH-ENGLAND



Delegates and members of the public exploring aspects of Marco Marziale's *The Circumcision* (1500) at the Subject Specialist Network Study Day, 'East meets West – Objects in Renaissance Paintings'



SUPPORTERS 2018–2019

ARTEMISIA VISITS

Supported by
The Klesch Collection
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Diane Apostolos-Cappadona
Trust in honour of Stacia
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Supported by
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THE NATIONAL GALLERY MASTERPIECE TOUR

Supported by
Christie's

SUBJECT SPECIALIST NETWORK: EUROPEAN PAINTINGS PRE-1900

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Arts Council England
The Pilgrim Trust



Lord Mayor of Westminster, Councillor Ian Adams, with a pupil from Carterhatch Junior School in Enfield at the opening of the 2018 *Take One Picture* exhibition in the Sunley Room



Paul Gray joined the Gallery in April as Chief Operating Officer



Michael Eissenhauer, General Director of the Prussian State Museums and Director of the Gemäldegalerie, Berlin, His Excellency the Italian Ambassador Raffaele Trombetta and Hannah Rothschild CBE, Chair of the Board of Trustees, at the opening of the *Mantegna and Bellini* exhibition



Conservator Jill Dunkerton restoring Giovanni Bellini's *The Assassination of Saint Peter Martyr* (about 1505–7)



Ed Ruscha at the opening of the exhibition *Ed Ruscha: Course of Empire*



Christopher Riopelle, The Neil Westreich Curator of Post-1800 Paintings, at the press launch of *Ed Ruscha: Course of Empire*



Two parts of a panel painting by Andrea Mantegna were reunited for the first time in possibly 500 years during the *Mantegna and Bellini* exhibition: above: *The Resurrection of Christ* (about 1492, Accademia Carrara, Bergamo); below: *The Descent of Christ into Limbo* (about 1492, private collection).



Michael Cowdy, Chair of the Board of Trustees of the National Gallery Trust from October 1999 to October 2018



John Nelson stepped down as Deputy Chair of the National Gallery Board of Trustees in October 2018 and became Chair of the National Gallery Trust



Gabriele Finaldi, Hannah Rothschild CBE, Chair of the Board of Trustees, Prime Minister Theresa May and Philip May with Artemisia Gentileschi's *Self Portrait as Saint Catherine of Alexandria*



Rachel Maclean at the opening of the exhibition *Rachel Maclean: The Lion and The Unicorn*



Mary Hersov, Head of National Programmes, seen here at the opening of the 2018 *Masterpiece Tour* at Shetland Museum and Archives in Lerwick, retired after almost 29 years at the National Gallery. From left: Yvonne Reynolds (Learning Officer, Shetland Museum and Archives), Mary Hersov, Dr Ian Tait (Curator) and John Hunter (Exhibitions Officer, both Shetland Museum and Archives) and Gabriele Finaldi.



Artist Sara Barker talking about Joseph Mallord William Turner's *The Parting of Hero and Leander* (before 1837) during the Unexpected View event



Lord and Lady Sainsbury and The Rt Hon. Sir Timothy and Lady Sainsbury celebrate the completion of the refurbishment and rehang of the Sainsbury Wing galleries



Blanca Pons-Sorolla, the artist's great-granddaughter and Consultant Curator, at the opening of the exhibition *Sorolla: Spanish Master of Light*



Paint being removed from the lunettes in Room 32 to reveal the original Victorian decoration beneath



Photographer Astrid Athen, seen here while photographing the Portico Entrance, retired in March after 36 years at the National Gallery



Artist Bridget Riley at the unveiling of her wall painting *Messengers* in the Annenberg Court



John Lishawa and his family at the event to mark the donation of a group of *plein-air* paintings to the Gallery



Christine Riding joined the Gallery in March as Jacob Rothschild Head of the Curatorial Department



Scientist, Marta Melchiorre Di Crescenzo, Research Associate, Rachel Billinge, and Head of Science, Marika Spring, carrying out macro-XRF scanning of Titian's *Perseus and Andromeda* while it was at the National Gallery for examination as part of a collaboration with the Wallace Collection

SUPPORTING THE GALLERY

PUBLIC AND PRIVATE SUPPORT OF THE GALLERY



Frantic Assembly performing *Unknown Territories*, following a week-long residency at the National Gallery

We remain ever grateful to those individuals, trusts, foundations and companies who provide such valuable support and share a passion for the National Gallery and its many programmes and activities. On behalf of the Director, Chair, Board of Trustees and all staff, we thank everyone who has contributed during the year.

We are very proud this year to celebrate ten years of our long-term partnership with Credit Suisse. Their continued commitment enables the Gallery to create ambitious and innovative exhibitions that inspire and delight audiences, including our 2018–19 *Credit Suisse Exhibition: Monet & Architecture*. We also greatly value the ongoing sponsorship of Hiscox, Contemporary Art Partner of the National Gallery, which supports a programme of exhibitions by living artists, including Rachel Maclean and Ed Ruscha over the past year. The Bernard Sunley Foundation continues its long-term support of the National Gallery, the Sunley Room and its exhibition programme.

This year, donors provided much-needed income for key infrastructure projects. We are enormously grateful to Julia and Hans Rausing for funding the extensive refurbishment of Room 32 and for their generous support of *Mantegna and Bellini*, alongside The Thompson Family Charitable Trust, The Robert Lehman Foundation and other donors who helped make this highly acclaimed exhibition possible. In January 2019 we were excited to break new ground with the One Gallery Accommodation Hub Project, an initiative that will transform working areas for staff. We are indebted to Sir Hugh and Lady Stevenson, whose lead gift has helped us to embark on this major building campaign.

The Director's Circle, Benefactors' Circle and International Circle have thrived during the past year, providing opportunities for individuals to engage closely with the Gallery, while broadening our community of major donors. In 2018–19 we continued to strengthen our ties with the USA, holding events in New York for our International Circle and through our exhibition programme at the Gallery, with *Thomas Cole: Eden to Empire* sponsored by White & Case and Wells Fargo, and supported by the Terra Foundation for American Art.

We are indebted to our supporters, who have shown exceptional generosity in enabling us to acquire important works. In July 2018, the National Gallery purchased Artemisia Gentileschi's *Self Portrait as Saint Catherine of Alexandria*. The acquisition of this rare self portrait helps

the Gallery to tell the story of women artists through history and has already become a treasured addition to the collection. We thank those individual donors, including Patrons within our George Beaumont Group and George Beaumont Circle, who provided additional support to secure this acquisition, alongside lead donations from the American Friends of the National Gallery London, the National Gallery Trust and Art Fund, made possible through the legacy of Sir Denis Mahon.

Our world-leading experts in the Conservation, Scientific and Framing departments care for and conserve the collection, and we rely on support from donors for this behind-the-scenes work. We were delighted to receive the 2019 TEFAF Museum Restoration Award towards the cleaning and restoration of Anthony van Dyck's *Equestrian Portrait of Charles I* (about 1637–8). In addition, support from the Getty Foundation has enabled us to share our expertise in relining the canvas of this monumental painting with conservation professionals from UK and international institutions.

Alongside our extensive exhibition programme, for which we are grateful to all those sponsors and supporters who made such important contributions, we welcomed a new commission and installation as part of the Gallery's expanded Modern and Contemporary Programme. *Messengers*, a large-scale wall painting by the celebrated British artist Bridget Riley, went on display in the Annenberg Court, made possible through the generous support of Rothschild & Co.

We are very appreciative of those funders who help to make the Gallery's Learning and National Programmes possible, providing access to and engagement with the collection for people of all ages and backgrounds, in London and across the UK. This year's *Take One Picture* programme and accompanying exhibition were supported by Columbia Threadneedle Foundation and The Dorset Foundation, and sponsored by Columbia Threadneedle Investments. *The National Gallery Masterpiece Tour*, part of our vital ongoing collaborations with regional institutions, saw Hans Holbein's *A Lady with a Squirrel and a Starling* visit Walsall, Shetland and Brighton, sponsored by Christie's.

This year we welcomed a new addition to our cohort of Curatorial Fellows: the CEEH Curatorial Fellow in Spanish Paintings, thanks to the generosity of Centro de Estudios Europa Hispánica. The post, which runs for 22 months, joins the Gallery's programme in developing

curators of the future, made possible by support from Art Fund, The Monument Trust, The Dorset Foundation and The Vivmar Foundation. We remain incredibly grateful to those donors who fund further curatorial posts at the Gallery. These include Roberta and Howard Ahmanson, Horizon Asset Management, Hans and Märit Rausing and Family, James and Sarah Sassoon and Neil Westreich. In addition, we extend our thanks to Arturo and Holly Melosi for their commitment to our highly acclaimed series of scholarly catalogues, and to the late Jayne Wrightsman for her generosity towards the Gallery over so many years.

Our thanks go to everyone who has pledged and left a gift in their will in support of the National Gallery. These acts of generosity play a crucial role in securing the future of the Gallery and its world-renowned collection; every bequest we receive helps us to continue our vital work, from training young conservators, to enhancing the collection for the enjoyment, education and inspiration of the widest possible public.

JUDITH KERR / CHLOE BRAND

LENDERS TO THE NATIONAL GALLERY

The Gallery is pleased to acknowledge all those listed below, and those who choose to remain anonymous, who have lent works to the collection between April 2018 and March 2019.

The Royal Collection Trust / Her Majesty the Queen
The Warden and Fellows of All Souls College, Oxford
The American Friends of the National Gallery
Andrew Brownsword Arts Foundation
The Capricorn Foundation, London
The Mari Cha Collection Limited
The Samuel Courtauld Trust, The Courtauld Gallery, London
The Gere Collection
The Gorbambury Estates Company Limited, St Albans
The Government Art Collection
Collection of Sir Laurence Graff
The Earl of Halifax
The Daniel Katz Family Trust
John Lishawa, London
The Executors of the Late 9th Marquess of Londonderry
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The Collection of Asbjørn Lunde
The Mauritshuis, The Hague
The Peter Meyer Collection
The State Pushkin Museum of Fine Arts, Moscow
Rector and Churchwardens of St Mary Magdalene Church, Littleton
Rijksmuseum, Amsterdam
Royal Museum of Fine Arts Antwerp (KMSKA)
Society of Antiquaries of London
Tate, London

The Master Governor of Trinity Hospital, Retford
The Earl of Verulam
Victoria and Albert Museum, London
Winchester College
Wycombe Museum, High Wycombe

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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 2018 to March 2019.

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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 Learning and Access programmes.

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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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 2018 to March 2019.

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 Mr David Borthwick & Mrs Molly Lowell Borthwick
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 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.

Mr Leslie Frederick Booth
 Averell Isla Cecilia Duthie
 Ileana Noella Varela de Hodges
 Miss Lorna Catherine Latten
 Mr Patrick Lindsay
 Miss Mary Pettingale
 Jean Helen Barbara Smith

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 Gallery.

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

CREDIT SUISSE: PARTNER OF THE NATIONAL GALLERY



Visitors to *The Credit Suisse Exhibition: Monet & Architecture*



Students present their art work at the annual City Year celebration at the National Gallery

We were delighted to celebrate the tenth anniversary of our partnership with the National Gallery last year and it gives us great pleasure to renew our collaboration. Our partnership has enabled our bank to provide unique and exclusive experiences for our clients, our employees and our key partners.

The partnership between Credit Suisse and the National Gallery is based on shared values and a fundamental belief in the importance of investing for the future of the arts. We believe in 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 designed to encourage students from inner-city schools to engage with and enjoy the paintings in the Gallery. This was done in collaboration with the Credit Suisse EMEA Foundation, our grant partner City Year UK, National Gallery staff and specialist art practitioners.

We look forward to our future ongoing partnership.

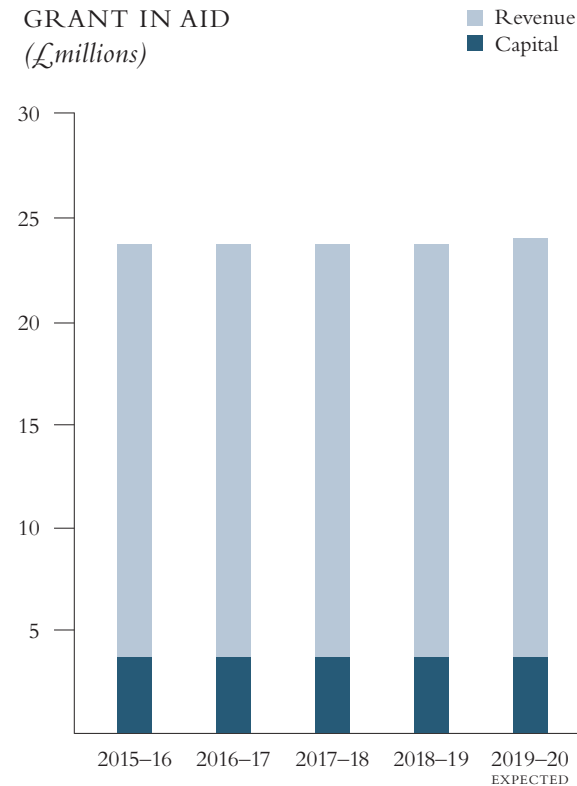
TIDJANE THIAM
 Chief Executive Officer
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INCOME

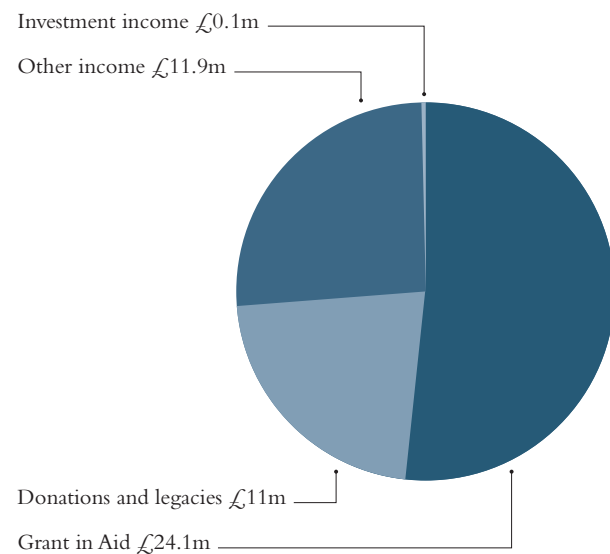
Government Grant in Aid remains the Gallery's principal source of funds. For the year ended 31 March 2019, the Gallery's Grant in Aid for running costs was £20.4m. There was an additional grant of £3.7m restricted to expenditure on capital, including ongoing essential capital repairs.

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%. Revenue Grant in Aid has increased in 2019–20 due to a rebate towards increased PCSPS employer pension contributions. 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 £47.1 million (2017–18: £38.9m). This includes £12m (2017–18: £8.9m) of self-generated income excluding donations, of which £7.6m (2017–18: £6.8m) came from the Gallery's corporate and individual membership schemes and sponsorship income.



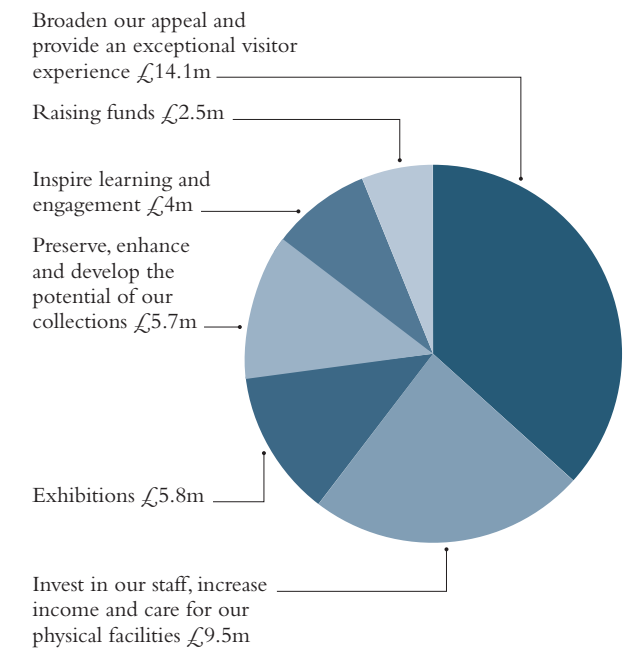
INCOME 2018–19 (excluding donations for picture acquisitions)



EXPENDITURE

The Gallery's total charitable expenditure for the year was £41.6 million (2017–18: £37.6m). Spend on pre-serving, enhancing and developing the potential of our collections was £1.4m higher, mainly due to more staff posts being filled and a grant to the National Gallery Trust. Exhibition spend was £1.1m higher in 2018–19 but exhibition income also increased by £2.6m due to the popularity of the exhibition programme. Expenditure on inspiring learning and engagement increased by £0.3m, raising funds by £0.2m and the Gallery invested a further £0.3m in enhancing visitor experience and £0.6m in staff, increasing income and care of the physical facilities.

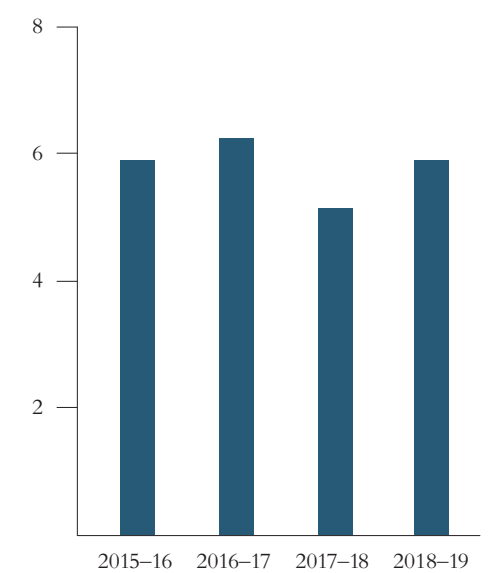
OPERATING EXPENDITURE 2018–19



GALLERY VISITORS

The number of visitors to the Gallery this year was 5.9m (2017–18: 5.1m).

NUMBER OF VISITORS (millions)



EXHIBITION ATTENDANCE

Ten temporary exhibitions were open during the year.

- The Credit Suisse Exhibition: Monet & Architecture* 190,676 (111 days)
- Thomas Cole: Eden to Empire** 33,350 (118 days)
- Ed Ruscha: Course of Empire** 101,090 (118 days)
- Courtauld Impressionists: From Manet to Cézanne* 141,718 (125 days)
- Mantegna and Bellini* 121,864 (118 days)
- Lorenzo Lotto Portraits** 228,178 (97 days)
- Landseer's The Monarch of the Glen** 117,415 (66 days)
- Rachel Maclean: The Lion and The Unicorn** 121,274 (66 days)
- Boilly: Scenes of Parisian Life** 94,726 (80 days)
- Sorolla: Spanish Master of Light* 167,216 (111 days)

* Free exhibition

The year was very successful in terms of trading, with the National Gallery Company (NGC) recording a net profit for the year of £830,000 (2017–18: £55,000) after payments to the National Gallery of £1.5m (2017–18: £1.4m). In total, the Company achieved sales of £10m, with contributions of £2.5m from Venue Hire, external publishing sales, brand licensing and our cafés and restaurants.

Gallery retail (including online sales) had a record year, delivering sales of £7.5m, a 32% increase against last year. The main driver for this success was a commercially strong exhibition programme (*The Credit Suisse Exhibition: Monet & Architecture, Mantegna & Bellini* and *Courtauld Impressionists: From Manet to Cézanne*), coupled with a 13% increase in spend per customer across all stores. Online revenue was 11% better than 2017–18, benefiting from significant sales of the *Monet & Architecture* catalogue combined with online ticket sales.

The Company published three major exhibition catalogues in 2018–19: *Monet & Architecture*, with a French co-edition, was followed in September by *Mantegna & Bellini*. We produced 8,000 copies of a German co-edition, for the Gemäldegalerie, Berlin and the German trade, in partnership with Hirmer Verlag. Berlin's sales

exceeded their projections and they ordered a reprint soon after their show opened, which also provided an opportunity to reprint the English edition for ourselves. The German sales generated total revenue of £58,000. A single edition of *Sorolla: Spanish Master of Light* was published for London and the exhibition's second venue, the National Gallery of Ireland, Dublin; both gallery and trade sales are exceeding budget and this too has reprinted.

For the smaller shows we published *Ed Ruscha: Course of Empire*, *Boilly: Scenes of Parisian Life* and *Courtauld Impressionists*. Scholarly publications were *National Gallery Technical Bulletin 39: Giovanni Bellini's Painting Technique* and Humphrey Wine's 624-page collection catalogue of *The Eighteenth Century French Paintings*.

This is the third year of our Venue Hire business in NGC and the team generated £750,000 in sales. Although significant, this was disappointing in the light of our increased ambition for the business and missed target by £520,000. Our focus is now to get this business to more than £1m in the 2019–20 financial year.

Licensing (NGC's Picture Library and Brand Licensing business) generated income of £491,000. During the year we expanded our activities internationally into the USA and South East Asia and developed

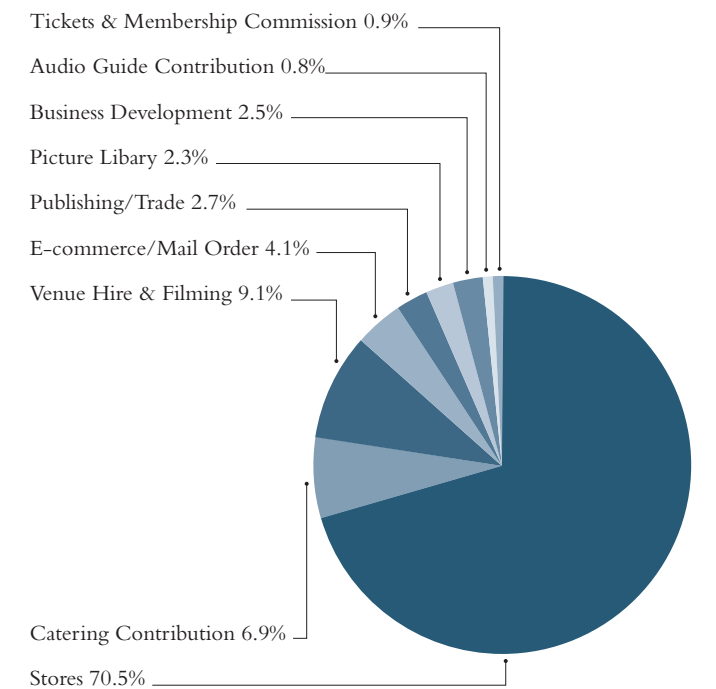
licensing into new categories, for example fashion, accessories and more experiential retail. We expect the investment in these areas to yield increased income and to build brand presence over the next three years.

The Gallery's cafés and restaurants, operated by Sodexo, generated sales of £3.3m, an increase of 19% compared to 2017–18, delivering a contribution to the Company of £700,000.

After eight years as Chairman, Lance Batchelor stepped down and the Company appointed Douglas Gurr as Chairman in January 2019. NGC's Directors have an ambitious three-year plan in place, predicting increased contribution from Retail, Venue Hire, Licensing and New Business streams such as touring, and we are positive about the future prospects for increasing income for the National Gallery.

JULIE MOLLOY

REVENUE ANALYSIS 2018–19

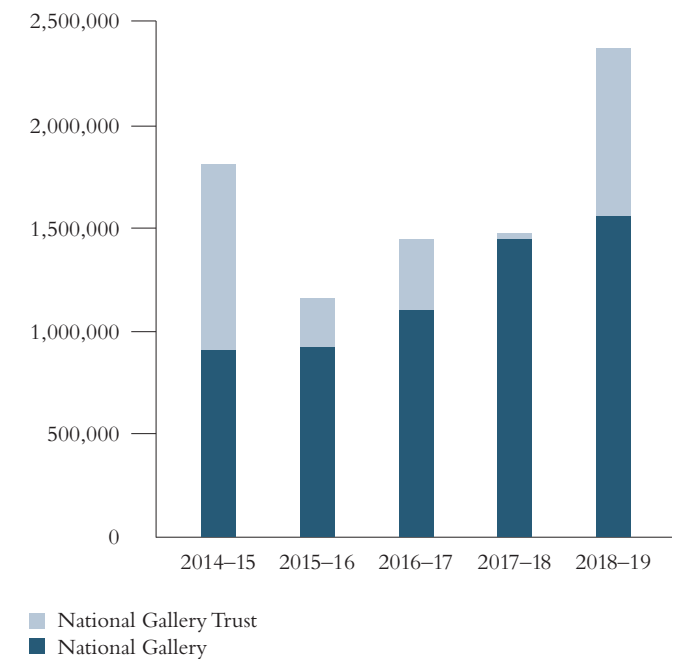


The National Gallery in collaboration with White Stuff



View of the set up for a Corporate dinner for 60 guests in the Wohl Room

PAYMENTS TO THE NATIONAL GALLERY AND NATIONAL GALLERY TRUST

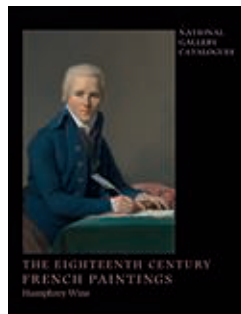


The following titles were published
between 1 April 2018 and 31 March 2019

ACADEMIC
PUBLICATIONS



National Gallery Technical Bulletin 39: Giovanni Bellini's Painting Technique
Series Editor:
Marika Spring
297 × 210 mm; 144 pp
288 illustrations
Paperback £40
November 2018



National Gallery Catalogues: The Eighteenth Century French Paintings
Humphrey Wine
285 × 216 mm; 624 pp
440 illustrations
Hardback £75
November 2018

EXHIBITION
CATALOGUES



Monet & Architecture
Richard Thomson
280 × 240 mm; 248 pp
200 illustrations
Hardback £25
April 2018

French co-edition:
Monet et l'architecture
Published by Mercatorfonds
under licence from the
National Gallery Company



Ed Ruscha: Course of Empire
Christopher Riopelle (ed.),
with Tom McCarthy
and Daniel F. Herrmann
210 × 270 cm; 48 pp
28 illustrations
Hardback £20
June 2018



Mantegna & Bellini
Caroline Campbell,
Dagmar Korbacher,
Neville Rowley and Sarah Vowles
with contributions by
Andrea De Marchi, Jill Dunkerton,
Babette Hartwig
and Katharina Weick-Joch
280 × 240 mm; 304 pp
250 illustrations
Paperback £24.95
Hardback £35
September 2018

German co-edition:
*Mantegna + Bellini:
Meister der Renaissance*
Published by Hirmer Verlag
under licence from the
National Gallery Company



Boilly: Scenes of Parisian Life
Francesca Whitlum-Cooper
260 × 240 mm; 96 pp
40 illustrations
Hardback £16.95
February 2019



Sorolla: Spanish Master of Light
Gabriele Finaldi, with
Javier Barón Thaidigsmann,
Véronique Gérard Powell,
Christopher Riopelle
and Oliver Tostmann
280 × 240 mm; 264 pp
200 illustrations
Hardback £25
March 2019



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Detail from Artemisia Gentileschi,
Self Portrait as Saint Catherine of Alexandria,
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Detail from Artemisia Gentileschi,
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