

# NATIONAL GALLERY STAFF PUBLICATIONS

April 2018 – March 2019

## PAUL ACKROYD

### Restorer

Catalogue entry, in J. Molina Figueras (ed.), *Bartolomé Bermejo*, exh. cat., Museo Nacional del Prado, Madrid, and Museu Nacional d'Art de Catalunya, Barcelona 2018–19, pp. 124–8 (with L. Treves).

## SUSANNA AVERY-QUASH

### Senior Research Curator (History of Collecting)

'The Georgian London Town House: Building, Collecting and Display, London 2018 (editor, with K. Retford)

'John Julius Angerstein and the Development of his Art Collection at No. 100, Pall Mall, London', in S. Avery-Quash and K. Retford (eds), *The Georgian London Town House: Building, Collecting and Display*, London 2018, pp. 247–66

'John Gibson's Friendship with Charles Eastlake and its Importance in Securing Gibson's Reputation in London', *Tate Papers*, no. 29 (Spring 2018): [www.tate.org.uk/research/publications/tate-papers/29/john-gibsoncharles-eastlake](http://www.tate.org.uk/research/publications/tate-papers/29/john-gibsoncharles-eastlake)

'Pre-Van Eycks: The Influence of Early Netherlandish and German Art on the PreRaphaelites', in M.E. Buron, *Truth and Beauty: The Pre-Raphaelites and the Old Masters*, exh. cat., Legion of Honor, Fine Arts Museums of San Francisco 2018, pp. 31–8

“Substituting an approach to historical evidence for the vagueness of speculation”: Charles Lock Eastlake and Johann David Passavant's contribution to the professionalization of art-historical study through source-based research', *Journal of Art Historiography*, no. 18 (June 2018), pp. 1–49: [arthistoriography.files.wordpress.com/2018/05/avery-quash-and-meyer.pdf](http://arthistoriography.files.wordpress.com/2018/05/avery-quash-and-meyer.pdf) (with C. Meyer)

Book review: 'A Connoisseur and His Clients: The Correspondence of Charles Fairfax Murray with Burton, Bode and Meyer (1867–1914)', ed. P. Tucker, *Walpole Society* (2017), *The Burlington Magazine*, vol. CLX (January 2018), pp. 883–4

Book review: "I consider I am now to collect facts not form theories": Mary Merrifield and empirical research into technical art history during the 1840s: review of Giovanni Mazzaferro, *La Donna che amava I colori: Mary P. Merrifield: Lettere dall'Italia, 1845–1846* (Officina Libraria, 2018), *Journal of Art Historiography*, no. 19 (December 2018), pp. 1–18

## RACHEL BILLINGE

### Research Associate, Conservation

'The Beaune *Last Judgement*. Sorting out Rogier van der Weyden and his Assistants', in A. Dubois, J. Couvert and T.-H. Borchert (eds), *Technical Studies of Paintings: Problems of Attribution (15th-17th Centuries): Papers presented at the Nineteenth Symposium for the Study of Underdrawing and Technology in Painting held in Bruges, 11–13 September 2014*, 2018, pp. 26–49 (with G. Steyaert)

'Giovanni Bellini's Painting Technique', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 4–25 (J. Dunkerton and M. Spring, with R. Billinge and C. Higgitt, and contributions from D.A. Peggie and C. Campbell)

'Catalogue', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 26–105 (J. Dunkerton and M. Spring, with R. Billinge and C. Higgitt, and contributions from D.A. Peggie, G. Macaro, R. Morrison, R. Bellucci, J.-B. Bodiguel and C. Pasquali)

## CAROLINE CAMPBELL

### Director of Collections and Research

*Mantegna and Bellini*, exh. cat., The National Gallery, London 2018 (editor, with D. Korbacher, N. Rowley and S. Vowles)

'Samuel Courtauld: Man and Collector', in A. Robbins, *Courtauld Impressionists: From Manet to Cézanne*, exh. cat., The National Gallery, London 2018, pp. 8–17

Contributions to 'Giovanni Bellini's Painting Technique', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 4–25 (J. Dunkerton and M. Spring, with R. Billinge and C. Higgitt, and contributions from D.A. Peggie and C. Campbell)

'Painting for Palaces', in A. Schumacher (ed.), *Florence and its Painters: From Giotto to Leonardo da Vinci*, exh. cat., Bayerische Staatsgemäldesammlungen, Munich 2018, pp. 59–70

## CARLO CORSATO

### Educator

'Colour of Devotion: Veronese's Crucifixion in the Musée du Louvre', *Artibus et Historiae*, no. 78, XXXIX (2018), pp. 125–40

## ALAN CROOKHAM

### Research Centre Manager

'Curatorial and Archival Approaches to the National Gallery Archives', *Archives and Records: The Journal of the Archives and Records Association*, vol. 39, issue 1 (Spring 2018) (with R. Wragg)

'Another Piece of the Mosaic. Trecento Influences on The Albert Memorial', *Predella. Journal of Visual Arts*, no. 41–2 (2017: published September 2018)

## THOMAS DALLA COSTA

### Harry M. Weinrebe Curatorial Fellow

'Drawings and Draughtsmanship in Sixteenth-Century Venice: Tintoretto and Veronese in Comparison', *Artibus et Historiae*, no. 78, XXXIX (2018), pp. 141–54

'I disegni preparatori: il processo creativo di Paolo Veronese tra dato visibile e invisibile', in F. Magani, C. Scardellato and G. Falezza (eds), *Paolo Veronese. Nuovi studi e ricerche*, Venice 2018, pp. 24–43

*Tintoretto in Venice. A Guide*, Venice 2018 (editor, with B. Echols and F. Ilchman)

Book review: D. Gisolfi, *Paolo Veronese and the Practice of Painting in Late Renaissance Venice* (Yale University Press, 2017), *caa.reviews* (March 2019)

## JILL DUNKERTON

### Senior Restorer

'Mantegna and Bellini: Contrasting Approaches to Technique', in C. Campbell, D. Korbacher, N. Rowley and S. Vowles (eds), *Mantegna and Bellini*, exh. cat., The National Gallery, London 2018, pp. 51–67 (with B. Hartweg)

'Giovanni Bellini's Painting Technique', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 4–25 (J. Dunkerton and M. Spring, with R. Billinge and C. Higgitt, and contributions from D.A. Peggie and C. Campbell)

'Catalogue', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 26–105 (J. Dunkerton and M. Spring, with R. Billinge and C. Higgitt, and contributions from D.A. Peggie, G. Macaro, R. Morrison, R. Bellucci, J.-B. Bodiguel and C. Pasquali)

'Restored to the Light: Giovanni Bellini's *The Assassination of Saint Peter Martyr*', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 106–23

'Painting Techniques in Sixteenth-Century Venice', in B. Eclercy and H. Aurenhammer (eds), *Titian and the Renaissance in Venice*, exh. cat., Städel Museum, Frankfurt 2019, pp. 29–36

## GABRIELE FINALDI

### Director

'The Greatest Thing in the World', in *Sorolla: Spanish Master of Light*, exh. cat., The National Gallery, London 2019, pp. 8–15

Exhibition review: *Ribera: Art of Violence*, Dulwich Picture Gallery, London, *The Burlington Magazine*, vol. CLXI (January 2019), pp. 58–60

## JONATHAN FRANKLIN

### Librarian

'Museum Libraries and Library History: Joining the Research Conversation at the National Gallery', *Art Libraries Journal*, vol. 44, no. 1 (January 2019), pp. 19–22

ELENA GREER

Author, *Collections Information Project*

'Sir Frederic Burton and the Controversy of Art-Historical Expertise at the National Gallery, London, in the Late Nineteenth Century', *Journal of Art Historiography*, no. 18 (June 2018)  
 Entries on Italian and Northern European Renaissance painting, in L. Beard (ed.), *30-Second Great Art: From Masaccio to Matisse, 50 artworks that changed the way we see things*, Brighton 2018

LYNNE HARRISON

Conservator

'Palaeoproteomic Profiling of Conservation Layers on a 14th Century Italian Wall Painting', *Angewandte Chemie*, vol. 25 (March 2018): DOI: 10.1002/anie.201713020 (E. Cappellini, M. Mackie, P. R  ther, D. Samodova, F. di Gianvincenzo, C. Granzotto, D. Lyon, D.A. Peggie, H. Howard, L. Harrison, L.J. Jensen and J.V. Olsen)  
 'Pastel Roundtable: A Study Day at the National Gallery, London April 30, 2018', *Journal of Paper Conservation*, vol. 19, issue 1 (2018), pp. 33–5: DOI: 10.1080/18680860.2019.1580005 (with L. Sauvage and H. Stratis)  
 'Protecting Paintings from Vandalism: Updating Rapid Response Procedures at the National Gallery, London', *CeROArt*, HS | 2018: <http://journals.openedition.org/ceroart/5629> (with M. Blewett and D.A. Peggie)  
 'Finding Common Ground: The Role of Preventive Conservation in Response to the Expectations of Contemporary Audiences at the National Gallery, London', *Studies in Conservation*, vol. 63 (2018), pp. 101–7 (with C. Higgitt and J. Padfield)  
 'Variations on a Theme: Re-evaluating the Performance of Modified Microclimates for the Protection of Old Master Paintings', *The Picture Restorer*, vol. 52 (Spring 2018), pp. 22–31 (with D. Saunders and C. Higgitt)  
 Book review: M. Stols-Witlox, *A Perfect Ground: Preparatory Layers for Oil Paintings 1550–1900* (Archetype Publications, 2018), *Journal of the Institute of Conservation*, vol. 41, issue 3 (2019), pp. 246–8: DOI: 10.1080/19455224.2018.1522843

DANIEL F. HERRMANN

Curator of Special Projects

'Westward', in C. Riopelle (ed.), *Ed Ruscha: Course of Empire*, exh. cat., The National Gallery, London 2018, pp. 36–9  
 'Edinburgh Printmakers and the Notion of the Workshop', in R. Pelzer-Montada (ed.), *Perspectives on Contemporary Printmaking: Critical Writing Since 1986*, Manchester 2018, pp. 239–43

SARAH HERRING

Isaiah Berlin Associate Curator of Post-1800 Paintings  
 Catalogue entries, in A. Robbins, Courtauld Impressionists: From Manet to C  zanne, exh. cat., The National Gallery, London 2018

CATHERINE HIGGITT

Principal Scientific Officer

'Giovanni Bellini's Painting Technique', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 4–25 (J. Dunkerton and M. Spring, with R. Billinge and C. Higgitt, and contributions from D.A. Peggie and C. Campbell)  
 'Catalogue', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 26–105 (J. Dunkerton and M. Spring, with R. Billinge and C. Higgitt, and contributions from D.A. Peggie, G. Macaro, R. Morrison, R. Bellucci, J.-B. Bodiguel and C. Pasquali)  
 'Finding Common Ground: The Role of Preventive Conservation in Response to the Expectations of Contemporary Audiences at the National Gallery, London', *Studies in Conservation*, vol. 63 (2018), pp. 101–7 (with L. Harrison and J. Padfield)  
 'Variations on a Theme: Re-evaluating the Performance of Modified Microclimates for the Protection of Old Master Paintings', *The Picture Restorer*, vol. 52 (Spring 2018), pp. 22–31 (with L. Harrison and D. Saunders)

HELEN HOWARD

Senior Scientist

'Palaeoproteomic Profiling of Conservation Layers on a 14th Century Italian Wall Painting', *Angewandte Chemie*, vol. 25 (March 2018): DOI: 10.1002/anie.201713020 (E. Cappellini, M. Mackie, P. R  ther, D. Samodova, F. di Gianvincenzo, C. Granzotto, D. Lyon, D.A. Peggie, H. Howard, L. Harrison, L.J. Jensen and J.V. Olsen)

JOOST JOUSTRA

The Howard and Roberta Ahmanson

Fellow in Art and Religion

<https://thevcs.org/time-change>  
 Exhibition review: *Florence and its Painters: From Giotto to Leonardo da Vinci*, Alte Pinakothek, Munich, *The Burlington Magazine*, vol. CLXI (January 2019), pp. 63–5  
 Book review: 'Sculpture and Subject': A.R. Bloch, *Lorenzo Ghiberti's Gates of Paradise*, (Cambridge University Press, 2016) and J.T. Paoletti, *Michelangelo's David* (Cambridge University Press, 2015), *Oxford Art Journal*, vol. 41, issue 2 (2018), pp. 303–7

FREDDIE LAW TURNER

Author, *Collections Information Project*

Book review: 'The Sobieski Hours: A Most Beautiful Manuscript from the British Royal Collection, facsimile edition', ed. J. Stratford and J. Roberts, *The Burlington Magazine*, vol. CLX (December 2018), pp. 1068–70

GABRIELLA MACARO

Scientific Officer - Paintings Analyst

Contributions to 'Catalogue', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 26–105 (J. Dunkerton and M. Spring, with R. Billinge and C. Higgitt, and contributions from D.A. Peggie, G. Macaro, R. Morrison, R. Bellucci, J.-B. Bodiguel and C. Pasquali)

KRISTINA MANDY

Assistant Conservator

'Notes from a Studio: The Patrick Lindsay Conservation Fellowship at the National Gallery, London', *The Picture Restorer*, vol. 53 (2018), pp. 28–33 (with A. Casaccia and C. Shepherd)

MARTA MELCHIORRE DI CRESCENZO

Scientist

'Identification, Characterisation and Mapping of Calomel as "mercury white", a previously undocumented pigment from South America, and its use on a *barniz de Pasto* cabinet at the Victoria and Albert Museum', *Microchemical Journal*, vol. 143 (December 2018), pp. 220–7: [doi.org/10.1016/j.microc.2018.08.010](https://doi.org/10.1016/j.microc.2018.08.010) (L. Burgio, D. Melchar, S. Strekopytov, D.A. Peggie, M. Melchiorre Di Crescenzo, B. Keneghan, J. Najorka, T. Goral, A. Garbout and B.L. Clark)  
 'The Scientific Examination of Polychrome Sculptures in Friuli (Italy): New Insights into the Materials and Painting Techniques of German Workshops from the 17th to the late 18th Century', in De Roemer, Carrason and Bruquetas (eds), *Flesh-Tones in Polychrome Sculpture, proceedings of the Interim meeting of the ICOM-CC working group of Sculpture, Polychromy and Architectural Decorations, Madrid, 19–20 November 2015*, Madrid 2018, pp. 65–81 (M. Melchiorre Di Crescenzo, G. Perusini, M. Visentin and M. Favaro)  
 'Scientific Characterisation of the Dyes, Pigments, Fibres and Wood used in the Production of Barkcloth from Pacific Islands', *Archaeological and Anthropological Sciences*, vol. 11, pp. 3121–41 (on-line November 2018; print July 2019): [doi.org/10.1007/s12520-018-0745-0](https://doi.org/10.1007/s12520-018-0745-0) (D. Tamburini, C.R. Cartwright, M. Melchiorre Di Crescenzo and G. Rayner)

RACHEL MORRISON

Scientific Officer - Organic Analyst

Contributions to 'Catalogue', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 26–105 (J. Dunkerton and M. Spring, with R. Billinge and C. Higgitt, and contributions from D.A. Peggie, G. Macaro, R. Morrison, R. Bellucci, J.-B. Bodiguel and C. Pasquali)

BRITTA NEW

Conservator

'The Structural Treatment of *The Assassination of Saint Peter Martyr*', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 124–9

**JOSEPH PADFIELD**

*Principal Scientist*

- 'Finding Common Ground: The Role of Preventive Conservation in Response to the Expectations of Contemporary Audiences at the National Gallery, London', *Studies in Conservation*, vol. 63 (2018), pp. 101–7 (with L. Harrison and C. Higgitt)
- 'Semantic Representation and Enrichment of Cultural Heritage Information for Fostering Reinterpretation and Reflection on the European History', in M. Ioannides (ed.), *Digital Cultural Heritage. Lecture Notes in Computer Science*, vol. 10605 (2018), pp. 91–103, DOI: 10.1007/978-3-319-75826-8\_8 (with A. Vlachidis, A. Bikakis, D. Kyriaki-Manessi, I. Triantafyllou and K. Kontiza)
- 'CrossCult: Empowering Reuse of Digital Cultural Heritage in Context-Aware Crosscuts of European History' (2019): doi.org/10.5944/rhd.vol.3.2019.24057 (with A. Antoniou, M. Wallace, M. López-Nores, Y. Naudet, J. Solano, A. Bikakis, C. Jones and E. Vassilakaki)
- 'Capturing the Virtual Movement of Paintings: A Game and A Tool', paper presented at the Digital Heritage 2018 3rd International Congress and Expo: Visualization, Games and Stories, 26–30 October 2018, San Francisco: DOI 10.5281/zenodo.2567164 (with K. Kontiza and A. Liapis)
- 'Semantic Representation and Location Provenance of Cultural Heritage Information: the National Gallery Collection in London', *Heritage*, vol. 2, issue 1 (2019), pp. 648–65: doi.org/10.3390/heritage2010042 (with K. Kontiza, A. Bikakis and A. Vlachidis)

**DAVID A. PEGGIE**

*Senior Scientist*

- 'Palaeoproteomic Profiling of Conservation Layers on a 14th Century Italian Wall Painting', *Angewandte Chemie*, vol. 25 (March 2018): DOI: 10.1002/anie.201713020 (E. Cappellini, M. Mackie, P. Rüther, D. Samodova, F. di Gianvincenzo, C. Granzotto, D. Lyon, D.A. Peggie, H. Howard, L. Harrison, L.J. Jensen and J.V. Olsen)
- Contributions to 'Giovanni Bellini's Painting Technique', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 4–25 (J. Dunkerton and M. Spring, with R. Billinge and C. Higgitt, and contributions from D.A. Peggie and C. Campbell)
- Contributions to 'Catalogue', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 26–105 (J. Dunkerton and M. Spring, with R. Billinge and C. Higgitt, and contributions from D.A. Peggie, G. Macaro, R. Morrison, R. Bellucci, J.-B. Bodiguel and C. Pasquali)
- 'Identification, Characterisation and Mapping of Calomel as "mercury white", a previously undocumented pigment from South America, and its use on a *barniz de Pasto* cabinet at the Victoria and Albert Museum', *Microchemical Journal*, vol. 143 (December 2018), pp. 220–7: doi.org/10.1016/j.microc.2018.08.010 (L. Burgio, D. Melchar, S. Strekopytov, D.A. Peggie, M. Melchiorre Di Crescenzo, B. Keneghan, J. Najorka, T. Goral, A. Garbout and B.L. Clark)

- 'Protecting Paintings from Vandalism: Updating Rapid Response Procedures at the National Gallery, London', *CeROArt*, HS | 2018: http://journals.openedition.org/ceroart/5629 (with M. Blewett and L. Harrison)

**CHRISTOPHER RIOPELLE**

*The Neil Westreich Curator of Post-1800 Paintings*

- Ed Ruscha: Course of Empire*, exh. cat., The National Gallery, London 2018 (editor)
- 'Proximity: Course of Empire, The Course of Empire', in *Ed Ruscha: Course of Empire*, exh. cat., The National Gallery, London 2018, pp. 6–13
- Catalogue entries, in A. Robbins, *Courtauld Impressionists: From Manet to Cézanne*, exh. cat., The National Gallery, London 2018
- 'Sorolla in Search of his Vision of Spain', in *Sorolla: Spanish Master of Light*, exh. cat., The National Gallery, London 2019, pp. 62–79
- Gauguin Portraits*, exh. cat., National Gallery of Canada, Ottawa, and National Gallery, London 2019 (editor, with C. Homburg)
- 'Gauguin in Brittany', in *Gauguin Portraits*, exh. cat., National Gallery of Canada, Ottawa, and The National Gallery, London 2019, pp. 102–16

**ANNE ROBBINS**

*Associate Curator of Post-1800 Paintings*

- Courtauld Impressionists: From Manet to Cézanne*, exh. cat., The National Gallery, London 2018 (editor)
- Catalogue entries and 'Courtauld and the National Gallery: "An assault on a big scale"', in *Courtauld Impressionists: From Manet to Cézanne*, exh. cat., The National Gallery, London 2018, pp. 18–35
- 'Courtauld and the National Gallery: "An assault on a big scale"', in *The Courtauld Collection: A Vision for Impressionism*, exh. cat., Fondation Louis Vuitton, Paris 2019, pp. 28–41 (revised and expanded version of the essay published in Robbins 2018)

**ALEXANDER RÖSTEL**

*Simon Sainsbury Curatorial Fellow*

- Catalogue entries, in A. Schumacher (ed.), *Florence and its Painters: From Giotto to Leonardo da Vinci*, exh. cat., Bayerische Staatsgemäldesammlungen, Munich 2018
- Contributions to C. Campbell, D. Korbacher, N. Rowley and S. Vowles (eds), *Manegna and Bellini*, exh. cat., The National Gallery, London 2018

**MARIKA SPRING**

*Head of Science*

- 'Giovanni Bellini's Painting Technique', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 4–25 (J. Dunkerton and M. Spring, with R. Billinge and C. Higgitt, and contributions from D.A. Peggie and C. Campbell)
- 'Catalogue', *National Gallery Technical Bulletin*, vol. 39 (2018), pp. 26–105 (J. Dunkerton and M. Spring, with R. Billinge and C. Higgitt, and contributions from D.A. Peggie, G. Macaro, R. Morrison, R. Bellucci, J.-B. Bodiguel and C. Pasquali)

**LETIZIA TREVES**

*The James and Sarah Sassoon Curator of Later Italian, Spanish and French 17th-Century Paintings*

- Catalogue entry, in J. Molina Figueras (ed.), *Bartolomé Bermejo*, exh. cat., Museo Nacional del Prado, Madrid, and Museo Nacional d'Art de Catalunya, Barcelona 2018–19, pp. 124–8 (with P. Ackroyd)
- 'Acquisitions: Juan de Zurbarán, *Still Life with Lemons in a Wicker Basket, 1643–9*', *The National Gallery Review of the Year: April 2017 – March 2018*, pp. 16–17

**FRANCESCA WHITLUM-COOPER**

*The Myojin-Nadar Associate Curator of Paintings 1600–1800*

- Catalogue entry on Lagrenée and 13 artists' biographies, in H. Wine, *National Gallery Catalogues: The Eighteenth Century French Paintings*, London 2018
- 'Acquisitions: Bernardo Bellotto, *The Fortress of Königstein from the North, about 1756–8*', *The National Gallery Review of the Year: April 2017 – March 2018*, pp. 24–5
- Boilly: *Scenes of Parisian Life*, exh. cat. The National Gallery, London 2019

**MATTHIAS WIVEL**

*Curator of 16th-Century Italian Paintings*

- 'The Renaissance in Six National Gallery Paintings' (Inspired by Civilisations), BBC Rewind https://canvas-story.bbcrewind.co.uk/sites/national-gallery-and-the-renaissance/
- Catalogue entries, in E.M. Dal Pozzolo, M. Falomir and M. Wivel (eds), *Lorenzo Lotto Portraits*, exh. cat., Museo Nacional del Prado, Madrid, and The National Gallery, London 2018
- Catalogue entries, in C. Fischer (ed.), *Venetian Drawings: Italian Drawings in the Royal Collection of Graphic Art*, Statens Museum for Kunst – National Gallery of Denmark, Copenhagen 2018, pp. 38–48, nos 7–12; pp. 50–3, nos 15–16
- Catalogue entry, in B. Eclercy and H. Aurenhammer (eds), *Titian and the Renaissance in Venice*, exh. cat., Stadel Museum, Frankfurt 2019, pp. 104–7, no. 31

**RICHARD WRAGG**

*Archivist*

- 'Curatorial and Archival Approaches to the National Gallery Archives', *Archives and Records: The Journal of the Archives and Records Association*, vol. 39, issue 1 (Spring 2018) (with A. Crookham)

# NATIONAL GALLERY STAFF EXTERNAL COMMITMENTS

April 2018 – March 2019

## PAUL ACKROYD

### Restorer

Visiting Lecturer and External Examiner,  
Conservation and Technology Department,  
The Courtauld Institute of Art

## SUSANNA AVERY-QUASH

### Senior Research Curator (History of Collecting)

Board Member, TIAMSA (The International  
Art Market Studies Association)

Board Member, The Society for the History  
of Collecting

Trustee, Francis Haskell Memorial Fund  
Senior Research Fellow, Humanities Research  
Institute, University of Buckingham

Fellow of the Society of Antiquaries of London  
External Examiner for BA (Hons) Art History,  
School of Humanities & Performing Arts,  
University of Plymouth

Specialist Volunteer, The National Trust  
Member of the Working Group for the National  
Museums Directors' Council established to  
examine the issues surrounding the spoliation  
of works of art during the Holocaust and  
World War II

Co-supervisor for AHRC Collaborative  
Doctoral Partnership PhD studentships  
with (i) Birkbeck, University of London;  
(ii) Leeds University and the Bowes Museum,  
Co. Durham; (iii) Leeds University and  
Harewood House Trust, Yorkshire

## CAROLINE CAMPBELL

### Director of Collections and Research

Member, Designation Panel, Arts Council  
England

Member of the International Advisory Board  
of Studies for the Courtauld Institute of Art  
Department of Conservation and Technology  
Trustee, City and Guilds of London Art School  
Trustee, Compton Verney Settlement Trust  
Member, Peer Review College, Arts and  
Humanities Research Council (AHRC)

## BART CORNELIS

### Curator of Dutch and Flemish Paintings 1600–1800

Member of the Editorial Board of *Simiolus*.  
*Netherlands Quarterly for the History of Art*  
Member of the Rubens Ceiling Advisory Board,  
Banqueting House, Whitehall  
Member of the Advisory Board of the  
Vereniging Rembrandt, The Netherlands

## ALAN CROOKHAM

### Research Centre Manager

Convenor, Archives and Society Seminars,  
Institute of Historical Research, University  
of London  
Member, Archives Revealed Cataloguing Grants  
Assessment Panel, The National Archives  
Member, Peer Review College, Arts and  
Humanities Research Council (AHRC)

## KATE DEVINE

### Gallery Educator

Committee Member for The Association  
for the Study of Modern Italy

## JILL DUNKERTON

### Senior Restorer

Member of the Advisory Committee  
for the cleaning of the Ghent Altarpiece,  
Sint Baafskathedraal, Ghent  
Member of the Advisory Committee for the  
cleaning of *The Death of the Virgin* by Hugo  
van der Goes, Groningen Museum, Bruges  
Member of the Editorial Advisory Board  
for the *Boletín del Museo del Prado*

## GABRIELE FINALDI

### Director

#### Ex-officio

Expert Advisor to the DCMS referring  
cases to the Reviewing Committee on  
the Export of Works of Art

Member of the Board of Electors to the  
Slade Professorship of Fine Art,  
University of Oxford

Member of the Advisory Board of  
the Government Art Collection

#### Trusteeships and Memberships

Trustee of Burlington Magazine Foundation  
(June 2015)

Member of the International Advisory Board  
of the State Hermitage Museum (2008)

Non-Executive Director of National Gallery  
Company (August 2015)

Member of the Comitato Scientifico Fondazione  
De Vito, Florence

Member of the Courtauld Institute of Art  
Governing Board (July 2016)

Member of the Courtauld Institute of Art  
Gallery Committee (Governing Board)  
(October 2016)

Member of the Editorial Board of *Reales Sitios*,  
Madrid (Periodical of Patrimonio Nacional,  
Spain) (November 2016)

Académico correspondiente of the Real  
Academia de Bellas Artes de San Fernando,  
Madrid (November 2016)

Member of the Consultative Committee of the  
*Boletín del Museo del Prado* (September 2016)

## PAUL GRAY

### Chief Operating Officer

St Paul's Cathedral Council  
Chelsea Physic Garden Board of Trustees

## CLAIRE HALLINAN

### Head Registrar

Chair of Registrar (Cultural & Creative)  
Apprenticeship Trailblazer Group

## LYNNE HARRISON

### Conservator

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

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

Co-Editor of *The Picture Restorer*  
(Journal of the BAPCR)

Fellowship of the International Institute of  
Conservation of Historic and Artistic Works (IIIC)

## DANIEL F. HERRMANN

### Curator of Special Projects

Trustee, Griffelkunst-Vereinigung

## CATHERINE HIGGITT

### Principal Scientific Officer

Member of the Committee,  
Users' Group for Mass Spectrometry  
and Chromatography (MaSC)

Member of the Staffordshire Hoard Research  
Project Advisory Panel

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

## JOOST JOUSTRA

### The Howard and Roberta Ahmanson

#### Fellow in Art and Religion

Committee Member, UK Circle, Vereniging  
Rembrandt (The Rembrandt Association)

Visiting Research Fellow, Research Centre for  
Arts and the Sacred at King's College, London

## LARRY KEITH

### Head of Conservation and Keeper

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

Conservation Advisor, Heritage  
Conservation Trust

Member of the Rubens Ceiling Advisory Board,  
Banqueting House, Whitehall

Member, *Night Watch* Advisory Committee,  
Rijksmuseum, Amsterdam

Member, Scientific Committee for the  
restoration of the Sala delle Asse, Castello  
Sforzesco, Milan

## DENISE KING

### Photography and Imaging Manager

Member of the Committee and Events Liaison  
Officer, Association for Historical and Fine  
Art Photography (until 1 November 2018)

## CHRIS MICHAELS

### Director of Digital, Communications and Technology

Member, External Reference Board,  
Arts Council England

Advisor, The Humboldt Forum, Berlin  
Industry Champion, The Creative Industries

Evidence and Policy Centre, NESTA  
Trustee, The Collections Trust

Member, Department of Digital  
Humanities Industry Advisory Board,  
University College London

Mentor, Creative XR, Digital Catapult/Arts  
Council England

Judge, The Charity of the Year Awards,  
Civil Society Media

Lecturer, Christie's Education

## MATTHEW MORGAN

### Adult Learning Programmer

Trustee, The Upper Room  
Associate Lecturer, Birkbeck College,  
University of London, Department  
of Media and Cultural Studies

## NATIONAL GALLERY STAFF EXTERNAL COMMITMENTS

### ANNA MURRAY

*Communities and Access Programmer*  
Council Member and London Area  
Representative for Engage

### RUMMANA NAQVI

*Development Manager*  
Trustee of Wysing Arts Centre, Bourn

### KATE NOBLE

*Education Researcher*  
Co-I on AHRC Follow on Funding Project  
*Embedding and Demonstrating the Value  
of Technology-Enhanced Cultural Impact  
Measurement for Arts and Culture Organisations,*  
in partnership with the University of Warwick  
and the University of Cambridge Museums

### JOSEPH PADFIELD

*Principal Scientist*  
Interim Co-Coordinator, E-RIHS (European  
Research Infrastructure for Heritage Science)  
DIGILAB

### DAVID A. PEGGIE

*Senior Scientist*  
Member of the Committee, Users' Group  
for Mass Spectrometry and Chromatography  
(MaSC)  
Chemistry Tutor, City and Guilds of London  
Art School  
Member, Peer Review College, Arts and  
Humanities Research Council (AHRC);  
Reviewer in the Academic and Non-HEI  
Colleges (2017–20)  
Associate Member of the Royal Society  
of Chemistry

### CHRISTOPHER RIOPELLE

*The Neil Westreich Curator of Post-1800 Paintings*  
Fellow of the Nordic Institute of Art, Oslo  
Member of the Exhibition Proposals  
Review Committee, Terra Foundation  
for American Art (renewed for second  
and final two-year term)

### MERIEL ROYAL

*User Experience Researcher*  
Member of the Committee for the Visitor  
Studies Group  
Member of the Steering Group for the Culture  
Insights Professionals Network

### JON SHELDON

*Audio Visual Production Manager*  
Member of the Committee, Audio Visual  
Cultural Forum

### RUPERT SHEPHERD

*Collection Information Manager*  
Member of the Steering Committee,  
Art UK sculpture project  
Member of the Advisory Group,  
ResearchSpace  
Fellow of the Society of Antiquaries of London  
Chair of the Users' Group for the Collection  
Information Integration Middleware  
(CIIM) software  
Provided advice on documentation and  
collections management matters to the  
Ashmolean Museum, Campion Hall  
(University of Oxford), Harewood House  
Trust and The Alamo, Texas  
Led a workshop session for the Science  
Museum Group's 'Energy In Store' project,  
and sessions in the workshop on 'The use  
of software tools in documentation' at the  
CIDOC 2018 Annual Conference.  
Gave a lecture on museum documentation  
for the King's College London MA module  
'Collecting Cultures: Managing Collections in  
Museums and other Collecting Organisations'

### MARIKA SPRING

*Head of Science*  
Member of the International Advisory Board  
of Studies for the Courtauld Institute of Art  
Department of Conservation and Technology  
Member of the Advisory Committee for the  
cleaning of the Ghent Altarpiece,  
Sint Baafskathedraal, Ghent

### HAYLEY TOMLINSON

*Conservator*  
Council Member of the British Association  
of Painting Conservator-Restorers (BAPCR)  
(until June 2018)  
Chairperson of the British Association of  
Painting Conservator-Restorers (BAPCR)  
(from June 2018)

### LETIZIA TREVES

*The James and Sarah Sassoon Curator of Later  
Italian, Spanish and French 17th-Century Paintings*  
Member of ARTES

### MATTHIAS WIVEL

*Curator of 16th-Century Italian Paintings*  
Expert Advisor to the DCMS referring  
cases to the Reviewing Committee  
on the Export of Works of Art  
External peer reviewer for Statens Museum  
for Kunst's journal *Perspective* (Copenhagen)  
Member, Editorial Committee, *Colnaghi Studies  
Journal* (London)  
Co-Supervisor, University of Warwick/  
The National Gallery, AHRC Collaborative  
Doctoral Partnership  
Co-Supervisor, Warburg Institute/  
The National Gallery, Collaborative  
Doctoral Award Warburg Institute/  
The National Gallery, Collaborative MA:  
supervision/markings