

April 2020 – March 2021

SUSANNA AVERY-QUASH

Senior Research Curator (History of Collecting)

'Reanimating Sacred Art for a Secular Age: Art and Religion at the National Gallery, London', in T. Verdon and R. Filardi (eds), *Museology and Values: Art and Human Dignity in the 21st Century*, Turnhout 2020, pp. 79–99

'Art for the Nation: John Ruskin, Art Education and Social Change': a series of articles arising from a conference held at the National Gallery, London, 20–1 September 2019, *Journal of Art Historiography*, vol. 22 (June 2020) (guest editor with J. Barnes and P. Tucker) <https://arthistoriography.wordpress.com/22-jun20/>

'John Ruskin and the National Gallery: Evolving Ideas about Curating the Nation's Paintings during the Second Half of the Nineteenth Century', *Journal of Art Historiography*, vol. 22 (June 2020) <https://arthistoriography.files.wordpress.com/2020/05/avery-quash.pdf>

'Two Hundred Years of Women Benefactors at the National Gallery: An Exercise in Mapping Uncharted Territory', *Journal of Art Historiography*, vol. 23 (December 2020) (with C. Riding) <https://arthistoriography.files.wordpress.com/2020/11/avery-quash-and-riding1.pdf>

'Michelangelo Gualandi (1793–1887) and the National Gallery: An Unofficial "Travelling Agent" for Sir Charles Eastlake', *Journal of the History of Collections*, 2020 (with M. Gualandi) <https://doi.org/10.1093/jhc/fhaa035>

Old Masters Worldwide: Markets, Movements and Museums, 1789–1939, London and New York 2021 (edited with B. Pezzini)

'Introduction', in S. Avery-Quash and B. Pezzini (eds), *Old Masters Worldwide: Markets, Movements and Museums, 1789–1939*, London and New York 2021, pp. 1–35

'A Network of Agents: Buying Old Masters for the National Gallery, London', in S. Avery-Quash and B. Pezzini (eds), *Old Masters Worldwide: Markets, Movements and Museums, 1789–1939*, London and New York 2021, pp. 83–98

'Collecting Historical Western European Painting in the National Gallery, London', in *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*, exh. cat., National Gallery of Australia, Canberra 2021, pp. 22–35

RACHEL BILLINGE

Research Associate, Conservation

'Appendix: A Note on the Identification of the Saints in the Background of the London *Adoration of the Magi*', in P. Nuttall, G. Nuttall and M.W. Kwakkelstein (eds), *Filippino Lippi, Beauty, Invention and Intelligence*, Leiden 2020, pp. 362–5 (with J. Dunkerton), DOI: https://doi.org/10.1163/9789004434615_017

'Integration of Macro X-ray Fluorescence Scanning and Reflectance Hyperspectral Imaging into Research and Conservation Activities at the National Gallery, London', in M. Kempfski, J. Kirby, V. Leanse and K. Mandy (eds), *'Tales of the Unexpected' in Paintings Conservation*, London 2020, pp. 22–35 (with M. Melchiorre Di Crescenzo, C. Higgitt and M. Spring)

CAROLINE CAMPBELL

Director of Collections and Research

'Raphael: an artist at the apex of the High Renaissance', *Art UK* (6 April 2020), <https://artuk.org/discover/stories/raphael-an-artist-at-the-apex-of-the-high-renaissance>

'Virtuosa: Sofonisba Anguissola', *London Review of Books*, vol. 42, no. 17 (10 September 2020), <https://www.lrb.co.uk/the-paper/v42/n17/caroline-campbell/virtuosa>

'Comment: Are the Old Masters more indispensable than ever?', *Apollo* (23 November 2020), <https://www.apollo-magazine.com/old-masters-indispensable-uncertainty/>

'Italian Renaissance Painting' and catalogue entries, in *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*, exh. cat., National Gallery of Australia, Canberra 2021, pp. 54–79

JAE YOUN CHUNG

The Robert Gavron Conservation Fellow

'Cracking the Dutch Painter Jan van der Heyden's "Art Secret"', in M. Kempfski, J. Kirby, V. Leanse and K. Mandy (eds), *'Tales of the Unexpected' in Paintings Conservation*, London 2020 (with M. Kempfski and D. Peggie), pp. 43–57

'Cracking, Reconstructing and Conserving Jan van der Heyden's "Art Secret"', *Hamilton Kerr Institute Technical Bulletin*, no. 8 (2020) (with M. Kempfski and D. Peggie), pp. 67–82

BART CORNELIS

Curator of Dutch and Flemish Paintings 1600–1800

'A New Art for a New Nation' and catalogue entries, in *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*, exh. cat., National Gallery of Australia, Canberra 2021, pp. 80–105

ALAN CROOKHAM

Research Centre Manager

'A London Landmark: The National Gallery Building', in *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*, exh. cat., National Gallery of Australia, Canberra 2021, pp. 36–45

NATHAN DALY

Research Fellow, Scientific

'A Connected Auto-Encoders Based Approach for Image Separation with Side Information: With Applications to Art Investigation', *ICASSP 2020 – 2020 IEEE International Conference on Acoustics, Speech and Signal Processing (ICASSP)*, Barcelona 2020, pp. 2213–17, doi: 10.1109/ICASSP40776.2020.9054651 (with W. Pu, B. Sober, C. Higgitt, I. Daubechies and M.R.D. Rodrigues)

'Revealing Hidden Drawings in Leonardo's "The Virgin of the Rocks" from Macro X-Ray Fluorescence Scanning Data through Element Line Localisation', *ICASSP 2020 – 2020 IEEE International Conference on Acoustics, Speech and Signal Processing (ICASSP)*, Barcelona, Spain, 2020, pp. 1444–1448, doi: 10.1109/ICASSP40776.2020.9054460 (with S. Yan, J. Huang, N. Daly and P.L. Dragotti)

JILL DUNKERTON

Senior Restorer

'Appendix: A Note on the Identification of the Saints in the Background of the London *Adoration of the Magi*', in P. Nuttall, G. Nuttall and M.W. Kwakkelstein (eds), *Filippino Lippi, Beauty, Invention and Intelligence*, Leiden 2020, pp. 362–5 (with R. Billinge), DOI: https://doi.org/10.1163/9789004434615_017

GABRIELE FINALDI

Director

'Foreword', in D. Apostolos-Cappadona, *A Guide to Christian Art*, London 2020, pp. x–xi

'Prólogo', in R. Japón (ed.), *Bartolomé Esteban Murillo y la copia pictórica*, Granada 2018, pp. 15–16

'Cuando Cristo bajó a los infiernos. Escatología e imaginación pictórica', in *Porque me has visto, has creído. El Nuevo Testamento en el arte*, Fundación Amigos del Museo del Prado y Crítica, Madrid and Barcelona 2020, pp. 321–39

'Free for All. The Challenge of Mass Visiting at the National Gallery', in *Preventive Conservation in Major Museums. Comparisons, reflections and strategies*, Edizioni Musei Vaticani 2021, pp. 71–8

SUSAN FOISTER

Deputy Director, Director of Public Engagement and Curator of Early Netherlandish, German and British Paintings

Dürer's Journeys: Travels of a Renaissance Artist, exh. cat., The National Gallery, London 2021 (with P. van den Brink)

'Introduction', in *Dürer's Journeys: Travels of a Renaissance Artist*, exh. cat., The National Gallery, London 2021 (with P. van den Brink), pp. 15–32

'Dürer's Early Journey's: Fact and Fiction', in *Dürer's Journeys: Travels of a Renaissance Artist*, exh. cat., The National Gallery, London 2021, pp. 61–76

'Van Dyck and British Portraiture' and catalogue entries, in *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*, exh. cat., National Gallery of Australia, Canberra 2021, pp. 106–31

'Acquisitions: Thomas Gainsborough, *Portrait of Margaret Gainsborough playing a Theorbo*, about 1777', *The National Gallery Review of the Year: April 2019 – March 2020*, pp. 18–19

'Acquisitions: Sir Thomas Lawrence, *Portrait of the Hon. Peniston Lamb*, about 1790', *The National Gallery Review of the Year: April 2019 – March 2020*, pp. 20–1

LYNNE HARRISON

Conservator

The Picture Restorer, vol. 56 (Spring 2020), The Lavenham Press, Suffolk (editor with A. Gent)

The Picture Restorer, vol. 57 (Autumn 2020), The Lavenham Press, Suffolk (editor with A. Gent)

'Protecting the National Gallery's Paintings Collection from the Impact of Vibration during Building Work', *Studies in Conservation*, vol. 65, no. 1 (2020), pp. 148–53, DOI: 10.1080/00393630.2020.1754058 (with C. Higgitt, T. Galikowski, M. Pau and P. Henson)

SARAH HERRING

Isaiah Berlin Associate Curator of Post-1800 Paintings
 ‘Acquisitions: Camille Pissarro, *Late Afternoon in our Meadow*, 1887’, *The National Gallery Review of the Year: April 2019 – March 2020*, pp. 22–3

DANIEL F. HERRMANN

Curator of Modern and Contemporary Projects
 2020 National Gallery Artist in Residence: *Rosalind Nashashibi*, exh. cat., The National Gallery, London 2020 (with P. Mistry and A. Parkinson)
 ‘Moving Images: Film and Painting in the Work of Rosalind Nashashibi’, in *2020 National Gallery Artist in Residence: Rosalind Nashashibi*, exh. cat., The National Gallery, London 2020, pp. 8–23

CATHERINE HIGGITT

Principal Scientific Officer
 ‘Protecting the National Gallery’s Paintings Collection from the Impact of Vibration during Building Work’, *Studies in Conservation*, vol. 65, no. 1 (2020), pp. 148–53, DOI: 10.1080/00393630.2020.1754058 (with L. Harrison, T. Galikowski, M. Pau and P. Henson)
 ‘The Wall Paintings at St Stephen’s Chapel, Westminster Palace: Recent Imaging and Scientific Analysis of the Fragments in the British Museum’, *British Art Studies*, issue 16 (June 2020) <https://dx.doi.org/10.17658/issn.2058-5462/issue-16/oneobject> (with H. Howard, L. de Beer and D. Saunders)
 ‘Integration of Macro X-ray Fluorescence Scanning and Reflectance Hyperspectral Imaging into Research and Conservation Activities at the National Gallery, London’, in M. Kempfski, J. Kirby, V. Leanse and K. Mandy (eds), *Tales of the Unexpected in Paintings Conservation*, London 2020, pp. 22–35 (with M. Melchiorre Di Crescenzo, R. Billinge and M. Spring)
 ‘Vibration Monitoring of Daniel Maclise’s Wall Painting *Trafalgar*’, *Studies in Conservation*, vol. 65 (2020, S1), pp. 180–6 (with R. Lithgow, S. Whittaker, T. Bower, K. Corda, E. Woolley, C. Vlachou-Mogire and C. Babington)
 ‘A Connected Auto-Encoders Based Approach for Image Separation with Side Information: With Applications to Art Investigation’, *ICASSP 2020 – 2020 IEEE International Conference on Acoustics, Speech and Signal Processing (ICASSP)*, Barcelona 2020, pp. 2213–17, doi: 10.1109/ICASSP40776.2020.9054651 (with W. Pu, B. Sober, N. Daly, I. Daubechies and M.R.D. Rodrigues)
 ‘Revealing Hidden Drawings in Leonardo’s “The Virgin of the Rocks” from Macro X-Ray Fluorescence Scanning Data through Element Line Localisation’, *ICASSP 2020 – 2020 IEEE International Conference on Acoustics, Speech and Signal Processing (ICASSP)*, Barcelona 2020, pp. 1444–48, doi: 10.1109/ICASSP40776.2020.9054460 (with S. Yan, J. Huang, N. Daly and P.L. Dragotti)

HELEN HOWARD

Senior Scientist
 ‘Guercino, The Suicide of Cleopatra’, in N. Penny, *Italian Paintings in the Norton Simon Museum: The Seventeenth and Eighteenth Centuries*, New Haven and London 2021, pp. 172–5
 ‘The Wall Paintings at St Stephen’s Chapel, Westminster Palace: Recent Imaging and Scientific Analysis of the Fragments in the British Museum’, *British Art Studies*, issue 16 (June 2020) <https://dx.doi.org/10.17658/issn.2058-5462/issue-16/oneobject> (with L. de Beer, D. Saunders and C. Higgitt)

JOOST JOUSTRA

The Howard and Roberta Ahmanson Curator in Art and Religion
Sin: The Art of Transgression, exh. cat., The National Gallery, London 2020
 ‘The Virgin at the Well in Filippino’s San Gimignano *Annunciation*’, in P. Nuttall, G. Nuttall and M.W. Kwakkelstein (eds), *Filippino Lippi: Beauty, Invention and Intelligence*, Leiden and Boston 2020, pp. 120–51

LARRY KEITH

Head of Conservation and Keeper
 ‘Looking at Artemisia’, in L. Treves (ed.), *Artemisia*, exh. cat., The National Gallery, London 2020, pp. 90–105

LAURA LLEWELLYN

Associate Curator of Renaissance Paintings
 ‘Acquisitions: Alvise Vivarini, *Virgin and Child*, about 1483–5’, *The National Gallery Review of the Year: April 2019 – March 2020*, pp. 12–13
 ‘Botticini’s *Saint Monica* altarpiece and the Augustinian network of Florence’s Oltrarno’, in M. Dunn and S. Weddle (eds), *Convent Networks in Early Modern Italy*, Turnhout 2020, pp. 115–51

KRISTINA MANDY

Assistant Conservator
 ‘*Tales of the Unexpected*’ in *Paintings Conservation*, London 2020 (co-editor: with M. Kempfski, J. Kirby and V. Leanse)

MARTA MELCHIORRE DI CRESCENZO
Scientist

‘Integration of Macro X-ray Fluorescence Scanning and Reflectance Hyperspectral Imaging into Research and Conservation Activities at the National Gallery, London’, in M. Kempfski, J. Kirby, V. Leanse and K. Mandy (eds), *Tales of the Unexpected in Paintings Conservation*, London 2020, pp. 22–35 (with C. Higgitt, R. Billinge and M. Spring)
 ‘Experiments using image processing software (Nip2) to define the colour of preparatory layers in 16th-century Italian paintings’, in A. Haack Christensen, A. Jager and J.H. Townsend (eds), *Ground Layers in European Painting 1550–1750*, London 2020, pp. 10–20 (with J. Russell, J. Padfield and M. Spring)

PRIYESH MISTRY

Associate Curator of Modern and Contemporary Projects
 2020 National Gallery Artist in Residence: *Rosalind Nashashibi*, exh. cat., The National Gallery, London 2020 (with D.F. Herrmann and A. Parkinson)
 ‘The Push and Pull of Sentiment: Rosalind Nashashibi and the National Gallery Collection’, in *2020 National Gallery Artist in Residence: Rosalind Nashashibi*, exh. cat., The National Gallery, London 2020, pp. 60–7

JOSEPH PADFIELD

Principal Scientist
 ‘Experiments using image processing software (Nip2) to define the colour of preparatory layers in 16th-century Italian paintings’, in A. Haack Christensen, A. Jager and J.H. Townsend (eds), *Ground Layers in European Painting 1550–1750*, London 2020, pp. 10–20 (with J. Russell, M. Melchiorre Di Crescenzo and M. Spring)
 ‘SimpleSite 2020 (Version v1.5)’ (a simple way of creating a set of consistent webpages incorporating various IIIF viewers, delivered using GitHub pages), February 2021, <http://doi.org/10.5281/zenodo.4504845>
 ‘Practical Applications of IIIF Webinar Slides and Videos’, March 2021, <http://doi.org/10.5281/zenodo.4633183> (with M. Terras, T. Crane, C. Bolland, A. Wilson and L. Carini)
 ‘D6.1 Data Management Plan for IPERION HS (Version 1.0)’, 2021 <https://doi.org/10.5281/zenodo.4541267>
 ‘Persistent Identifiers at the National Gallery, Case Study Report from Persistent Identifiers as IRO Infrastructure, Foundation project, within the AHRC funded Towards a National Collection (TaNC) Programme’, 2021, <https://doi.org/10.23636/1243> (temporary link: https://drive.google.com/file/d/1dDXPhi8nqCAFzXqhfWAOzP2hSI_jYDf9/view) (with F. Maden)

DAVID PEGGIE

Senior Scientist
 ‘Cracking the Dutch Painter Jan van der Heyden’s “Art Secret”’, in M. Kempfski, J. Kirby, V. Leanse and K. Mandy (eds), *Tales of the Unexpected in Paintings Conservation*, London 2020 (with J.Y. Chung and M. Kempfski), pp. 43–57
 ‘Cracking, Reconstructing and Conserving Jan van der Heyden’s “Art Secret”’, *Hamilton Kerr Institute Technical Bulletin*, no. 8 (2020) (with J.Y. Chung and M. Kempfski), pp. 67–82

CHRISTINE RIDING

Jacob Rothschild Head of the Curatorial Department
 ‘Two Hundred Years of Women Benefactors at the National Gallery: An Exercise in Mapping Uncharted Territory’, *Journal of Art Historiography*, vol. 23 (December 2020) (with S. Avery-Quash) <https://arthistoriography.files.wordpress.com/2020/11/avery-quash-and-riding1.pdf>

CHRISTOPHER RIOPELLE

The Neil Westreich Curator of Post-1800 Paintings
 'Acquisitions: Joaquin Sorolla, *The Drunkard Zarauz* (El Borracho, Zarauz), 1910', *The National Gallery Review of the Year: April 2019 – March 2020*, pp. 24–5
Conversations with God: Jan Matejko's 'Copernicus', exh. cat., The National Gallery, London 2021 (with A. Szczerski and O. Gingerich)

MARIKA SPRING

Head of Science
 'Integration of Macro X-ray Fluorescence Scanning and Reflectance Hyperspectral Imaging into Research and Conservation Activities at the National Gallery, London', in M. Kempinski, J. Kirby, V. Leanse and K. Mandy (eds), *'Tales of the Unexpected' in Paintings Conservation*, London 2020, pp. 22–35 (with M. Melchiorre Di Crescenzo, C. Higgitt and R. Billinge)
 'Experiments using image processing software (Nip2) to define the colour of preparatory layers in 16th-century Italian paintings', in A. Haack Christensen, A. Jager and J.H. Townsend (eds), *Ground Layers in European Painting 1550–1750*, London 2020, pp. 10–20 (with J. Russell, M. Melchiorre Di Crescenzo and J. Padfield)
 'Materials and Painting Technique of Memling's Nájera Panels', in L. Klaassen and D. Lampens (eds), *Harmony in Bright Colors. Memling's God the Father with Singing and Music-Making Angels Restored*, Brussels 2021, pp. 87–123 (with L. Klaassen, M. Postec and G. Van der Snickt)
 'Ms. Fr. 640 in the World of Pigments in Sixteenth-Century Europe', in P.H. Smith, N. Rosenkranz, T.H. Uchacz, T. Taape, C. Godbarge, S. Pitman, J. Boulboulle, J. Klein, D. Bilak, M. Smith and T. Catapano (eds), *Secrets of Craft and Nature in Renaissance France. A Digital Critical Edition and English Translation of BnF Ms. Fr. 640, Making and Knowing Project*, New York 2020, https://edition640.makingandknowing.org/#/essays/ann_321_ie_19, DOI: <https://www.doi.org/10.7916/vsrt-8r31> (with J. Kirby)

IMOGEN TEDBURY

Simon Sainsbury Curatorial Fellow, Paintings before 1500
Modern Portraits for Modern Women: Principals and Pioneers in the Royal Holloway and Bedford New College Art Collection, Egham 2020
 'Vote winner – a newly discovered portrait of Millicent Fawcett is a significant find', *Apollo* (12 May 2020), <https://www.apollo-magazine.com/millicent-fawcett-new-portrait-discovery-london/>
 "'That hyena in petticoats': how artists have portrayed Mary Wollstonecraft", *Apollo* (17 November 2020), <https://www.apollo-magazine.com/historical-portraits-mary-wollstonecraft/>
 'New Collections for New Women: Collecting and Commissioning Portraits at the Early Women's University Colleges', in T. Stammers (ed.), 'Women Collectors: Taste, Legacy, and Cultural Philanthropy c. 1850–1920', 19 – *Interdisciplinary Studies in the Long Nineteenth Century*, vol. 31 (2020), doi: <https://doi.org/10.16995/ntn.3353>
 'Scholar, Dealer and Museum Man: Robert Langton Douglas in the International Old Master Market', in S. Avery-Quash and B. Pezzini (eds), *Old Masters Worldwide: Markets, Movements and Museums, 1789–1939*, London and New York 2021, pp. 161–77
 Chronology, provenance and selected literature, in *Dürer's Journeys: Travels of a Renaissance Artist*, exh. cat., The National Gallery, London 2021, pp. 279–81, 290–8
 'Portraying Pioneers: Leading Women in the Field of Education', *Art UK* (5 March 2021), <https://batch.artuk.org/discover/stories/portraying-pioneers-leading-women-in-the-field-of-education>

HAYLEY TOMLINSON

Conservator
 'Introduction', in S. Kempinski, J. Kirby, V. Leanse and K. Mandy, *'Tales of the Unexpected' in Paintings Conservation*, London 2020

LETIZIA TREVES

The James and Sarah Sassoon Curator of Later Italian, Spanish and French 17th-Century Paintings
 'Acquisitions: Orazio Gentileschi, *The Finding of Moses*, early 1630s', *The National Gallery Review of the Year: April 2019 – March 2020*, pp. 14–15
 Editor: *Artemisia*, exh. cat., The National Gallery, London 2020 (with contributions by S. Barker, P. Cavazzini, E. Cropper, L. Keith, F. Solinas and F. Whitlum-Cooper)

FRANCESCA WHITLUM-COOPER

The Myojin-Nadar Associate Curator of Paintings 1600–1800
 'Acquisitions: Jean-Etienne Liotard, *The Lavergne Family Breakfast*, 1754', *The National Gallery Review of the Year: April 2019 – March 2020*, pp. 16–17
 'The Grand Tour' and catalogue entries, in *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*, exh. cat., National Gallery of Australia, Canberra 2021, pp. 132–55
 'Chronology' and six catalogue entries in L. Treves (ed.), *Artemisia*, exh. cat., The National Gallery, London 2020

MATTHIAS WIVEL

Aud Jeben Curator of 16th-Century Italian Paintings
 'The Grande Odalisque, a graphic novel that flunks its art heists', *Apollo* (16 March 2021), <https://www.apollo-magazine.com/the-grande-odalisque-graphic-novel-review/>
 Book review: E. Panofsky, *Michelangelo's Design Principles, Particularly in Relation to Those of Raphael* (Princeton University Press, 2020), *The Burlington Magazine*, vol. 163, no. 1414 (January 2021), pp. 85–7
 'Foreword', in C. Monggaard, *Robert Crumb: I Can't Do Pretty. A Portrait and Two Interviews*, Osted 2021, pp. 9–18
 'Titian's Poetic Disegno', *The Art Master*, no. 4 (2020), pp. 75–101
 'Lotto and the Renaissance Oil Sketch', in F. Coltrinari and E.M. Dal Pozzolo (eds), *Lorenzo Lotto: contesti, significati, conservazione*, Treviso 2020, pp. 306–23
 'Raphael's *Saint Catherine*', *London Art History Society Review* (2020), pp. 3–5

NATIONAL GALLERY STAFF EXTERNAL COMMITMENTS

April 2020 – March 2021

PAUL ACKROYD

Restorer

Member of an advisory committee established by the Getty Conservation Institute for future research into the conservation of paintings on canvas

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

Honorary Research Fellow, Birkbeck, University of London

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) Leeds University and the Bowes Museum, Co. Durham; (ii) Leeds University and Harewood House Trust, Yorkshire; (iii) University of Aberdeen; (iv) University of Durham

CHRISTINA BRADSTREET

Courses and Events Programmer, Learning and National Programmes

Trustee of East Grinstead Museum

HUGO BROWN

Collection Information Officer

Trustee, Milton's Cottage, Chalfont St Giles

ANDREW BRUCE

Photographer

Chair of Imaging Standards Working Group, Association for Historical and Fine Art Photography

X-radiography Topic Lead, American Institute for Conservation Imaging Working Group

Associate Lecturer, University for the Creative Arts, Fine Art Department

CAROLINE CAMPBELL

Director of Collections and Research

Steering Committee Member, 'Towards a National Collection', AHRC (2020)

Advisory Council Member, The Warburg Institute (2019)

Trustee, Association for Art History (2019)

Trustee, Compton Verney Settlement Trust (2019)

Trustee, City and Guilds Art School of London (2018)

Member of the International Advisory Board, Department of Conservation, Courtauld Institute of Art, University of London

Member, Arts and Humanities Research Council Peer Review College (2017)

Designation Panel Member, Arts Council England (2016)

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 Editorial Board of

CODARTfeatures

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

Trustee of the Vereniging Rembrandt, The Netherlands

ALAN CROOKHAM

Research Centre Manager

Member, Peer Review College, Arts and

Humanities Research Council (AHRC)

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 (CIO) (June 2015)

Chairman and 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 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)

Chairman of the NMDC Spoliation Advisory Committee (April 2019)

Member of the Artistic Advisory Committee Museo de Bellas Artes de Bilbao (May 2019)

Member of the Courtauld Exhibitions and Gallery Committee (May 2019)

Westminster Art & Architecture Committee (March 2021)

PAUL GRAY

Chief Operating Officer

St Paul's Cathedral Council

Chelsea Physic Garden Board of Trustees

CLAIRE HALLINAN

Head Registrar

Chair of the Registrar (Cultural & Creative) Apprenticeship Trailblazer

LYNNE HARRISON

Conservator

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)

DANIEL F. HERRMANN

Curator of Modern and Contemporary Projects

Trustee, Griffelkunst-Vereinigung

Member of the Editorial Board, Scottish Society for Art History

CATHERINE HIGGITT

Principal Scientific Officer

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

Member of AI&Arts Turing Interest Group

Member of the Arts and Humanities Research Council (AHRC) peer review college

JOOST JOUSTRA

The Howard and Roberta Ahmanson

Curator in Art and Religion

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

Visiting Lecturer, Department of Theology and Religious Studies, 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

JOSEPH KENDRA

Adult Events Programmer

Public online seminar and instruction to students for the Department of Education, University of Rome TRE, 'Creative Approaches to Exploring the Museum Collection', 7 October 2020

CHRIS MICHAELS

Director of Digital, Communications and Technology

Visiting Senior Research Fellow, King's College London

Industry Champion, The Creative Industries Evidence and Policy Centre, NESTA

Trustee, The Collections Trust

Trustee, The Audience Agency

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

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

NATIONAL GALLERY STAFF EXTERNAL COMMITMENTS

PRIYESH MISTRY

Associate Curator of Modern and Contemporary Projects

Member of the Museums and Galleries Committee, Association for Art History
Member of the Fourth Plinth Commissioning Group, Greater London Authority

ANNA MURRAY

Communities and Access Programmer

Council Member and London Area Representative for Engage

BRITTA NEW

Conservator

External lectures at the Courtauld Institute of Art and the University of Northumbria

JOSEPH PADFIELD

Principal Scientist

Principal Investigator, 'Practical applications of IIF Foundation project', Foundation project, within the AHRC-funded 'Towards a National Collection' (TaNC) Programme
Co-Investigator, 'Persistent Identifiers as IRO Infrastructure', Foundation project, within the AHRC-funded 'Towards a National Collection' (TaNC) Programme
Task Leader, 'Issues in providing Open Data in Heritage Science and Archaeology – Heritage Science', SSHOC (H2020)
Task Leader, 'Interoperability of instrumentation and digital documentation' and Project Data Management Plan, IPERION-HS (H2020)
Co-Investigator, 'Art Through the ICT Lens: Big Data Processing Tools to Support the Technical Study, Preservation and Conservation of Old Master Paintings', EPSRC funded project
Member of the E-RIHS (European Research Infrastructure for Heritage Science) DIGILAB Working Group
Steering Committee Member, Hescida (Heritage Science Data Archive)
Member of the National Gallery X (NGX) Advisory Board
National Gallery Radiation Protection Supervisor

DAVID 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 of the Arts and Humanities Research Council Peer Review College; Reviewer in the Academic and Non-HEI Colleges (2017–20)
Associate Member of the Royal Society of Chemistry

MARGAUX PORTRON

Young People's Programmer

Special Lecturer, Central Saint Martins, University of the Arts, London

CHRISTINE RIDING

Jacob Rothschild Head of the Curatorial Department

Member of the Advisory Council of the Paul Mellon Centre for Studies in British Art, Yale University

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

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
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 Courtauld Institute of Art; King's College, Cambridge; National Museums Northern Ireland; and the University of St Andrews
Co-ordinating the CIDOC Documentation Standards Working Group's creation of the Exhibition Object Data Exchange Model (EODEM) data standard
Co-ordinating the creation of a data structure for detailed provenance information by users of the TMS collections management system

MARIKA SPRING

Head of Science

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

JENNY STAFF

Part-Time Educator

UK Creative Community Fellowship 2020/21, in collaboration with Derby Museums, NAS and University of Pennsylvania's Center for Social Impact Strategy

IMOGEN TEDBURY

Simon Sainsbury Curatorial Fellow, Paintings before 1500

Board Member, The Society for the History of Collecting
Writer and Presenter, Garsington Opera's *Music for the Eyes*
Visiting Lecturer, Warburg Institute / The National Gallery, MA in Art History, Curatorship and Renaissance Culture

HAYLEY TOMLINSON

Conservator

Chair of the British Association of Paintings Conservator-Restorers (BAPCR)

LETIZIA TREVES

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

Honorary Member of ARTES

MATTHIAS WIVEL

Aud Jepsen 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
Lecturer, Advisor and Examiner, Warburg Institute / The National Gallery, Curating Renaissance Art
Member of the Comitato Scientifico for the exhibition *Titian and his Studio. The Vecellios between Venice and Cadore*, Palazzo Bembo, Belluno, December 2021–April 2022