

REVIEW OF THE YEAR



THE NATIONAL GALLERY

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April 2023 – March 2024

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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.

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THROUGHOUT THE YEAR the pace of activity has been increasing as we approach our Bicentenary. Gallery staff have been working tirelessly on multiple anniversary projects in addition to delivering our annual programme of exhibitions, lectures and digital and outreach activities. We look forward to launching our planned programme of Bicentenary events across the nation and at home in Trafalgar Square in May 2024.

We have been fortunate in acquiring two outstanding paintings to enrich the National Gallery Collection. In the autumn we received the *Portrait of Joseph Brummer* by Henri Rousseau, part of the Simon Sainsbury Bequest to the Gallery on his death in 2006, and which had already featured in our 2023 exhibition *After Impressionism: Inventing Modern Art*. We also had the opportunity to acquire Abraham Bloemaert's *Lot and his Daughters*, which has been on long loan to the Gallery, and is the first painting by the artist to enter the collection. This was made possible by a generous legacy from Martha Doris and Richard Hillman Bailey.

The year saw some major redisplays of the Gallery's paintings. In June, as part of our ongoing refurbishment of the estate, the magnificently restored Room 29, now The Wolfson Gallery, reopened with a display that focuses on paintings from fifteenth- and sixteenth-century Venice, giving an opportunity to test new ideas and approaches in preparation for the rehang of the entire collection when the Sainsbury Wing reopens towards the end of the Bicentenary year.

Thanks to the generosity of our Royal Patron and the Royal Collection, we have a special display in Room 14 of six of the nine monumental canvases of *The Triumphs of Caesar* painted by Andrea Mantegna at the end of the fifteenth century. Usually displayed at Hampton Court they have been lent to the Gallery while refurbishment work takes place there. The paintings are shown in new frames created by the National Gallery's Framing Department, which echo the original display arrangement when they were in Mantua. The Gallery's *A Roman Triumph* by Peter Paul Rubens, which is based directly on Mantegna's paintings, is shown alongside the canvases.

Following the highly successful *Saint Francis of Assisi* exhibition, the Ground Floor Galleries were repainted over the summer in preparation for the installation of a selection of early Italian paintings from about 1250 to about 1500, including masterpieces by Piero della Francesca, Filippo Lippi and Botticelli, some of which had not been on view since the closure of the Sainsbury Wing in August 2022.

Our regular programme of activities continued, with this year's *Take One Picture* featuring primary school children's responses to Claude Vernet's *A Shipwreck in Stormy Seas*. The preview was hosted by children who introduced it and spoke to attendees about their artworks and the experience of working with us to design the exhibition. Throughout August, *Summer on the Square* returned to the north terrace of Trafalgar Square and over 26,300 visitors directly engaged in activities. Artists and Gallery educators led outreach sessions with the local community. Beyond Trafalgar Square, the third of our 'visits' tours took place during the summer, with John Constable's *The Cornfield* travelling to unexpected venues around the country, including the Isle of Wight and the Churchill Shopping Centre in Dudley.

Our digital programme goes from strength to strength. The 'Picture of the Month' series continues to captivate online audiences, as we explore ways to provide fresh interpretations of the Gallery's collection. We have been encouraging online communities to create and share content themselves both on Instagram

and TikTok where we have created a bespoke filter game 'Choose your National Gallery Masterpiece', which has been highly successful. We have continued with our popular 'Behind the Scenes' series, releasing our first NG200-branded films *Have you ever wondered how museums design a room to display their paintings?* in July, and *How are artists today inspired by art of the past*, which explores the Gallery's Artists in Residence programme, in September.

Building work to transform NGX, the Gallery's digital studio, into a highly functional virtual production studio is now complete. The studio is a fully equipped, dedicated space in which to innovate content creation and enhance our online events programme.

Elsewhere across the site, NG200 capital projects are well advanced, with three building projects currently underway involving complex planning to ensure that Gallery business continues without interruption. Work is progressing well on the Sainsbury Wing to enable us to deliver an improved welcome for our visitors when it reopens in spring 2025. In June 2023 we held a ceremonial 'Breaking Ground' event to mark the start of the works to refurbish the Centre for Creative Learning and in January work began in the Wilkins Building to create a Supporters' House and upgrade the Research Centre.

For the past few years the building has been shrouded in scaffolding while the entire façade is restored and cleaned so that the Gallery looks its best for the Bicentenary. These works were completed in the autumn, and we express our sincere thanks to the Julia and Hans Rausing Trust for making this possible, recording with great sadness the death of Julia Rausing in April 2024.

On 26 February, Lord Rothschild OM, GBE, CVO (1936–2024), who was Chairman of Trustees of the National Gallery from 1985 to 1991, died. (An obituary can be found on p. 60.) We remember them both with affection and gratitude.

In January we welcomed Andrew Truby to the Board as Apprentice Trustee and in February Andrew Marr was appointed a Trustee.

The Board extends its grateful thanks to our Royal Patron, His Majesty the King, to our leading sponsor Credit Suisse and to all our benefactors, lenders, supporters, sponsors and Friends. We are grateful to the Department for Culture, Media and Sport for its continued support, and we express heartfelt thanks to all those who have supported NG200.

THE YEAR WAS MARKED by a growing sense of expectation in relation to the Gallery's Bicentenary celebrations, which will kick off on 10 May 2024. We have been working closely with colleagues in the museums and galleries across the UK that will host 'National Treasures', a programme that will see 12 masterpieces from the collection each visiting a different city from Belfast to Bristol, from Brighton to Edinburgh. And in line with the Gallery's commitment to be a Gallery 'for the nation and for the world' (Strategic Plan 2021), we took 52 paintings to introduce our collection to audiences in Shanghai, Seoul, Hong Kong and Taiwan. By the end of the Gallery's Asia tour (September 2024), the exhibition *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* will have been seen by almost one and a half million people. The recently acquired *Red Boy* by Sir Thomas Lawrence (bought in 2021) was the unexpected protagonist of the tour, featuring on posters, banners, buses and trams.

The closure of the Sainsbury Wing has provided the opportunity to conserve several important paintings from the Renaissance collection in preparation for their redisplay in 2025. These include Paolo Uccello's *Battle of San Romano*, the Pollaiuolo brothers' *Martyrdom of Saint Sebastian* and the early fifteenth-century Austrian School *Trinity with Christ Crucified*. Members of the Scientific Department have worked closely with curators and conservators on these complex restoration projects. Thanks to the support of Bank of America Art Conservation Project we undertook the complex cleaning and restoration of Rubens's *Judgement of Paris*, a painting that was changed quite dramatically in the process of execution by the artist himself and then by an anonymous painter in France in the eighteenth century. A short film with conservator Britta New presenting the results was published online in April.

Two large exhibitions illustrated the broad chronological range that the Gallery covers. *Saint Francis of Assisi* took a wide-angle view at the imagery associated with this inspiring medieval saint and included paintings older than any in the Gallery's own collection, documents and relics, as well as works by Caravaggio, Stanley Spencer and several living artists including Giuseppe Penone and Andrea Büttner. Sir Richard Long, the celebrated 'Land artist', produced a new work for the exhibition after spending a week in a tent on Mount Subasio, the hill above Assisi. *Frans Hals* on the other hand, was a tightly focused monographic exhibition presenting a selection of the finest works by this Dutch seventeenth-century artist, whose masterly brushstroke and ease at capturing lively natural expressions continue to fascinate. We partnered with the Rijksmuseum in Amsterdam on this exhibition and it will have a third venue in Berlin in July. Among the smaller shows were the Sunley Room 'Discover' exhibition centred on Liotard's pastel of *The Lavergne Family Breakfast* acquired by the Gallery in 2019 through the Acceptance-in-lieu procedure, and the first ever devoted to the Florentine Renaissance painter, Pesellino. In July we celebrated Dame Paula Rego's grand homage to the Gallery's collection painted when she was Associate Artist in 1991, *Crivelli's Garden*. It was a poignant tribute to the artist who died in 2022.

On 6 November Velázquez's *Rokeby Venus* was the object of vandalism by Just Stop Oil activists. In spite of the protective glass, the viciousness of the attack caused some damage to the surface of the painting and it was taken off display for several weeks while this was dealt with. The cynical action was widely reported in the press and on social media causing distress and consternation. It has led the Gallery to redouble its efforts to keep the collection and the public safe and secure.



Gabriele Finaldi and Joost Joustra, the Ahmanson Research Associate Curator in Art and Religion, with 'wolves' Grey Goose and James Bond at the opening of the *Saint Francis of Assisi* exhibition

After 34 years as a curator and latterly as Deputy Director of the Gallery, Dr Susan Foister OBE, retired. I pay tribute to her commitment and her service to the National Gallery. Her parting gift is the forthcoming Catalogue of German Paintings in the collection, an impressive work of art historical scholarship, which will be published at the end of 2024.

Among the new appointments this year have been that of Susan Noonan who joined us from the Royal Academy to become the Chief Commercial Officer of National Gallery Global Ltd, and Jane Knowles who has taken on the role of Director of Public Engagement at the Gallery. Per Rumberg, also from the Royal Academy, became the Jacob Rothschild Head of the Curatorial Department in November. Annabelle Selldorf, the lead architect on the NG200 project, delivered this year's *Linbury Lecture at the National Gallery* which was titled 'Inhabiting the Museum' and in it she addressed the ways in which architects have, through their buildings, responded to different collections and sought varying ways to engage audiences with them. The topic was of course highly pertinent to her own work on the Sainsbury Wing and we very much look forward to seeing the results in the spring of 2025.

GABRIELE FINALDI
Director

The National Gallery at 200: Capital Project

In March 2023, Phase 1 of the NG200 Capital Project started on site and has continued apace throughout the year. Work is underway in three separate areas of the Gallery, including a complete refurbishment of the entrance and visitor facilities in the Sainsbury Wing as well as the creation of a new Supporters’ House in the Wilkins Building, both with a design team led by Annabelle Selldorf of Selldorf Architects working with Purcell Architects.

This phase will provide a visitor experience befitting a world-class institution by reconfiguring the Sainsbury Wing entrance, foyer and café areas, creating a more welcoming, luminous and inclusive space for all, upgrading amenities, from wayfinding to better toilet provision, with an emphasis on sustainability and accessibility. The public realm outside the Sainsbury Wing will also be enlarged and what was previously a private gallery courtyard will be brought back to full public use. The new Supporters’ House will, for the first time, offer members and supporters their own home within the Gallery. It will house a lounge bar and restaurant as well as private dining and space for events and other activities. This will generate income and help reduce our reliance on public funding.

In addition we are refurbishing the Centre for Creative Learning, located to the north of the Wilkins Building and accessed from Orange Street. This has been designed by Lawson Ward Studio and will provide a welcome as well as amenities for families and community groups, school children and adult learners. It includes a new double-height painting studio, a large lunchroom and interactive activity areas.

The project is overseen by the Gallery’s Masterplan Committee, a sub-group of the National Gallery’s Board of Trustees, while the capital project is managed day-to-day by the Gallery’s in-house team, led by Project Director Sarah Younger, with external Project Managers Gardiner & Theobald.

Throughout construction we have been working with archaeologists from University College London and have made some interesting discoveries. Foremost is the uncovering of Saxon urban remains, suggesting that Saxon London (Lundenwic) extended further west than was previously understood. More recently, we came across an early eighteenth-century cesspit from the royal stable yards containing organic matter that was revealed to be

300-year-old horse manure. One of the biggest challenges that we continue to face is working on such a large-scale project and on a Grade I listed building in one of the most visited sites in the UK. The Gallery has remained open to the public and full of art throughout. We have had to consider vibration and noise mitigation at every step, making changes to the public entrances and routes accordingly.

The project has reached an exciting stage. Now that the majority of the major structural changes have taken place, daylight is flooding into the opened-up foyer of the Sainsbury Wing and the dramatic high ceilings and generous proportions of the Supporters’ House have been revealed. The finishes, ceilings, walls and floors are starting to be installed. Phase 1 is on track to be completed in the spring of next year and will open in May 2025 as a culmination of the Bicentennial year.

SARAH YOUNGER
Project Director NG200

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Building work in the Sainsbury Wing entrance



Visualisation of the Sainsbury Wing foyer

Abraham Bloemaert
Lot and his Daughters, 1624

Abraham Bloemaert was among the most influential artists of the Dutch Golden Age, but his work was not represented at Trafalgar Square. This painting was already on loan to the Gallery from 2020, and its acquisition has filled this gap in the collection with one of the artist's most arresting paintings, its strong triangular composition brimming with primary colours and beautifully observed still-life details. Although Bloemaert started out as a Mannerist painter, he eventually adopted a more classicising style while also coming under the influence of the work of the Dutch Caravaggisti. This work is a spectacular example of this later style and is comparable in style and ambition to such celebrated works as his *Adoration of the Magi* (1624; Centraal Museum, Utrecht), *Venus and Adonis* (1632; Statens Museum for Kunst, Copenhagen) and *The Feast of the Gods at the Wedding of Peleus and Thetis* (1638; Mauritshuis, The Hague). In the last two paintings Bloemaert reprised the female figures in *Lot and his Daughters* for his depictions of Venus and Ceres, respectively.

The painting's subject is the Old Testament story of Lot and his daughters, popular because of its moralising potential and dramatic possibilities. Spared on account of his virtue, Lot escaped God's destruction of the immoral city of Sodom with his wife and two daughters. After the loss of his wife, who was turned to salt for disobeying God's command not to look back at the burning city, Lot's own daughters seduced him in order to ensure the continuation of the human race. Lot looks hazily to the ground, seemingly unaware of the unsteady drinking cup he holds in his hand. A shadow cast by his wide-brimmed hat falls over his eyes, symbolic of his obliviousness to the intentions of his alert and scheming daughters.

The painting is indebted to the work of Bloemaert's many pupils, notably that of Gerrit van Honthorst of the 1620s. Its monumental style has resulted in it being attributed to several artists over the years, including Peter Paul Rubens. The discovery of a signature and date during the picture's restoration in 2004 showed it to be a fine example of a work painted at the height of Bloemaert's artistic maturity, when he was in his late fifties but keeping up with the latest trends in painting with the gusto of a budding young artist.

Bloemaert's pupils included not only the Caravaggist painters Gerrit van Honthorst and Hendrick ter Brugghen, but also landscape painters such as Cornelis van Poelenburgh, Jan Both and Jan Baptist Weenix, all of whom are represented at the Gallery with important works. His influence extended long after his death when engravings after his countless drawings came to play an important role in teaching art at academies throughout Europe. This new acquisition thus speaks to aspects of the Gallery's collection well beyond the confines of the Dutch school.

BART CORNELIS
Curator of Dutch and Flemish Paintings 1600–1800

PROVENANCE

Possibly King Charles II (1630–1685), England; Baron van Dornick sale, Farebrother, London, 14 February 1811, lot 90 (as by A. Bloemaert, for £39.18); possibly Charles F.P. Dillon, art dealer, New York, before 1883 (as by Jacob Jordaens); Nason Bartholomew Collins (1834–1894), New York and Iowa (as by Rubens); by descent to his daughter Mrs Robert Coskery (b. 1866; née Elizabeth N. Collins), Des Moines, Iowa; by whom bequeathed to the Des Moines Women's Club, 1938; Des Moines Women's Club, Hoyt Sherman Place, Des Moines, Iowa, 1938 (as by Jacob Jordaens); sale, Sotheby's, New York, 22 January 2004, lot 24 (as attributed to Hendrick Bloemaert), to Alfred Bader, Milwaukee, and Gui Rochat, New York; Robert Simon Fine Art, New York, 2006; Otto Naumann Ltd., New York; from whom acquired for the Leiden Collection, New York, 2008; on loan to the National Gallery from 2020, and acquired in 2023.

LITERATURE

Metropolitan Museum of Art Hand-Book No. 1: Pictures by Old Masters in the East Gallery, New York 1883–4, p. 13, no. 46; 1884, p. 14, no. 51; 1884–5, p. 10, no. 49; 1885, p. 10, no. 48; 1885–6, p. 10, no. 51; 1886, p. 10, no. 48; 1886–7, p. 10, no. 48; 1887, p. 10, no. 49 (as by Peter Paul Rubens); *Des Moines Women's Club: Catalogue of Paintings and Byers Collection*, Des Moines n.d. [after 1933], addendum, pp. 8–9, no. 86 (as by Jacob Jordaens); *Des Moines Women's Club: Art Treasures: Possessions Catalogue*, Des Moines 1941, p. 14, no. 43; 1952, p. 10, no. 36 (as by Jacob Jordaens); M. Roethlisberger, *Abraham Bloemaert and His Sons: Paintings and Prints*, Doornspijk 1993, p. 319, under no. 495; A. Bader, *Chemistry and Art: Further Adventures of a Chemist Collector*, London 2008, pp. 84–7, pl. 35.



ABRAHAM BLOEMAERT (1566–1651)

Lot and his Daughters, 1624

Oil on canvas, 165.5 × 228.5 cm

Signed and dated, lower right: *A. Bloemaert fe. 1624*

BOUGHT THANKS TO A GENEROUS LEGACY

FROM MRS MARTHA DORIS AND MR RICHARD HILLMAN BAILEY, 2023, NG6701



HENRI ROUSSEAU (1844–1910)
Portrait of Joseph Brummer, 1909
Oil on canvas, 115.9 × 88.3 cm
Signed and dated, lower left: *H. Rousseau / 1909*

BEQUEATHED BY SIMON SAINSBURY, 2006;
ENTERED THE COLLECTION IN 2023, NG6699

Henri Rousseau *Portrait of Joseph Brummer*, 1909

It is hard to imagine early twentieth-century Paris and the artists there determined to forge bold new art forms without the impact on them of sub-Saharan African sculpture. Stark, uncompromising, it gave startling formal and associational impetus to many of their most daring innovations. One of the pioneers bringing African sculpture to the attention of the avant-garde was Joseph Brummer (1883–1947). Hungarian-born, he arrived in Paris penniless in 1906 to study sculpture. He and two brothers quickly took up art dealing, not least in African sculpture for which Brummer was an urbane and articulate proselytiser. By 1909 the brothers had opened their own gallery. Even before then Brummer made wide-ranging contact with all the most provocative young artists, among them Pablo Picasso. In 1908 the American painter Max Weber introduced him to Henri Rousseau. Self-taught, ‘primitive’ in technique and therefore deemed to be authentic, called *le douanier* because in the workaday world he was a customs agent, Rousseau was the current darling of bohemian Paris, shrewd enough to know he was being patronised and to use it to his advantage.

Brummer and Rousseau became fast friends, the former an early collector of the artist’s works. In 1909 he commissioned his portrait, paying a magnanimous 300 francs for it at a moment when Rousseau himself was sunk in poverty. The only full-length seated portrait in Rousseau’s oeuvre, it is also a key example of his so-called *portrait-paysage* or

portrait-landscape, the artist’s invention whereby he placed sitters in open-air settings invented to comment obliquely on their character. Here, jungle-like foliage may allude to the African origins of Brummer’s expertise and increasing wealth. It is a well-furnished jungle; Brummer presides emperor-like on a red velvet throne; where we might expect a sceptre, a nonchalant cigarette smoulders in his right hand. Most remarkable is Brummer’s head, itself like a sculpture, boldly carved in spatial planes, eyes and chin expressively exaggerated. It is, in its own way, a comment on Cubist Paris then coming into being, and the role of African sculpture played there.

Brummer has long been among Rousseau’s most famous portraits. The sitter himself helped see to that. Brummer was broke again by 1912 and forced to sell, but not just to anyone. It went, rather, to the German-born critic Wilhelm Uhde (1874–1947), daring collector and author of the first (1911) and subsequent monographs on Rousseau. That, and decades-long loans to the Museum of Modern Art, New York and other key modern collections have meant that *Brummer* is discussed where and whenever Rousseau’s art is debated. One of five modern masterpieces bequeathed to the National Gallery by Simon Sainsbury in 2006, it joins a major jungle painting by Rousseau, his *Surprised!* of 1891.

CHRISTOPHER RIOPELLE
The Neil Westreich Curator of Post 1800 Paintings

PROVENANCE

Commissioned from the artist by Joseph Brummer, Paris, 1909; Wilhelm Uhde, Paris, 1912; confiscated by the French Government as enemy (German) property, 1914; sale of the sequestered property of Wilhelm Uhde, Hôtel Drouot (expert Léonce Rosenberg), Paris, 20 May 1921, lot 56; bought by Oscar Mietschaninoff (1886–1956); Oscar Mietschaninoff sale, Hôtel Drouot (experts Hessel and Bignou), Paris, 16 December 1927, lot 21; bought by Fukushima Shigetaro (‘Baron Fukushima’), Paris, until 1933; Galerie Raphaël Gérard, Paris, by 1936; Dr Franz Meyer, Zurich, bought through Henry Bing, 1936, and thence by descent; anonymous sale, Christie’s,

London, 29 November 1993, lot 12; bought by the Hon. Simon Sainsbury, London; bequeathed to the National Gallery by him, 2006; transferred to the National Gallery through the generosity of Stewart Grimshaw, 2023.

EXHIBITIONS

XXVème Salon de la Société des Artistes Indépendants, Paris 1909, no. 1386; *Henri Rousseau, Exposition Posthume*, Galerie Paul Rosenberg, Paris 1910, no. 8; *Henri Rousseau*, Marie Harriman Gallery, New York 1931, no. 5; *Fifty Years of Portraits*, Leicester Galleries, London 1935, no. 121; *Les maîtres populaires de la réalité*, Salle royale, Paris, Kunsthaus Zürich 1937, no. 9; On loan to the Museum of Modern Art, New York, 1939–62; *Henri Rousseau*, Art

Institute of Chicago, Museum of Modern Art, New York 1942; On loan to the Museum of Fine Arts, Houston 1962–5; On loan to the Kunsthalle, Hamburg 1965–9; On loan to the Kunsthalle, Basel 1969–90; *Le Douanier Rousseau*, Grand Palais, Paris, Museum of Modern Art, New York 1984–5, no. 56, illus. p. 233; *The Simon Sainsbury Bequest to Tate and the National Gallery*, Tate Britain, London 2006, cat. 7, pp. 56–61, illus. p. 67; *After Impressionism: Inventing Modern Art*, National Gallery, London 2023, cat. 71, illus. p. 204.

LITERATURE

Les Soirées de Paris, Paris, 15 January 1914, pp. 50–2; W. Uhde, *Henri Rousseau*, Dresden 1921, p. 88;

D. Catton Rich, *Henri Rousseau*, New York 1942, pp. 52, 55, 58, illus. p. 59; R. Shattuck, *The Banquet Years*, New York 1958, pp. 65, 69, 75, 283, no. 50, illus. pl. 5; J. Bouret, *Henri Rousseau*, Neuchâtel 1961, illus. in colour pl. 46; D. Vallier, *Henri Rousseau*, Paris 1961, no. 134, illus.; A. Salmon, *H. Rousseau*, Paris 1962, illus. p. 73; D. Vallier, *L’Opera Completa di Rousseau il Doganiere*, Milan 1969, pp. 108–9, no. 224, illus. in colour pl. LI; Y. Le Pichon, *Le Monde du Douanier Rousseau*, Paris 1981, illus. in colour p. 79; F. Morris and C. Green (eds), *Henri Rousseau: Jungles in Paris*, exh. cat., Tate Modern, London 2005–6, pp. 22, 23, illus.

Andrea Mantegna

The Triumphs of Caesar, mid-1480s – before 1506

When King Charles I acquired the bulk of the spectacular Gonzaga art collection in the latter part of the 1620s, the monumental *Triumphs* by Andrea Mantegna were the jewel in the crown. Following the execution of the king and the institution of the Republic, these paintings’ immense significance and fascination were recognised by Oliver Cromwell who retained them for the Commonwealth, even as he oversaw the sale of treasures by other revered masters including Titian, Correggio and Leonardo da Vinci. Installed at Hampton Court Palace shortly after their arrival in England, they have rarely left that site in the 400 years since and remain among the greatest works in the Royal Collection.

While the Mantegna Gallery at Hampton Court Palace undergoes refurbishment, the first seven of the nine works in the series have been generously lent to the National Gallery by His Majesty The King from the Royal Collection. Six of these remarkable canvases – *The Trumpeters*, *The Triumphal Carts*, *The Trophy Bearers*, *The Vase Bearers*, *The Elephants* and *The Corselet-Bearers* – went on display in September 2023 and, at a stroke, Trafalgar Square became the foremost place in the world to experience the paintings of this titan of the Italian Renaissance.

Mantegna became court painter to the Gonzaga, the ducal rulers of Mantua, in 1460 at the age of 29. As one of the leading intellectual and artistic centres on the Italian peninsula, the Gonzaga court offered Mantegna fertile ground to nurture his lifelong fascination with the ancient world. Together with the so-called Camera degli Sposi, the *Triumphs of Caesar* encapsulate the myriad achievements of his career there, where he remained until his death.

The canvases depict a single magnificent procession celebrating the victories of the Roman General Julius Caesar over Gaul between 58 and 50 BC. Though underpinned by an intense knowledge of the classical world, the spirit of the *Triumphs* is fantastical: less an archaeological record, more a riotous and theatrical evocation of the splendour of ancient Rome. The paintings were certainly underway by 1486 and apparently occupied Mantegna at least throughout the next decade, and probably right up until his death in 1506. But despite their fame, which was immediate and enduring, we know surprisingly little about the commission. We do not know which, if any, of Mantegna’s ducal patrons instigated the project or how the series was intended to be displayed. Whatever the circumstances, the undertaking was undoubtedly a profoundly personal one for Mantegna who described them as ‘my

triumphs’ and who used an image of the bust of Caesar as his personal letterhead.

The six canvases on display are in Room 14, in frames carved specially for them by the Framing Department. These are closely based on surviving gilt pilasters from the Palace of San Sebastiano, the Gonzaga residence where the works were installed from the early sixteenth century. Also on display are two works from the Gallery’s collection: a nineteenth-century plaster cast of the portrait bust that Mantegna designed for his own tomb and *A Roman Triumph* by Peter Paul Rubens (about 1630), directly inspired by Mantegna’s canvases, which Rubens studied in Mantua. In the nearby rooms (5 and 29) the Gallery’s own collection of paintings by Mantegna and his contemporaries are on view, offering visitors a rare opportunity to experience the *Triumphs* within the wider context of this pioneering epoch in the history of Italian painting.

LAURA LLEWELLYN
Curator of Italian Paintings before 1500

ANDREA MANTEGNA (ABOUT 1431–1506)
The Triumphs of Caesar, mid-1480s – before 1506

LENT BY HIS MAJESTY THE KING FROM THE ROYAL COLLECTION

(From top left to bottom right)
The Triumphs of Caesar: 1, *The Trumpeters*
Egg tempera on canvas, 270.3 × 281.2 cm

The Triumphs of Caesar: 2, *The Triumphal Carts*
Egg tempera on canvas, 271.2 × 281.1 cm

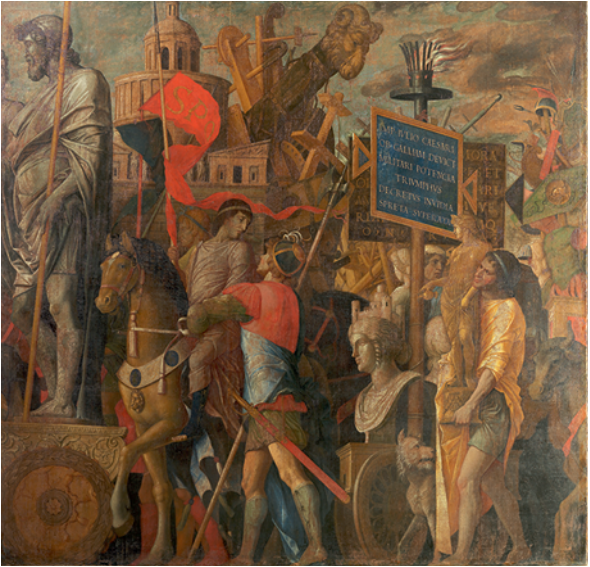
The Triumphs of Caesar: 3, *The Trophy Bearers*
Egg tempera on canvas, 270.5 × 281.2 cm

The Triumphs of Caesar: 4, *The Vase Bearers*
Egg tempera on canvas, 269.5 × 280 cm

The Triumphs of Caesar: 5, *The Elephants*
Egg tempera on canvas, 270 × 281.1 cm

The Triumphs of Caesar: 6, *The Corselet-Bearers*
Egg tempera on canvas, 270.5 × 280.6 cm

The Triumphs of Caesar: 7, *The Captives*
Egg tempera on canvas, 270.5 × 280.2 cm
NOT ON DISPLAY



El Greco

The Entombment of Christ, early 1570s

EL GRECO (1541–1614)
The Entombment of Christ, early 1570s
 Oil on panel, 28 × 19.4 cm
 ON LOAN FROM A PRIVATE COLLECTION

El Greco painted this captivating representation of Christ's entombment during the years he spent in Rome between 1570 and 1576. The jewel-like panel complements the Gallery's own *Adoration of the Name of Jesus*, a work that the artist made shortly after his arrival in Spain in 1577, beside which it now hangs in Room 10. *The Entombment of Christ*, made at a pivotal moment in the artist's career, betrays both El Greco's training as a Byzantine miniaturist as well as his studious assimilation of the varied artistic styles he encountered in the Holy City.

Draped in white linen, the dead Christ is lowered into his tomb as mourners look on. Mary Magdalene and the Virgin, distraught, cradle his right arm and legs. The sculptural pose of Christ's elongated, suspended body, drawn from Michelangelo's *Bandini Pietà* (Museo dell'Opera del Duomo, Florence), and the brilliance of the colours, which were uncovered by a conservation treatment in 2017, make this small panel one of El Greco's most ambitious early works. The attitude of the man supporting Christ's thighs appears to recall a figure from the *Miraculous Draught of Fishes* (1516–21), a tapestry designed by Raphael for the Sistine Chapel, and the bearded figure wearing a cap in the far background, silhouetted against the hill of Golgotha, is the painter Titian, with whom El Greco was said to have studied in Venice.

The reverse of this devotional painting has been painted to imitate veined ebony or another rare and precious wood. Several other panels that El Greco made during the 1570s, including *The Adoration of the Name of Jesus*, were decorated in a similar way, suggesting that they were perhaps portable aids to private prayer – exquisite objects intended to be transported and handled by their owners – rather than works that were framed and hung on a wall.

DANIEL SOBRINO RALSTON
The CEEH Associate Curator of Spanish Paintings

Frans Hals

Portrait of Pieter Dircksz Tjarck, about 1635

An eighteenth-century label stuck on the back of this painting identifies its sitter as Pieter Tjarck, a Haarlem silk dyer. He married Marie Larp in 1634, whom Hals depicted in a portrait in the National Gallery Collection (*Portrait of Marie Larp*, about 1635). The pair must have commissioned these paintings from Frans Hals soon after, when Hals was at the height of his career as the most eminent portrait painter in Haarlem. Married couples were usually shown in this way, each in a separate painting and turned in the direction of the other. They were then hung together with the man nearly always to the left and the woman to the right.

Hals depicted Tjarck centred within a fictive oval frame. Donning a fashionable wide-brimmed hat and an impressive moustache, Tjarck locks eyes with us while leaning his elbow on the top of his chair. He dangles a pink rose from his right hand – a token of love for his wife. His pose is remarkably casual, as if he is engaged in conversation with a friend. Hals heightened this impression of a moment of suspended animation through his application of his characteristic free brushwork.

Tjarck and Larp's pendant portraits remained in their family, being passed down through the generations. They stayed together until the late nineteenth century, when they were sold separately at a Parisian auction. The portrait of Marie Larp entered the collection of the National Gallery in 1972, while in 1974 that of Pieter Tjarck found its way to the Los Angeles County Museum of Art. LACMA generously lent their picture to *The Credit Suisse Exhibition: Frans Hals*, so that it could be reunited with its pendant for the first time since the nineteenth century, and have kindly allowed the painting to remain on view at the Gallery for the remainder of 2024.

BART CORNELIS
Curator of Dutch and Flemish Paintings 1600–1800



FRANS HALS (1582/4–1666)
Portrait of Pieter Dircksz Tjarck, about 1635
 Oil on canvas, 85.3 × 69.9 cm
 ON LOAN FROM THE LOS ANGELES COUNTY MUSEUM OF ART,
 GIFT OF THE AHMANSON FOUNDATION

Michael Sweerts
Feeding the Hungry and *Refreshing the Thirsty*, 1646–9



MICHAEL SWEERTS (1618–1664)

Feeding the Hungry, 1646–9
Oil on canvas, 75 × 99 cm

Refreshing the Thirsty, 1646–9
Oil on canvas, 72 × 97.5 cm

ON LOAN FROM THE RIJKSMUSEUM.
PURCHASED WITH THE SUPPORT OF THE
COMMISSIE VOOR FOTOVERKOOP

Although often seen as Dutch on account of his many connections with the northern Netherlands, Michael Sweerts was in fact a Flemish artist born in Brussels. He developed close ties to Dutch artists and patrons while residing in Rome (especially the Deutz brothers from Amsterdam), and later lived briefly in Amsterdam before travelling to the East as a missionary in 1662. His Roman years lasted from 1646 until about 1654, during which he was influenced by the street-life pictures of the Dutch artist Pieter van Laer among others, as well as by the strong effects of light and dark in the religious paintings by Caravaggio and his followers. By 1656 he was back in Brussels and obtained permission from the city to open a drawing academy.

Sweerts was a successful portraitist and a poetic recorder of women and children, artists' studios and Roman daily life. He was also a profoundly religious man. In 1661, after joining a missionary society, he is recorded as fasting regularly, taking communion three or four times a day and giving away his possessions to the poor. The following year he set out for Persia with the mission of Bishop François Pallu but, 'not the master of his own mind', he was dismissed in Isfahan. He made his way to India where he joined the Portuguese Jesuits and died in Goa in 1664. His interest in social problems is reflected in his Roman-period paintings of the *Acts of Mercy* of the late 1640s, which embody the guiding principle for compassionate deeds inspired by the teachings of Christ, as outlined in the Gospel of Matthew. Four works in the series belong to the Rijksmuseum, Amsterdam (they include these two); the other three are at the Wadsworth Atheneum Museum of Art, Hartford; Collection RAU, Cologne; and in a private collection.

Sweerts was rediscovered as a major artist only in the twentieth century. Because the National Gallery's collection of Dutch and Flemish paintings largely reflects nineteenth-century taste, his work is not represented at Trafalgar Square, which makes it especially gratifying that we can now show two of the canvases belonging to the artist's seminal *Acts of Mercy* series. In the first we see how at the steps of a church hungry people are being fed. At the centre a standing beggar makes direct eye contact with the viewer. In the second the central figure is a bald pilgrim poised to drink from a bowl. The pictures thus show the fundamental Christian charitable acts of feeding the hungry and quenching the thirst of others, all set amid the vibrant backdrop of contemporary Rome.

BART CORNELIS
Curator of Dutch and Flemish Paintings 1600–1800

Jan Toorop
High Tide, 1891

Jan Toorop was a Dutch-Indonesian artist, best-known for his pointillist paintings and decorative Art-Nouveau prints. While studying at the Ecole des Beaux-Arts in Brussels, he met numerous influential artists, including James Ensor and Théo van Rysselberghe. He later joined their anti-academic group Les XX (The Twenty), submitting his works to their annual exhibitions. Inspired by other members of the group, in particular Paul Signac and Van Rysselberghe, Toorop became one of the most celebrated Dutch pointillists at the turn of the twentieth century.

After travelling widely throughout Europe in the late 1880s, Toorop moved to Katwijk aan Zee in the Netherlands with his English wife Annie Hall. His interest in the 'simplicity' of daily life in the rural town moved him to paint the fishermen carrying out their heavy work on the coast. Toorop's paintings of this period express a certain emphatic social criticism – a notion often found in Neo-Impressionist artworks – with the fishermen's hardship serving as a key element.

The yellow colour and thick impasto of *High Tide* are reminiscent of a work by one of Toorop's contemporaries: *Sunflowers* (1888), by Vincent van Gogh. Both artists exhibited with Les XX in 1890 and (Van Gogh posthumously) in 1891. The yellow colours of the foaming waves in Toorop's *High Tide* are strikingly similar to those in Van Gogh's *Sunflowers*, with the rough application of paint attesting to his admiration for his fellow Dutchman. Just two years after Van Gogh's death, Toorop organised the first exhibition dedicated solely to the artist. At the time of the exhibition, Van Gogh was still relatively unknown in the Netherlands, as his distinctive technique was seen as rather controversial. Thus, Toorop's efforts marked the first significant introduction of Van Gogh's works to the Dutch public.

STERRE OVERMARS
The Harry M. Weinrebe Curatorial Fellow
(Post 1800 Paintings)



JAN TOOROP (1858–1928)

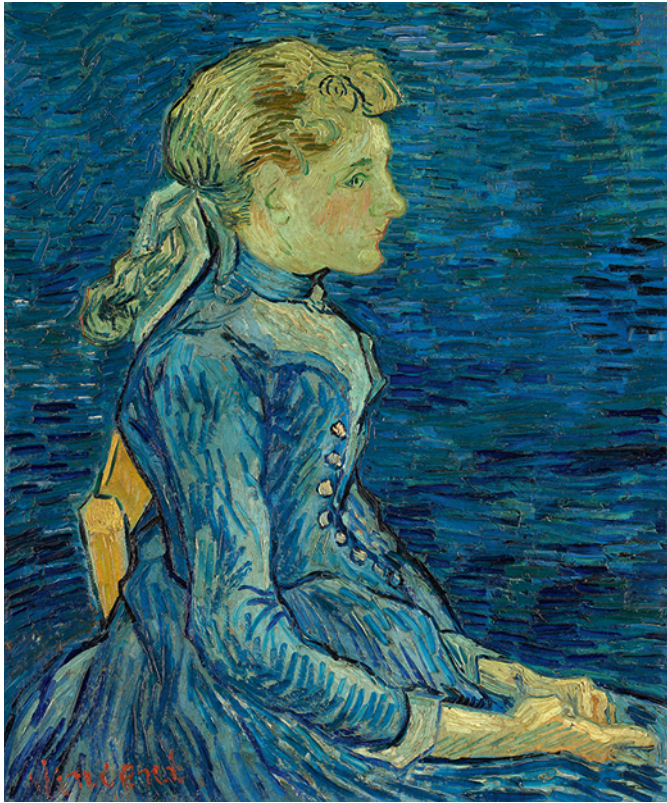
High Tide, 1891

Oil on canvas, 67.6 × 76 cm

Signed bottom left: *Jan Toorop*

ON LOAN FROM THE BROERE CHARITABLE FOUNDATION

Vincent van Gogh
Portrait of Adeline Ravoux, the Innkeeper's Daughter, 1890



VINCENT VAN GOGH (1853–1890)
Portrait of Adeline Ravoux, the Innkeeper's Daughter, 1890
Oil on canvas, 67 × 55 cm
Signed lower left: *Vincent*

ON LOAN FROM A PRIVATE COLLECTION,
COURTESY OF HOMEART

During the final weeks of his life Vincent van Gogh had taken rooms at the inn maintained by the Ravoux family in Auvers-sur-Oise north of Paris. There, in June 1890, he painted three portraits of the 12-year-old daughter of the family, Adeline. Little more than a month later, on 29 July, Vincent lay dead by suicide in an upstairs bedroom of the inn. Adeline had been one of the last people to see him alive as he stumbled home the previous day with a gunshot wound to the stomach. Years later, the painter by now renowned, she recalled for critics and journalists who pursued her for interviews that she had sat for Monsieur van Gogh only once; it was indubitably for this version – which the artist gave her as a gift – the other two portraits being brilliant repetitions and free inventions on her youthful, hesitant face. Increasingly in his later years, the first version of a portrait with the sitter in front of him was not Vincent's final statement but the starting point for further reflection alone in the studio.

Largely executed in a gamut of blue, every square inch of the canvas nonetheless is alive with dramatic brushstrokes, the background particularly animated and vivid. Adeline herself, prim, in Sunday best, is seen in strict profile, the pose, worthy of a queen, adding weight, dignity and stillness uncharacteristic of a child. Fascinated in his final weeks by family life and dynamics, the blossoming of childhood into youth, with *Adeline* Van Gogh created one of his most commanding late portraits. During the National Gallery's Bicentenary year and while the major loan exhibition *Van Gogh: Poets and Lovers* is on display nearby, this masterpiece hangs on loan for all to see free of charge in the permanent collection. It brings the story of the world's most famous artist to a tender, moving end.

CHRISTOPHER RIOPELLE
The Neil Westreich Curator of Post 1800 Paintings

Vincent van Gogh
Landscape with Ploughman, 1889

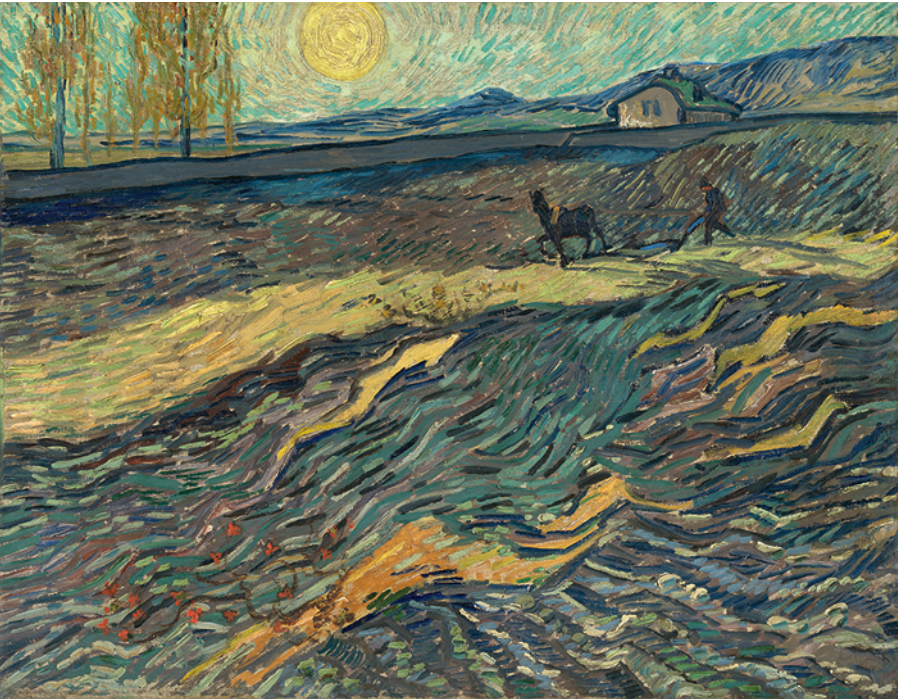
Van Gogh's *Landscape with Ploughman* was painted during his stay at a psychiatric hospital in the town of Saint-Rémy-de-Provence, following a prolonged period of ill health. Prohibited from leaving the hospital grounds without a chaperone, Van Gogh took inspiration instead from the view through his window – with a walled wheat-field below and the Alpilles mountain range emerging beyond. The vista formed the basis of this painting and eight others, which develop the motif of the enclosed field in states of sunshine, harvest, moonlight and rain.

Typical of Van Gogh's work at this date, the scene was based on direct observation but laden with personal and aesthetic meaning. The hardworking ploughman, tilling the soil at dawn, becomes a symbol for the artist himself: in October 1889, Van Gogh wrote to his mother, 'I plough on my canvases as they do in their fields'. He felt deeply about the earth's natural order – the way its rhythms and cycles were maintained by the harvest – such that the ploughman's immersion in the landscape comes to represent a celebratory symbiosis between man and nature.

This imaginative, allegorical dimension to the painting is beautifully expressed in the brushwork: elongated strokes applied at sloping angles give the impression of an animated and undulating land, while the concentric marks around the sun sharpen the power of its light. The muddy earth is represented in a palette of luminous blues, while two sets of flowers – rendered in dabs of red paint at bottom left and touches of gold in the centre – suggest a delicacy within the rough terrain. The sheer density of paint accentuates the surface of the canvas, allowing us to see part relate to whole, as distinctive individual strokes accumulate into an entire expressive landscape.

The painting is hung alongside the National Gallery's collection of late works by the artist, and complements *A Wheatfield, with Cypresses* (1889) – another picture painted in the Saint-Rémy hospital with equally rhythmic brushwork.

ANNABEL BAI JACKSON
The Dorset Curatorial Fellow for Modern & Contemporary Projects



VINCENT VAN GOGH (1853–1890)
Landscape with Ploughman, 1889
Oil on canvas, 49 × 62 cm

ON LOAN FROM A PRIVATE COLLECTION

Joaquín Sorolla
Valencian Fishermen, 1895



JOAQUÍN SOROLLA (1863–1923)
Valencian Fishermen, 1895
 Oil on canvas, 65 × 87 cm

ON LOAN FROM THE BROERE CHARITABLE FOUNDATION

Born in Valencia, Joaquín Sorolla grew up on the coast, and while still in his teens he turned his attention to the sea as a subject. In 1894 he painted his monumental *Return from Fishing, hauling the Boat* (Musée d'Orsay, Paris). In 1895 it was exhibited to great acclaim at the Paris Salon, inspiring him to create more such scenes, works which came to dominate his output after 1900. Alongside the local fishing industry he also portrayed bathers enjoying the sand and sea, paintings characterised by bravura brushwork capturing bright sunlight glancing off water, bodies and dress.

This work also features a local fishing boat with its billowing white sail, here all but cut off by the top of the picture. The high horizon results in an expanse of sea which pales from brilliant turquoise through to the white surf of the shallows, with long strokes of white paint tracing its pattern over the sand. The fishermen are preparing their creels, used to catch small fish and shellfish. One is placed audaciously close to the lower edge like some giant carapace. Dirt obscures the delicate tracery which the cleaning

of a second has revealed. In a scene dominated by blues and whites, the red cloth belt worn by the central fisherman acts as a bright and warm accent.

Sorolla showed this work at Berlin's Grosse Kunstausstellung in 1896, where it was awarded a gold medal and subsequently acquired by its visionary director Hugo von Tschudi for the Nationalgalerie (deaccessioned in 1930). Its loan to the National Gallery complements the collection's own *The Drunkard, Zarauz* (*El Borracho, Zarauz*) painted in 1910, one a light-filled scene of industry, the other a commentary on a social ill, set in a darkened interior.

SARAH HERRING
 Associate Curator, Post 1800 Paintings

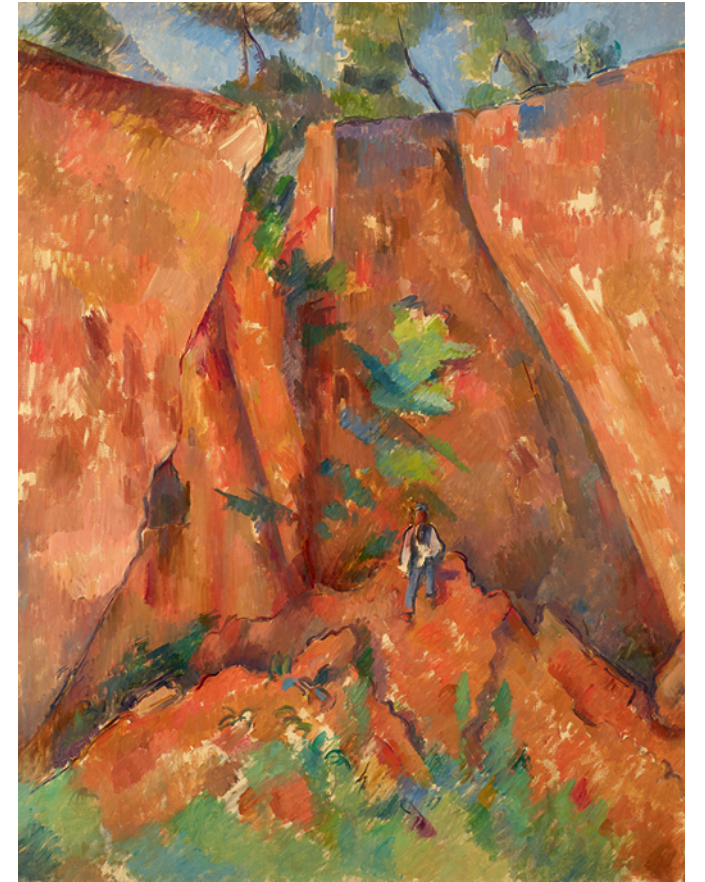
Paul Cezanne
In the Bibémus Quarry, 1900–4

Bibémus Quarry lies to the east of Aix-en-Provence, in the foothills of Mont Saint-Victoire. Deposits of limestone dating from around 10 million years ago were first quarried by the Romans for their town of Aquae Sextiae (present-day Aix); from the seventeenth century it again came into use as a quarry, abandoned only in 1885. The stone has a distinctive warm, yellow-ochre tonality.

Cezanne held a deep interest in geology, partly inspired by a former schoolfriend Antoine-Fortuné Marion (1846–1900), who went on to become a renowned geologist. He painted a number of rocky sites in his native Provence, including two works now in the Gallery's collection: *Hillside in Provence* (about 1890–2) and *The Grounds of the Château Noir* (about 1900–4). Cezanne is thought to have made his first visit to the quarry in November 1895, where he rented a small cabin to store his tools and paintings. He went on to paint 11 oil paintings and 16 watercolours of the site.

The view here features an edifice of limestone, the cutting of which has resulted in layering and folding that has given the rock the delicacy and fragility of fabric. On each side two walls lean in at an angle. The view is dominated by the artist's distinctive patches of colour in tones of orange, brown and red, the pale colour of the ground left visible throughout. A faceless figure sits on a pile of abandoned rock, the only human presence in all of Cezanne's views of the quarry. He is perhaps a quarryman, placed there to stress how this view depicts, not the natural forms of ancient rocks of the artist's other Provençal scenes, but the results of human intervention in the landscape. He appears vulnerable, placed at the centre of a structure which seems ready to fold entirely in on itself.

SARAH HERRING
 Associate Curator, Post 1800 Paintings



PAUL CEZANNE (1839–1906)
In the Bibémus Quarry, 1900–4
 Oil on canvas, 79 × 63.5 cm

ON LOAN FROM A PRIVATE COLLECTION

Room 29 Refurbishment: The Wolfson Gallery



Room 29 after refurbishment

One of the largest spaces in the National Gallery, Room 29 links the North Wing galleries to the central and east rooms in the Wilkins Building. Originally completed in 1929 by the architect Sir Richard Allison, the room was paid for by the art dealer Joseph Duveen. The last major refurbishment was carried out in the mid-1990s, and the room was in much need of attention. The dark floor needed replacing and the unlit barrel-vaulted ceiling suffered from the dulling effects of delaminating paint.

A team led by Avanti Architects drew up the internal design and work began following the successful appointment of CBRE as contractors in September 2022. The programme commenced with the refurbishment of the ceiling to avoid vibration caused by the removal of the floor impacting on the exhibition in the Ground Floor Galleries below. Decoration was undertaken by the specialist conservation contractor Hare & Humphreys, with the colour scheme and gilding on the moulded plaster details selected with reference to historical images. During the 1990 refurbishment, sections of the lower ceiling beneath the cornice had been painted to emulate marble, which never matched the door surrounds. This was removed and the areas painted to match the ceiling, providing a brighter, cleaner appearance.

A new, light oak floor was laid with the planks arranged in a linear pattern running from east to west with a narrow border and finished with a natural clear sealant. Door thresholds to Rooms 28, 14 and 30 were repaired

and cracked sections replaced, matched to the existing stone. The perimeter marble skirting was cleaned together with the three door surrounds.

Adjustable uplighting concealed along the top edge of the cornice brings the newly decorated ceiling to life. This is complemented by the improved natural light through the integral glazing panels with the addition of laylights to the reveals in each bay, arranged in a grid pattern to mirror the ceiling.

Finally, the internal walls were hung with a plain green fabric and new solar blinds were fitted to the external glazing with improved control in conjunction with the artificial lighting monitored through the Building Management System. The project was completed in early June to enable the picture hang and lighting installation, in readiness for opening to the public. This refurbishment was made possible due to the generosity of the Wolfson Foundation, after which the room has been named.

STEVE VANDYKE
Head of Building and Facilities

SUPPORTERS 2023–2024

NATIONAL GALLERY FAÇADE CLEANING
Supported by
Julia & Hans Rausing

REFURBISHMENT OF ROOM 29
Supported by
The Wolfson Foundation

Re-imagining the Centre for Creative Learning

As part of the NG200 Capital Project, we are transforming the Centre for Creative Learning into one of the most inspiring museum learning environments in the world. It will engage and connect people of all ages and backgrounds with great works of art in the National Gallery’s collection. Led by architects Lawson Ward Studio, this major project will result in larger, more welcoming, energy efficient and creative learning spaces.

Situated at the north of the National Gallery, with an entrance on Orange Street, the original building was constructed in 1975 and last updated in 2011. Following its transformation, for the first time it will include a drop-in family area, a double-height hybrid Art Studio, a flexible project space and a new interactive room supporting sensory learning, particularly for visitors with special educational needs. These areas have been designed to enable optimum learning with more daylight, a more stimulating environment, natural materials and acoustic treatment.

Learning opportunities are embedded into the very core of the design. For example, a new ‘fragment’ display wall in the foyer will connect to paintings and frames found in the Gallery. Surplus wood from the National Gallery’s Framing Department will be used to form new surfaces. Paint colours will be inspired by pigments found in the collection. Markers throughout the building will enable visitors to play *The Keeper of Paintings*, the National Gallery’s augmented reality app created with children. Hybrid facilities will enable us to connect with learners across the UK and beyond.

Plans for the Centre for Creative Learning have been developed in consultation with children, teachers, families and young people, including Soho Parish Nursery and Pre-school; Soho Parish Primary School; Cardinal Hume Centre; Elevate, an East London Youth Forum; adult learners and teachers from across the UK. Indeed, it was children from Soho Parish Primary School who, with architect Hannah Lawson, lifted the first slab at a ‘Breaking Ground’ ceremony in June 2023, marking the start of building work. The Centre for Creative Learning is due to open in spring 2025.

KAREN ESLEA
Head of Learning and National Programmes



Architect’s model showing the new entrance to the Centre for Creative Learning



Architect Hannah Lawson with children from Soho Parish Primary School at the ‘Breaking Ground’ ceremony

The Restoration of Parmigianino’s
Madonna and Child with Saints

This magnificent panel, also known as *The Vision of Saint Jerome*, was given to the Gallery very soon after it was founded, marking the endpoint of its long and peripatetic journey from Renaissance Rome. Commissioned by Maria Bufolina for a chapel within the church of San Salvatore in Lauro, the work was never installed there due to the unsettled circumstances following the disastrous sack of Rome in 1527. Giorgio Vasari describes Parmigianino at work on the panel while imperial troops of Charles V burst into his studio – and being so amazed by what they saw that both he and painting were spared. By 1558 the panel had been hung in the Bufalina family church in Città di Castello; in the eighteenth century it was placed in the family palace in that same town. By 1789 it was purchased by the English painter James Durno; by 1971 it was shipped to London and passed through another five owners before it was presented to the National Gallery by the Directors of the British Institution in 1826.

The panel stands nearly three and a half metres tall, and so transporting it would have been major undertaking. It has been constructed with seven rather narrow poplar planks which run the full height of the work, reinforced by three original dovetailed cross-grain pine battens. Given all the movements it experienced it is not surprising that at some stage the panel seems to have become very damp, and probably suffered other extreme shifts of temperature and relative humidity. These have resulted in several local areas of loss of paint caused by movement of the wooden support in response to those shifts – though the surviving paint (which is by far the greater part of the image) remains in excellent state for a work of this date.

There are three documented campaigns of cleaning since the painting came to the Gallery, and it is presumed that these were preceded by other treatments before acquisition. Perhaps daunted by the scale of the undertaking, previous restoration campaigns often reused existing larger-scale retouchings from the earliest treatments, working on top of them and producing ever larger areas of restoration – some of which was rather crudely applied. The panel was last cleaned in 1938, and so the yellowing of the varnish applied then and the poor cumulative effect of the old retouchings led to the latest decision to restore the work – this time also painstakingly removing most of the accumulated older retouching layers.

Structural treatment, led by conservator Britta New, consisted of removing several pieces of timber which had been added to the structure in a misguided attempt to reinforce it, followed by a campaign of realignment and gluing



Parmigianino’s *Madonna and Child with Saints*
before treatment in its old frame

of old splits and joins and re-establishing more free movement of the original dovetailed battens. Remarkably, the panel reverse also retains its original roughly hewn surface.

While most of the damage to the original paint was localised and straightforward to retouch, there were areas of loss extensive enough to require some degree of reconstruction during the restoration phase, which would require a high degree of finish in keeping with the excellent state



Parmigianino’s *Madonna and Child with Saints*
after restoration in its new frame

of preservation of the majority of the image. Retouching of these areas generally followed the reconstructions of the earlier restorations, refined in some places by additional information taken from Parmigianino’s related drawings, or other secondary sources such as the near-contemporary engraving made after the painting by Giulio Bonasone.

The restored painting has been given a new frame made by the Framing Department, a magnificent carved

PICTURES CLEANED AND RESTORED IN
THE CONSERVATION DEPARTMENT 2023–2024

AUSTRIAN
The Trinity with Christ Crucified
NG3662

BONIFAZIO DI PITATI
The Madonna and Child with Saints NG1202

JAN VAN DE CAPELLE
A Shipping Scene with a Dutch Yacht firing a Salute NG965

DUCCIO
The Annunciation NG1139

GEERTGEN TOT SINT JANS
The Nativity at Night NG4081

CORNELIUS JOHNSON
Portrait of a Lady NG6280

PARMIGIANINO
The Madonna and Child with Saints NG33

FRANCESCO PESELLINO
The Story of David and Goliath
NG6579

FRANCESCO PESELLINO
The Triumph of David NG6580

NICOLAS POUSSIN
Eucharist NG6700

RICHARD WILSON
Holt Bridge on the River Dee
NG6196

RICHARD WILSON
The Valley of the Dee, with Chester in the Distance NG6197

SUPPORTERS 2023–2024

The Aldama Foundation
Mr & Mrs Arthur Koenig
The Dr Lee MacCormick Edwards
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Mellows Charitable Settlement
The Leche Trust

CONSERVATION OF
CEPHALUS AND AURORA
BY NICOLAS POUSSIN
Supported by
Kate Gavron in memory
of Bob Gavron

CONSERVATION
OF *EUCHARIST*
BY NICOLAS POUSSIN
Supported by
Graham & Joanna Barker

CONSERVATION OF
THE JUDGEMENT OF PARIS
BY PETER PAUL RUBENS
Supported by
Bank of America Art
Conservation Project

CONSERVATION OF
STORIES OF DAVID PANELS
BY FRANCESCO PESELLINO
Supported by
Dame Hannah Rothschild DBE
The Rothschild Foundation

LARRY KEITH
Head of Conservation and Keeper

A New Frame for Parmigianino’s *Madonna and Child with Saints*

This unusually tall and narrow altarpiece became part of the National Gallery Collection in 1826, and was shown shortly after this in a specially made contemporary frame. In the 1970s a design was suggested, which would combine a pair of beautiful newly acquired early sixteenth-century Italian giltwood columns with a modern walnut and gold architectural surround. However, the projection of the fully round columns placed within the modern structure was difficult to use in the Gallery and never convinced as a period setting, and by the early 1990s only the innermost moulding was retained as a frame.

The recent restoration of this impressive work called for a more suitable frame, although it would have been impossible to find a period piece of such large and unusual proportions. Nor could we find a comparable altarpiece in an original frame, which might have served as a guide, and instead we started to experiment with fully carved samples to find a suitable design. A gilded moulding with a pearl inner edge, a double guilloche bisected by a flower at the horizontal centres and corner leaves at the mitres, with a carved leaf and an egg-&-dart ornament, proved the most appropriate. The finished frame adds suitable weight and splendour to the painting.

Placed in this frame the composition comes to life; the knee and the elbow of Saint John the Baptist in the foreground seem to jump out, while the edge of his right foot and the toes of the left are just clipped by the gilded edge. The golden arch is a perfect foil for the burst of light behind the Virgin’s head; the beautifully poised Christ Child with his curling ringlets is placed between the pointing finger of Saint John and the seated Mary. Christ is the centre of the composition, and the upward drive of the double guilloche ornament helps to lift the gaze of the viewer towards the glory of light.

The skill of creating a toned and gilded surface, which is a perfectly harmonious accompaniment for a 500-year-old painting, and which looks at home next to well-preserved period frames, is very special. We are fortunate to have been able to rely on the proficiency of Amanda Dickson for the finishing of this replica frame.

London became a world centre for the making of high-quality replica frames in the post-war period. Refugees from the Continent introduced the skills to create believable copies of old frames, and a number of medium-sized workshops, often combined with dealerships in antique picture frames, were established. During the 1980s over 100 people were involved in this highly specialised field. While traditions of frame-making continued on the Continent,



The frame under construction

London was the only place where skilful artisans could produce high-quality replicas of any period and style, often with access to collections of samples and the knowledge of the history of picture frames.

The knowledge and the trade in old master frames still flourish in London, but the workshops, which were the breeding grounds for the skills of making replicas, have almost completely disappeared. At the National Gallery we have managed to bring together a group of some of the remaining specialists in this field and we are now the only workshop capable of undertaking such extensive works. The forthcoming re-display of the collection for the National Gallery’s Bicentenary celebrations has been the catalyst for creating several more large-scale replica frames which will help to show the paintings to their best advantage.

PETER SCHADE
Head of Framing



The completed frame after gilding

PAINTINGS REFRAMED IN 2023–2024

Framed with recently acquired antique frames

- JAN VAN DE CAPPELLE
A Shipping Scene with a Dutch Yacht firing a Salute NG965
- ANTHONY VAN DYCK
William Feilding, 1st Earl of Denbigh NG5633
- DOMENICO GHIRLANDAIO
The Virgin and Child NG3937
- PROBABLY BY JAN VAN GOYEN
A Cottage on a Heath NG137
- JUAN DE FLANDES
Christ appearing to the Virgin NG1280
- HENRI MATISSE
Portrait of Greta Moll NG6450
- PABLO PICASSO
Fruit Dish, Bottle and Violin NG6449
- PORTUGUESE
The Mystic Marriage of Saint Catherine NG5594
- REMBRANDT
Anna and the Blind Tobit NG4189
- REMBRANDT
The Woman taken in Adultery NG45
- PROBABLY BY REMBRANDT
An Old Man in an Armchair NG6274
- SEBASTIANO RICCI
Esther before Ahasuerus NG2101
- THÉO VAN RYSSELBERGHE
Coastal Scene NG6582
- GODFRIED SCHALCKEN
A Woman singing and a Man with a Cittern NG998

Framed from Gallery stock

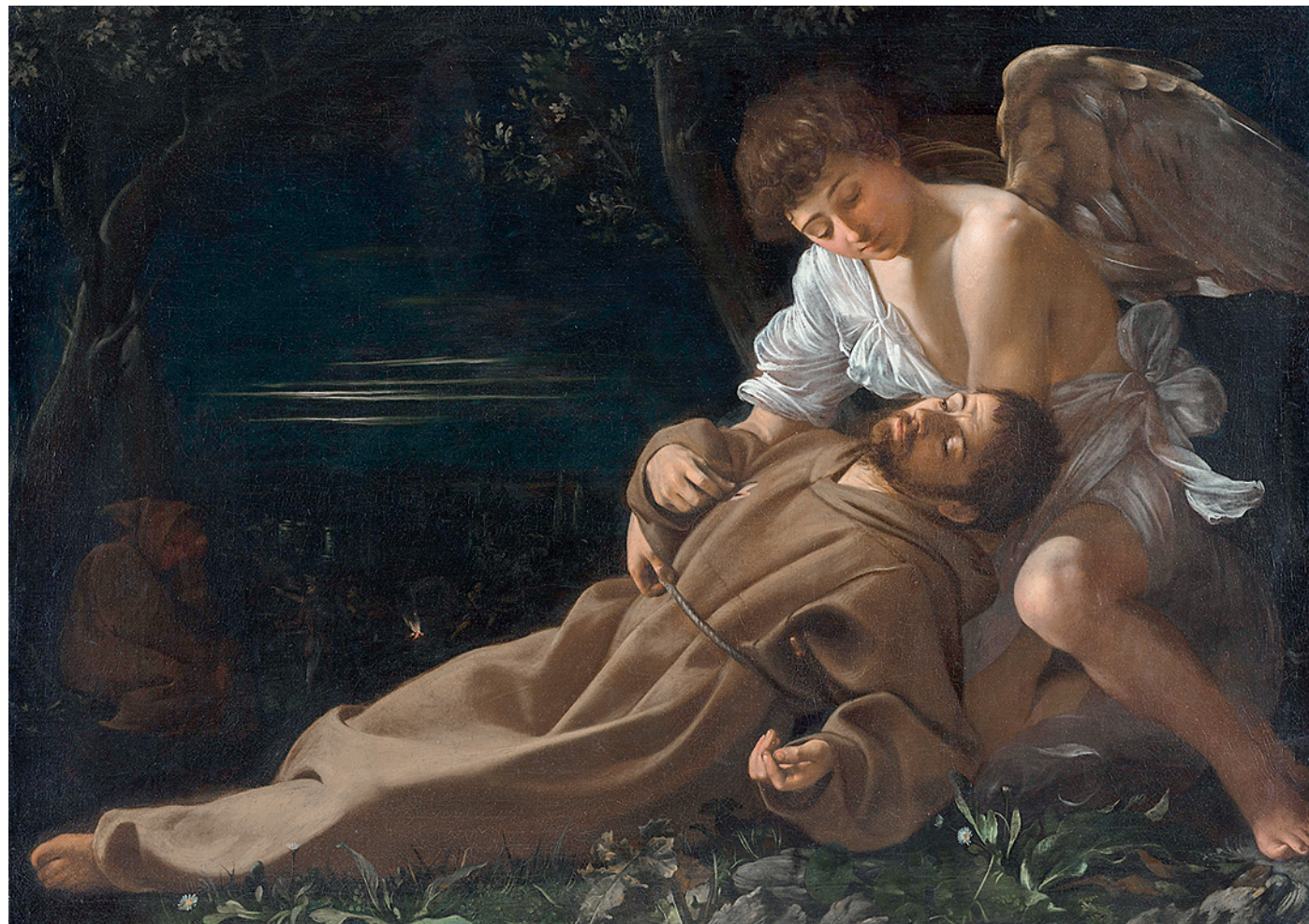
- FOLLOWER OF BARTHOLOMEUS VAN BASSEN
Interior of a Church NG924
- BARTHOLOMEUS BREENBERGH
The Finding of the Infant Moses by Pharaoh’s Daughter NG208
- DIRCK HALS
A Party at Table NG1074
- PROBABLY BY JACOBELLO DEL BONOMO
The Man of Sorrows NG3893
- DAVIDE GHIRLANDAIO
The Virgin and Child with Saint John NG2502
- FRANS HALS
Portrait of Marie Larp NG6413
- PARMIGIANINO
The Madonna and Child with Saints NG33

SUPPORTERS 2023-2024

- The Aldama Foundation
Waverly McRoberts – Junior Patron
The Ampersand Foundation
The Rothschild Foundation

Saint Francis of Assisi

6 May – 30 July 2023



Caravaggio's *Saint Francis of Assisi in Ecstasy*
(about 1595, Wadsworth Atheneum Museum of Art, Hartford)

Artists often draw crowds of visitors to the National Gallery, but in May 2023, a saint was responsible.

Saint Francis of Assisi (1181/2–1226) was the subject of an exhibition in the Ground Floor Galleries that brought together almost 800 years of works of art exploring the life and legacy of one of history's most inspirational and revered figures. It attracted more than 220,000 visitors.

As a young man, Francis gave up a life of wealth and pleasure to live in absolute poverty for love of God. The beauty of the natural world spoke to him of divine providence and the obligation of love towards his fellow human beings and all of creation. In 1224 the wounds of Christ on the Cross – the stigmata – appeared miraculously on his body and led to him being considered 'another Christ'. He founded the order of Franciscans, which grew quickly in Europe and spread around the world. When

he was canonised in 1228 his image was already being disseminated across Central Italy and soon more widely. Giotto and his collaborators painted frescoes in the Upper Church of San Francesco in Assisi recounting the saint's life, which changed the course of European art.

Curated by the National Gallery's Director, Gabriele Finaldi, and the Ahmanson Research Associate Curator in Art and Religion, Joost Joustra, *Saint Francis of Assisi* juxtaposed paintings from across the Gallery's collection – by Sassetta, Botticelli and Zurbarán – with international loans by Caravaggio, Murillo and El Greco as well as modern and contemporary works by Stanley Spencer, Alberto Burri, Antony Gormley, Andrea Büttner and Giuseppe Penone. A spectacular new work was commissioned from the sculptor and land artist Richard Long. For this installation, Long spent a week in solitude walking and camping

on Mount Subasio, the mountain rising above Assisi that provided Francis with an early refuge. *A Walk for Saint Francis* was the fruit of his experience.

In addition to works of art, two revered relics were loaned from Italian churches, adding an exceptional sacred and immediate dimension to the display. From the Florentine Franciscan community of Santa Croce came Francis's habit. This humble garment, patched up over time, was the ultimate symbol of the saint's religious principles: the three knots visible on the accompanying cord came to represent vows of poverty, chastity and obedience. From the Basilica of San Francesco in Assisi came the so-called *Horn with Rods*. In 1219 in Egypt during the time of the Fifth Crusade, Francis proved the depth of his faith by offering to pass through fire in front of Sultan al-Malik al-Kamil. According to tradition, the Sultan gave this unusual object to Francis for safe passage, adding an intriguing material dimension to a meeting between two towering figures of different faiths.

The theme of Art and Religion continues to be a cornerstone of the Gallery's exhibition and research programme. Some visitors came to see a celebrated Caravaggio and found relics, while other visitors came to look for relics and found a Caravaggio. The exhibition was supported by Howard and Roberta Ahmanson, Brunello Cucinelli, Fabrizio Moretti, The Vaseppi Trust, Count and Countess Emilio Voli and The Hutton Foundation, The Anchor Foundation and Dr Nicola Coldstream. *Saint Francis of Assisi* won 'Public Gallery Exhibition of the Year', awarded by the Critics' Circle.

JOOST JOUSTRA
Research Fellow & Visiting Senior Lecturer,
Department of Theology and Religious Studies, King's College London



Murillo's *Saint Francis embracing the Crucified Christ*
(1668–9, Museo de Bellas Artes, Seville)



Habit of Saint Francis (right) from the Basilica of Santa Croce, Florence, displayed alongside Alberto Burri's *Sacco* (1953, Fondazione Palazzo Albizzini, Collezione Burri, Città di Castello)



Installation view with Antony Gormley's *Untitled (for Francis)*, 1985, and works by Richard Long on the wall, including the new commission *A Walk for Saint Francis* text circle (right)

Paula Rego: *Crivelli's Garden*

20 July – 29 October 2023



Paula Rego photographed with *Crivelli's Garden* during her time as Associate Artist

In 1990–1 the Portuguese-British artist Dame Paula Rego (1935–2022) used her uncompromising vision to produce the monumental 10-metre mural *Crivelli's Garden* for the National Gallery's restaurant, taking inspiration from Venetian painter Carlo Crivelli's fifteenth-century paintings. Throughout her career, Rego played with ideas of storytelling and the potency of painting to foreground strong women in the history of art and her own life. Made during her tenure as the Gallery's first Associate Artist, *Crivelli's Garden* addresses the legacies of Catholicism and patriarchy, challenging the roles of women in society and religion through her interpretation of well-known stories. Uniting the painting with Crivelli's altarpiece, *La Madonna della Rondine* (after 1490), and numerous preparatory studies, the exhibition in Room 46 celebrated the most ambitious of her public commissions and her relationship with the National Gallery.

Rego re-imagined the outdoor spaces depicted in the predella panel of Crivelli's altarpiece to create a complex and meandering garden adorned by the distinctive blue-and-white tiles of her native Portugal. Grand sculptures atop fountains and plinths reinterpret historical narratives of women from Ovid's *Metamorphoses*, Aesop's *Fables* and the Bible. The Virgin Mary, Mary Magdalene, Delilah and Judith appear alongside depictions of Saint

Cecilia, Mary of Egypt and Saint Margaret from the *Golden Legend*. Other women wander and gather in inter-generational groups. For Rego, these interactions represent the important transmission of stories and knowledge across generations of women. The characters themselves are modelled on portraits of the artist's friends and family, as well as members of the National Gallery's Education team. Erika Langmuir, then Head of Education, was cast as a mentor figure, seeming to instruct a young woman painting a snake on a sheet of paper at her feet.

Encouraged by the artist's close commitment to stories, the accompanying catalogue featured a new short story written by acclaimed author Chloe Aridjis, while the public programme explored storytelling in all forms across generations. Alongside family-generated storytelling sessions, members of the Articulation alumni were invited to respond to paintings in the collection on a special Friday Late event by creating new stories of their own. The exhibition was supported by The Capricorn Foundation in memory of Mr H J Hyams, SP Lohia Foundation, Leading Philanthropic Supporter of the National Gallery Modern and Contemporary Programme, and Hiscox, Contemporary Art Partner of the National Gallery.

PRIYESH MISTRY
Associate Curator of Modern and Contemporary Projects

2023 Artist in Residence. Céline Condorelli: *Pentimenti (The Corrections)*

13 September 2023 – 7 January 2024

London-based artist Céline Condorelli began her tenure as Artist in Residence in September 2022 with an interest in the ways museums and galleries present their collections. Working with architectural installations and functional sculpture, she explores how spaces and institutions affect the way that society interacts and engages with culture. The National Gallery, approaching its Bicentenary, thus became the perfect resource to progress her research in the evolving display and reception of the nation's paintings.

Through her observations, Condorelli came to understand museums as 'machines for seeing' that teach us how to perceive and value art: from visitor selfies in front of paintings to how our Scientific Department develops ever-more technical equipment to examine and reveal more of the National Gallery's collection. Her project culminated in the display *Pentimenti (The Corrections)* transforming Room 31 with richly coloured fabrics and a soundscape emanating from the air vents on the floor.

Condorelli's installation invited us to become aware of our own way of seeing, to pay attention to the space and materials of the National Gallery, how we behave in it and how it is connected to the world outside. A suspended

awning filtered the daylight entering from above, while visitors were encouraged to lie or sit on a large rug in place of standard museum benches. These printed textiles contain technical images of all the materials found in Room 31 – such as marble, wood and wall fabric – made with the National Gallery's scientists using scanning methods usually applied to paintings. Condorelli combined these scans with microscope images of pigments found in the sixteenth-century French pictures on display in the gallery, digitally creating new 'paintings'. The soundscape, produced with artist Hannah Catherine Jones, included recordings of historic demonstrations in Trafalgar Square, important calls for political representation from just outside the Gallery's doorstep.

The 2023 residency partnered with the Royal Albert Memorial Museum, Exeter, which has acquired the large rug titled *Bulk, Everlasting Colour* from the installation, and a print *Pentimenti (0751)* for its permanent collection, facilitated by the Contemporary Art Society and supported by Anna Yang and Joseph Schull.

PRIYESH MISTRY
Associate Curator of Modern and Contemporary Projects



Céline Condorelli's *Pentimenti (The Corrections)* in Room 31

The Credit Suisse Exhibition: Frans Hals

30 September 2023 – 21 January 2024

The last major monographic loan exhibition devoted to the seventeenth-century Haarlem painter Frans Hals was held almost 35 years ago (in Washington, London and Haarlem), meaning that younger audiences in particular had not had an opportunity to see a comprehensive overview of the work of one of the greatest painters in the Western tradition. *The Credit Suisse Exhibition: Frans Hals* brought together loans from across the world to celebrate the painter's artistic legacy. The exhibition not only highlighted Hals's mastery of the art of portraiture, the genre for which he is best known, but also delved into the nuances of lesser-known aspects of his oeuvre. The exhibition was organised in collaboration with the Rijksmuseum, Amsterdam, and the Gemäldegalerie, Berlin, which provided the two subsequent venues for the show.

Central to the exhibition were Hals's portraits, each a testament to his ability to capture the essence of his subjects with unparalleled depth and vitality, drawing visitors to the sitters' engaging gaze and animated poses. Through bold brushwork and an acute understanding of human emotion and movement, Hals breathed life into his subjects, immortalising them on canvas in a manner that was entirely novel for its time and continues to captivate audiences today. The exhibition set out to show how Hals thus elevated the genre of portraiture, which in less capable hands often did not rise above its primary goal of commemorating people through a dynastic record, to become great art. This message was especially evident in the second room, which included Hals's famous *Laughing Cavalier*, an exceptional loan from the Wallace Collection, which until very recently did not allow any of its treasures to leave their permanent home at London's Manchester Square. Another spectacular first in this room was the inclusion of Hals's celebrated large militia painting showing the *Banquet of the Officers of the Saint George Civic Guard*, generously lent by the Frans Hals Museum in Haarlem. The work had never left the Netherlands since it was painted around 1627.

The exhibition also explored Hals beyond the realm of portraiture. A large room entitled 'Invented Characters' explored his genre scenes, allowing the Gallery's *Young Man holding a Skull* to be enjoyed in a rich context of similar works on loan from elsewhere. Further sections included one devoted to Hals's depiction of married couples and families; a small room exploring how Hals's facility with the brush was equally effective in works on a small scale; and a final room showing how in his late work a lifetime of experience culminated in ever more roughly brushed but no less penetrating portraits.



Young Woman with a Display of Fruit and Vegetables (1630, private collection)



The Laughing Cavalier (1624, Wallace Collection, London)



Installation view including all the portraits of Isaac Massa

Larry Keith, Paul Ackroyd and Alysia Sawicka of the National Gallery's Conservation Department restored four paintings in preparation for the exhibition: *Portrait of a Man holding a Skull* (Barber Institute of Fine Arts, Birmingham); *Portrait of a Woman standing* and *Portrait of Isaac Abrahamsz Massa* (both The Devonshire Collections, Chatsworth); and the only known collaboration between Hals and another artist, *Young Woman with a Display of Fruit and Vegetables* (private collection). All were also reframed by Peter Schade, Head of Framing, who also reframed the Gallery's *Portrait of Marie Larp* and its pendant from the Los Angeles County Museum of Art (see p. 19).

The exhibition was sponsored by Credit Suisse, Partner of the National Gallery, with additional support from The Thompson Family Charitable Trust, Katrin Henkel, Marco Voena, Gregory Annenberg Weingarten and GROW@Annenberg. It was accompanied by a richly illustrated catalogue written by the co-curators, Bart Cornelis at the National Gallery and Friso Lammertse at the Rijksmuseum, with further contributions by Jaap van Veen and Justine Rinnooy Kan.

BART CORNELIS
Curator of Dutch and Flemish Paintings 1600–1800



Banquet of the Officers of the Saint George Civic Guard
(about 1627, Frans Hals Museum, Haarlem)

Discover Liotard and the Lavergne Family Breakfast

16 November 2003 – 3 March 2024



Liotard's *Lavergne Family Breakfast* with the painted version on the left (1773, private collection) and the pastel on the right (1754, National Gallery)

In the summer of 1754, the Swiss painter Jean-Etienne Liotard created the work that he considered his masterpiece: *The Lavergne Family Breakfast*, a large, highly ambitious pastel painted over at least six pieces of paper, depicting a woman and young girl at a breakfast table. He signed the sheet of music poking out of the open drawer in the foreground: *Liotard / a lion [in Lyon] / 1754*. The artist brought the pastel to London in early 1755, advertising it in London newspapers as a work ‘of his highest finishing’, where he sold it to his friend and patron Viscount Duncannon, later 2nd Earl of Bessborough, for the very high sum of 200 guineas before leaving London for the Low Countries. He may not have expected to see the work again. Nineteen years later, however, Liotard returned to London and to *The Lavergne Family Breakfast*. He made an exact replica in oil paint, updating his signature to read *Liotard / a londres [in London] / 1773*. In November 2023, these two works were reunited at the National Gallery for the first time in 250 years: the last person to have seen them together was Liotard himself.

The juxtaposition of the two breakfast scenes formed the centrepiece of *Discover Liotard and the Lavergne Family Breakfast*. It allowed the public to look closely at these two



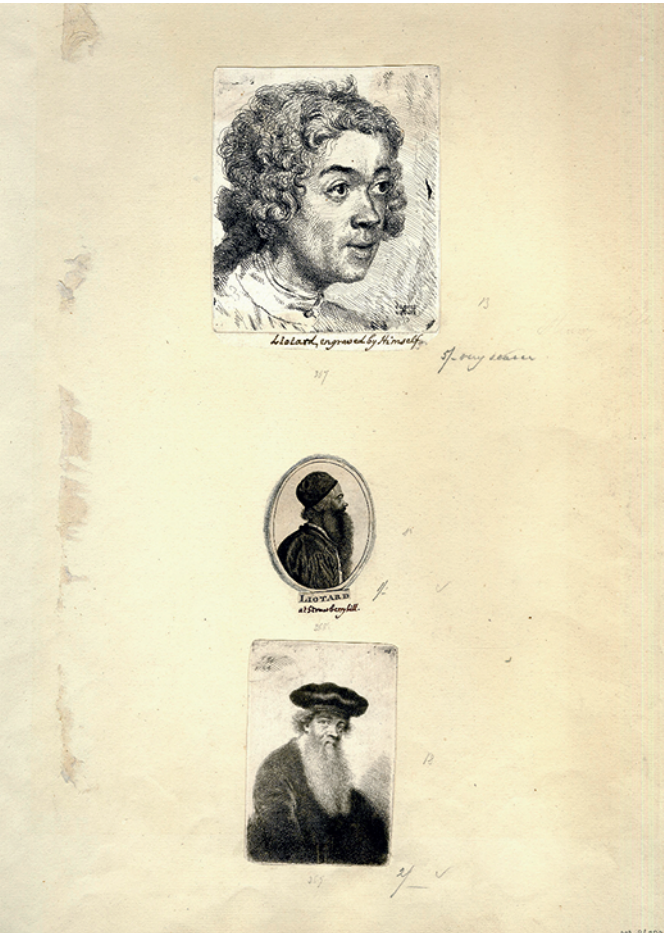
Tea service for two people (*tête-à-tête*) given to Liotard by the Empress Maria Theresa

paintings, neither of which had ever been exhibited before. Indeed, both have spent their lives in private collections: until the National Gallery acquired the pastel version in 2019 it had not been seen publicly since Liotard's lifetime. Reuniting the pair of works also emphasised the qualities of Liotard's chosen media. It highlighted the velvety softness of pastel, the inherent crispness of oil paint, and the different ways in which the artist tackled the challenge of representing curved porcelain, glossy lacquer and reflective silver.

Other sections of the exhibition focused on particular aspects of Liotard's life and work. Self portraits from the Royal Collection and the British Museum introduced Liotard himself, while meticulous red-and-black chalk drawings from the Louvre reflected the four years he spent in Constantinople (present-day Istanbul). Pastel portraits from the Devonshire Collection, Compton Verney and a London private collection demonstrated the appeal Liotard held for British sitters, and the extraordinary versatility in his handling of the pastel medium, from shimmering silk to stiff brocade. Loans from the Rijksmuseum, the Musée d'Art et d'Histoire de Genève, the J. Paul Getty Museum and the Porzellansammlung Dresden illustrated Liotard's lifelong love of porcelain, both through the objects he depicted and through those he owned, such as the *tête-à-tête* tea set gifted to him by the Empress Maria Theresa in Vienna. Materials from and a film made in collaboration with the Maison du Pastel, Paris, gave visitors the chance to dive deeper into the pastel medium. These antique pastels will be displayed again next year in our first permanent pastel cabinet as part of the Main Event, as one of the legacies of the exhibition.

The exhibition was supported by The Thompson Family Charitable Trust, Pictet, Katrin Henkel, Adrian Sassoon and Edmund Burke, Richard Mansell-Jones and The Finnis Scott Foundation. The Sunley Room exhibition programme is supported by the Bernard Sunley Foundation.

FRANCESCA WHITLUM-COOPER
Curator of Later Italian, Spanish and 17th-Century French Paintings



Three self portraits (about 1750–70, British Museum, London)



Box of Henri-Roché semi-hard pastels, handmade in Paris, about 1910s

Pesellino: A Renaissance Master Revealed
7 December 2023 – 10 March 2024



Pesellino's *Story of David and Goliath* (about 1452)

During his all-too-brief career, Francesco di Stefano, known as Pesellino (1422–1457) achieved renown as one of the great Florentine artists of his age. As both painter and illuminator, he completed prestigious commissions for members of the papal court and Florence's leading Medici family.

Pesellino's sudden death at the age of 35, the subsequent confusion by early chroniclers over basic details of his biography and the misattribution of his works through the centuries, all contributed to his fall into relative oblivion. Despite his innovation and an artistic legacy that far outlived him, his name was little known beyond specialists of the early Italian Renaissance. The exhibition *Pesellino: A Renaissance Master Revealed* sought to introduce this painter to a wider public and to shine a spotlight on his achievements – working across media for a range of patrons and settings – as miniaturist, painter of the natural world, storyteller and technical virtuoso.

The National Gallery was uniquely placed to stage the first-ever exhibition dedicated to Pesellino, since our collection boasts two of his masterpieces: the *Pistoia Santa Trinità Altarpiece* (1455–60), completed by Fra Filippo Lippi, and the cassone panels with *Stories of David* (about 1452–5). The show's catalyst was a major conservation treatment of these latter works, which prompted new research on their production, original setting and patron. Unusually for displays typically mounted in Room 46, the exhibition was monographic in ambition, albeit comprising only nine works. A small group of loans, each teeming with intricate detail and visual brilliance, was carefully selected to showcase both the range of Pesellino's output and the full arc of his career.

The catalogue that accompanied the exhibition was the first volume on Pesellino published in well over a century and the first ever in English. Its popularity with



Examining Pesellino's *Triumph of David* through one of the magnifying glasses provided

visitors led to a second print run midway through the exhibition. *Pesellino: A Renaissance Master Revealed* was sponsored by The Capricorn Foundation as part of the H J Hyams Exhibition Programme, with additional support from The Vaseppi Trust, Mr and Mrs Giuseppe Ciucci, Count and Countess Emilio Voli and the Rothschild Foundation.

LAURA LLEWELLYN
Curator of Italian Paintings before 1500

Exhibitions 2023–2024

SAINT FRANCIS OF ASSISI

6 May – 30 July 2023
GROUND FLOOR GALLERIES
Supported by
Howard & Roberta Ahmanson
Brunello Cucinelli
Fabrizio Moretti
The Vaseppi Trust
Count & Countess Emilio Voli
The Hutton Foundation
The Anchor Foundation
Dr Nicola Coldstream
Piano Nobile

PAULA REGO:
CRIVELLI'S GARDEN

20 July – 29 October 2023
ROOM 46
Supported by
The Capricorn Foundation in memory of Mr H J Hyams
SP Lohia Foundation, Leading Philanthropic Supporter of the Modern & Contemporary Programme
Hiscox, Contemporary Art Partner of the National Gallery

2023 NATIONAL GALLERY
ARTIST IN RESIDENCE
CELINE CONDORELLI:
PENTIMENTI
(THE CORRECTIONS)

13 September 2023 – 7 January 2024
ROOM 31
Supported by
The National Gallery Artist in Residence is a collaboration with the Contemporary Art Society, generously supported by Anna Yang and Joseph Schull
SP Lohia Foundation, Leading Philanthropic Supporter of the Modern & Contemporary Programme
Hiscox, Contemporary Art Partner of the National Gallery

THE CREDIT SUISSE
EXHIBITION: FRANS HALS

30 September 2023 – 21 January 2024
ROOMS 1–8
Sponsored by
Credit Suisse
Supported by
The Thompson Family Charitable Trust
Gregory Annenberg Weingarten, GRoW@Annenberg
Katrin Henkel
Marco Voena

DISCOVER LIOTARD
AND THE LAVERGNE
FAMILY BREAKFAST

16 November 2023 – 3 March 2024
SUNLEY ROOM
Supported by
The Thompson Family Charitable Trust
The Bernard Sunley Room Foundation
Pictet
Katrin Henkel
Adrian Sassoon & Edmund Burke
Richard Mansell-Jones
The Finnis Scott Foundation

PESELLINO: A RENAISSANCE
MASTER REVEALED

7 December 2023 – 10 March 2024
ROOM 46
Supported by
The Capricorn Foundation in memory of Mr H J Hyams
The Vaseppi Trust
Mr & Mrs Giuseppe Ciucci
Count & Countess Emilio Voli
The Rothschild Foundation

SUPPORTERS 2023–2024

EXHIBITION COLLOQUIA
Supported by
The Elizabeth Cayzer Charitable Trust

THE H J HYAMS
EXHIBITION PROGRAMME
Supported by
The Capricorn Foundation

SUNLEY ROOM
EXHIBITION PROGRAMME
Supported by
The Bernard Sunley Foundation

MODERN AND
CONTEMPORARY
PROGRAMME

SUPPORTERS 2023–2024

SP Lohia Foundation, Leading Philanthropic Supporter of the Modern & Contemporary Programme
Hiscox, Contemporary Art Partner of the National Gallery

THE NATIONAL GALLERY
ARTIST IN RESIDENCE
In collaboration with the Contemporary Art Society, generously supported by Anna Yang and Joseph Schull

NATIONAL GALLERY
CONTEMPORARY FELLOWSHIP
WITH ART FUND
Supported by
Art Fund

UNEXPECTED VIEW
Sponsored by
Galerie Thaddaeus Ropac

This year has seen another successful period of growth for our digital content, experiences and products while also developing more future-facing projects in support of the Gallery’s Bicentenary programme and capital build projects.

CONTENT AND SOCIAL MEDIA

During 2023–4 we passed the 5 million followers threshold across our social media platforms, including over 300,000 now on YouTube. An addition to our channels was Threads, part of the Meta platform, which has gone from a standing start to 335,000 followers (at the time of writing) since its launch in July.

In early September, our first NG200 digital project, 200 Creators, went live. The ambition is to build a network of digital creators with global audiences, who will be given the opportunity to meet Gallery staff, see activity behind the scenes and explore our collection. After an open call, pitch and shortlisting process, creators will take inspiration from any aspect of the Gallery and create content, which will be revealed at the 200 Creators launch event in July 2024.

We have continued to see the benefit from the Bloomberg Digital Accelerator programme support and have dramatically increased our video content views during the year, reaching 70 million views, an increase of 79%. This is largely due to new video formats being trialled and broadening our collaborations with external contributors and social media creators to create and cross-promote content. This has extended our reach and brought a more diverse range of voices to reflect on our exhibitions and collection.

Another focus this year has been on innovating the format of our online member events to bring greater levels of participation and community engagement. We created an exhibition reflection series, which encourages members to take part in digital conversations about exhibitions in the closing week. Members have embraced the format leading to active engagement with each other and renewed interest in visiting or re-visiting our exhibitions.

NGX

The completion this year of the NGX studio, based in St Vincent House, Orange Street, was an important milestone that will help us take these innovations with our online events programme even further in the coming years. The facility gives us a dedicated production space for regular video production, online events and digital innovation in a more professional environment.

In October we released *Linked Lives*, a film published as part of our digital contribution to Black History Month and one that benefited from our NGX innovation design process. A collaborative project between Queen Mary



Threads (part of the Meta platform) was a new addition to our channels this year



Members of the Audio Visual team, Ashley Baker, Ian Warren and Philippe Frau-Nadal, testing the new set up in the NGX studio

University, New York University and the National Gallery, it combined research from scholars of French art, empire and colonialism with research in the National Gallery and National Portrait Gallery.

The film reveals a network of largely unknown connections between the National Gallery’s portrait of *The Comte de Vaudreuil* (1758) by François-Hubert Drouais and the National Portrait Gallery’s *The Anti-Slavery Society Convention, 1840* (1841) by Benjamin Robert Haydon, and explores the family connection both paintings have to American poet and scholar Madeleine Le Cesne. The film received extensive online praise for how sensitively this personal story was told.

VIRTUAL ENVIRONMENTS

Our use of virtual environments has continued, including work on the Virtual Gallery concept in preparation for its launch in 2024 and the development of a video series titled ‘Re-Curated’. Working with the Contemporary Curatorial team the projects have made use of Gallery rooms modelled in gaming engine software to recreate and tell the story of three past exhibitions from the *Artist’s Eye* programme. The three films, recreating exhibitions curated by Lucian Freud (1987), David Hockney (1981) and Richard Hamilton (1978), reconstruct, contextualise and demonstrate how artists have made exhibitions into a spatial medium of art and what we can learn from their reconstitution in digital form.

Our AR app *The Keeper of Paintings* has continued to support family visits and was shortlisted for a Webby Award in April. The game will form a key part of the Gallery’s offer for children over the next 12 months with two new augmented reality experiences developed with colleagues in the Learning team that will extend the game as a playful digital addition to the new Centre for Creative Learning.

As we look to the future, a focus of this year has been early planning and design development in preparation for increased digital infrastructure coming in 2025. Large screen displays in the Sainsbury Wing will be used to create an integrated digital visitor journey, giving us an exciting opportunity for impactful storytelling with which to engage the public across a canvas of digital displays as we welcome them into Gallery.

LAWRENCE CHILES
Head of Digital

SUPPORTERS 2023–2024

Bloomberg Philanthropies
Google Arts & Culture



The American poet and scholar Madeleine Le Cesne in the film *Linked Lives*



Digital event for National Gallery Members, with Larry Keith, Head of Conservation and Keeper

Scientific Research: New Insights into the Making of Orazio Gentileschi’s *The Finding of Moses*

The Finding of Moses (early 1630s), acquired in 2019 thanks to the generous support of our donors and members of the public, is the first painting by Orazio Gentileschi to have entered the National Gallery’s collection. It is not only a central piece in our Italian Baroque display, but also a work of outstanding importance for the national heritage. One of the few pictures painted by Orazio during his residence at the court of Charles I, it originally hung in the Great Hall of the Queen’s House in Greenwich.

Measuring 257 by 301 cm, this monumental canvas is also the largest painting in the National Gallery that has yet been fully investigated by the Scientific Department using X-ray fluorescence (XRF) scanning. This was done as part of an extensive technical examination carried out during conservation, to support decisions taken during treatment and enhance our knowledge of Orazio’s painting materials and methods.

The maps of chemical elements collected with XRF scanning were particularly useful in showing what pigments were used and where, helping us to understand how the painting would have originally looked. One of the main questions was about the condition of the sky, where bright blue touches are seen against grey passages that are not always clearly related to the design for clouds. The investigation revealed that Orazio laid out the sky

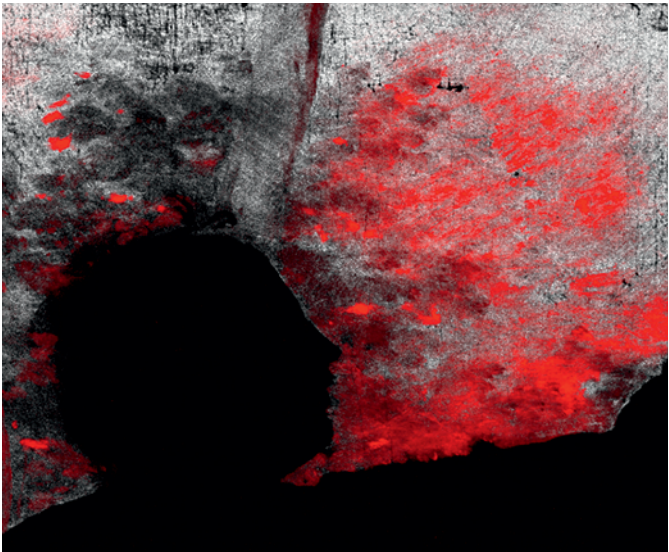
with a paint containing the blue pigment smalt, which was left directly visible in certain places, and covered by grey paint for clouds or by blue splashes of natural ultramarine and azurite in others. Smalt tends to lose its colour over time, so some areas that originally looked blue have now become grey, providing a rather strange background for more superficial brushstrokes painted with the other two blue pigments.

Working in a complementary way to X-radiography and infrared reflectography, some of the XRF maps also revealed paint passages hidden beneath the surface, showing that Orazio made several substantial changes while painting. These findings build on observations made at the end of the 1990s, when only a selection of small areas had been imaged with X-radiography, and are particularly relevant in considering the relationship of this work with another variant of the composition, now in the Museo Nacional del Prado, Madrid. The latter was painted around the same time, also in London, but was sent as a gift to Philip IV of Spain. Orazio often recycled successful compositional elements in his works and the similarities between the two versions of the *Finding of Moses* suggest that here, too, he transferred part of the design from one canvas to the other.

These preliminary results will be shared with the public as part of a ‘Behind the Scenes in Conservation’



Detail from Orazio Gentileschi’s *The Finding of Moses* (during conservation), with the corresponding XRF maps for cobalt (in white) overlaid with copper (in red). In the sky, these maps show the use of smalt and azurite respectively. Originally, the bright blue azurite brushstrokes at the upper right did not stand out so much because the smalt-rich background, now looking grey, was much bluer.



Detail from Orazio Gentileschi’s *The Finding of Moses* (during conservation), with the corresponding XRF map for lead. The map shows lead-containing pigments (mainly lead white) at and below the surface, and reveals some changes made while painting: the head of Moses’ mother was first positioned further forward, then moved into its current position but wearing a headscarf, which was then painted over in the final version of the figure.



video, but the technical investigation now continues with detailed analysis of paint samples. This will provide new insights into Orazio’s painting materials during his activity in England, offering interesting comparisons with those used by other artists at the Stuart court, including his own daughter Artemisia, who briefly visited London in 1639.

MARTA MELCHIORRE DI CRESCENZO
Senior Scientist

SUPPORTERS 2023–2024

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Cédric Magnin

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The National Gallery Research Strategy

Research has always been part of the Gallery’s identity, central to our public role and embodied within our constitutional responsibilities. Our research enables us to care for and protect priceless masterpieces for future generations; it allows us better to understand diverse, complex and sometimes contested histories and narratives behind our paintings; and it facilitates new understanding of how best to engage with our diverse audiences who range from scholars and specialists to first-time gallery visitors of all ages.

The National Gallery enjoys a long history as a leading centre for research and since 2009 has been recognised by the UK government’s Arts and Humanities Research Council (AHRC) and other Research Councils under UK Research and Innovation as an Independent Research Organisation (IRO). This status has been a catalyst for the Gallery to think more strategically about research across all its work, including its approach to accessing research funding, collaborating through research partnerships, running a collaborative doctoral partnership programme and increasing our research publishing.

In 2024 the Gallery celebrates its Bicentenary with a festival of creative art-related events across the nation. To mark this milestone in our history, we are undertaking significant capital works at the heart of the National Gallery site, which includes the formation of a Research Department and the creation of a new Research Centre in 2028. The latter will incorporate four designated spaces: the Artist Studio, Seminar Room, and within the Library and Archives, the Reading Room and Study Room. The new Research Strategy (2024–34) has been created in that context, in collaboration with staff engaging in and supporting research across the organisation.

At the core of the National Gallery’s approach to research is an overarching vision. To achieve that vision over the next decade, we have identified three aims and four themes which will provide a secure framework to support decision-making and benchmarks against which we can measure our progress and impact in research.

The vision for research at the National Gallery is to be the world’s leading centre for research into painting in the Western tradition for the benefit of audiences everywhere. This will be achieved through three interconnected aims: collection, communication and community.

All research at the National Gallery will fall under one or more of the following interconnected themes: making (multi-disciplinary research into objects in the collection); meanings (art historical and related research on the collection, the institution and their histories); practice (research

that innovates and develops our practice, including in the areas of collections care and conservation, digital, learning and contemporary artistic practice); and understanding (research that explores and evaluates how our collection and its context are understood by our audiences, and the benefits of that understanding).

To progress towards our new vision and aims, the National Gallery will work to achieve six strategic objectives in the first three years of this strategy: a diverse research community and culture; a reimagined Research Centre; more effective resourcing of research; an expanded scope for and application of research; environment and sustainability; public impact and outcomes.

These objectives support the Gallery’s development as an organisation to guarantee the success of its longer-term ambitions for research. They will shape decision-making, including around resourcing, governance and staffing. Each objective has milestones and deadlines associated with its implementation. With the new state-of-the-art Research Centre (part of Phase 2 of the NG200 Welcome programme) opening in 2028, the Research Strategy lays the best possible foundations for its creation and sets out an ambitious and inspiring vision for its future.

CHRISTINE RIDING
Director of Collections and Research

National Gallery Staff Publications

April 2023 – March 2024

SUPPORTERS 2023–2024

THE AHMANSON CURATOR
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FORUM
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SUSANNA AVERY-QUASH
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of Collecting) / Interim Head of Curatorial
(March–November 2023) / Lead Curator
(from 1 November)*

Catalogue entry in G. Finaldi
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and National Museum
of Korea, Seoul 2023–4

ANNETTA BERRY
*Interpretation Manager and Editor
(NG200: Main Event)*

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from the National Gallery London:
Botticelli to Van Gogh*, exh. cat.,
The Shanghai Museum; National
Museum of Korea, Seoul;
Hong Kong Palace Museum;
CHIMEI Museum,
Taiwan, 2023–4
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London 2023

NINA CAHILL
*Research Assistant Flemish
School Catalogue*

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EMMA CAPRON
*Acting Curator of Early Netherlandish
and German Painting*

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BART CORNELIS
*Curator of Dutch and Flemish
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ALAN CROOKHAM
Research Centre Manager

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JILL DUNKERTON
Senior Restorer

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GABRIELE FINALDI
Director

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LYNNE HARRISON
Conservator

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SARAH HERRING
Associate Curator of Post 1800 Paintings

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CATHERINE HIGGITT
Principal Scientist

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HELEN HOWARD
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SIOBHÁN JOLLEY
Howard and Roberta Ahmanson Research Fellow in Art and Religion

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JOOST JOUSTRA
Ahmanson Research Associate Curator in Art and Religion

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LAURA LLEWELLYN
Curator of Italian Paintings before 1500
‘Saint Clare of Assisi’, in G. Finaldi and J. Joustra, *Saint Francis of Assisi*, exh. cat., The National Gallery, London 2023, pp. 123–9

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MARY MCMAHON
Associate Curator (NG200 Collections)

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PRIYESH MISTRY
Associate Curator of Modern and Contemporary Projects

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BRITTA NEW
Conservator

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JOSEPH PADFIELD
Principal Scientist

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DANIEL SOBRINO RALSTON
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TIMOTHY REVELL
Articulation Outreach and Alumni Manager

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CHRISTOPHER RIOPELLE
The Neil Westreich Curator of Post 1800 Paintings

‘Acquisitions: Ferdinand Hodler, *The Kien Valley with the Bluemlisalp Massif*, 1902’, *The National Gallery Review of the Year: April 2022 – March 2023*, London 2023, pp. 16–17
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PER RUMBERG
The Jacob Rothschild Head of the Curatorial Department

Angelica Kauffmann, exh. cat., Royal Academy of Arts, London 2024 (with B. Baumgärtel [ed.] and A. Wickham)

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Head of Science and Head of Research

‘Seeing in the Dark: Challenges in the Interpretation of X-ray Fluorescence Element Distribution Maps Associated with Black Paints’, *X-Ray Spectrometry*, 1 (2023), <https://doi.org/10.1002/xrs.3374> (with C. Higgitt, M. Melchiorre Di Crescenzo and H. Howard)

CHIARA DI STEFANO
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‘Acquisitions: Max Pechstein, *Portrait of Charlotte Cuhrt*, 1910’, *The National Gallery Review of the Year: April 2022 – March 2023*, London 2023, pp. 18–19
‘Hilaire–Germain–Edgar Degas, *Miss La La at the Cirque Fernando*’, and ‘Introduction: After 1900’, in E. Langmuir, *The National Gallery Companion Guide* (revised and expanded edition), London 2023, pp. 308–9, 379

IMOGEN TEDBURY
Curator of Italian Paintings before 1500 (maternity cover)

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FRANCESCA WHITLUM-COOPER
Acting Curator of Later Italian, Spanish and 17th-Century French Paintings

‘Macchie, modelli, ricordi? The National Gallery’s Paintings by Luca Giordano for the Palazzo Medici Riccardi’, in *Luca Giordano: Baroque Master in Florence*, exh. cat., Palazzo Medici Riccardi, Florence 2023, pp. 66–71

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‘Épilogue: *Claude et Gmelin*,’ in *Claude Lorrain. Dessins et eaux-fortes*, exh. cat., musée Condé, château de Chantilly 2024, pp. 190–9

This year, 258,440 people engaged directly with the National Gallery’s learning programmes: onsite, online and across the nation. This shows significant growth in the ambition and reach of the programme, with an increase of over 100,000 participants since last year. The figure includes 120,750 school pupils, 13,640 teachers, and over 33,300 children and adults in family groups (with 4,500 using *The Keeper of Paintings*, the Gallery’s first augmented reality app made in partnership with children). A further 29,350 young people formed audiences for Articulation heats in secondary schools, museums and galleries across the UK, listening to their peers explore ideas that matter to them through talking about art. In addition, we had over 61,400 attendances at events, talks and courses by adult learners. Increasingly, we aim to reach children, young people and adults who have fewer opportunities to engage with the National Gallery, or with the arts more widely. We work in partnership with schools, colleges, universities, museums, galleries, arts organisations and community groups in order to connect people and paintings across the nation.

SUMMER ON THE SQUARE

Summer on the Square returned to the north terrace of Trafalgar Square in 2023, with daily artist-led workshops running between 1 and 28 August. Over 26,300 visitors took part in activities this year, compared to 8,890 in 2022. The free inclusive drop-in sessions were designed to appeal to families from diverse communities who may never have visited the Gallery before. The majority of participants reported that they had a more positive perception of the National Gallery following their involvement, and that they are very likely to visit the new Centre for Creative Learning when it opens. *Summer on the Square* was supported by and part of Westminster City Council’s Inside Out Programme. Artists and Gallery Educators also led outreach sessions with the Westminster community to develop activities, including at the Bessborough Centre, Westbourne Park, Cardinal Hume Centre, Feathers Centre and St Vincent’s Family Project. Tours led people from *Summer on the Square* into the Gallery, connecting participants with the collection and the *Take One Picture* exhibition.

VISION AND VOICES

In September we launched *Vision and Voices*, a project developed in partnership with Oracy Cambridge, part of the University of Cambridge which aims to promote oracy in schools and in wider society. Participating students and their teachers from three London secondary schools will work with us over three years, as they move from year 7 to year 9, providing the opportunity for a genuine collaboration. Using the National Gallery



The 2023 *Take One Picture* exhibition of children’s work inspired by Claude Vernet’s *A Shipwreck in Stormy Seas* (1773)

Collection as a starting point, the project aims to help develop students’ ability to express their thoughts and opinions more fluently. Learning to speak effectively is a crucial skill which impacts educational and employment opportunities. It is also an important tool in addressing disadvantage and encouraging social mobility. In learning through talk, young people can raise and address ‘big’ questions and issues that are important to them. In this way, the project makes strong links to Articulation, our nationally acclaimed public-speaking initiative for young people, designed to promote the appreciation and discussion of visual culture.



Workshop led by the artist Matt Shaw during the *Summer on the Square* festival

RESONATE: SOUNDS IN THE GALLERY

Resonate: Sounds in the Gallery is a new programme established in 2023 with award-winning music video director and filmmaker Rooney ‘RiskyRoadz’ Keefe. Musicians are invited to collaborate with RiskyRoadz and National Gallery Educators to develop a performance spotlighting one painting from the collection. The sessions explore the works’ relevance today, as well as the artists’ personal connections to them. Following a live music session in front of the painting, audiences are then encouraged to participate in a discussion.

To date, the programme has included rapper and mental-health advocate Shocka who shared his connection to *Charity* by Anthony van Dyck; musician and spoken-word artist Louis the Hippie who talked about his working-class background and how it relates to George Bellows’s *Men of the Docks* and on International Women’s Day, Ivor Novello award-winning singer-songwriter Naomi Kimpenu interpreted Caravaggio’s *Salome receives the Head of John the Baptist* as a cautionary tale about the consequences of unchecked power.

KAREN ESLEA
Head of Learning and National Programmes



Resonate: Sounds in the Gallery performance by singer-songwriter Naomi Kimpenu



Constable Visits Thornton Heath Library, Croydon

The National Touring programme has continued to deliver strong and inspiring exhibitions, which have engaged a broad range of audiences across the UK and further developed the National Gallery’s partnerships with museums and venues outside London.

In June and July, John Constable’s *The Cornfield* (1826) went on tour, surprising and delighting 11,508 visitors in five community spaces and shopping centres located on the Isle of Wight, in Essex, Tyne and Wear, the West Midlands and Croydon, the London Borough of Culture for 2023. Selected as a painting of significance that had a high level of recognition and accessibility for the general public, the display focused on the theme of ‘home’, which was felt to be especially relevant during a time of post-pandemic cultural recovery. Building on the success of *Artemisia Visits* (2019) and *Jan van Huysum Visits* (2021), locations and partners were identified in areas of low cultural engagement and opportunity, with a focus on UK high streets with regeneration plans outside the capital. Local museums and heritage partners led workshops for children, young people and families with special educational needs or learning disabilities, to create a welcoming sensory experience. The web content produced for the tour attracted 455,000 video views across all social media. The total digital reach was 1.3 million across all of the National Gallery’s channels, Facebook, X (formerly known as Twitter), Instagram and YouTube. The exhibition restated the Gallery’s commitment to sharing the National Collection throughout the UK.

The *Masterpiece Tour* is a collaborative project, working with three partners to display a different National Gallery painting each year between 2021 and 2023. The third and final painting was the Workshop of Andrea del Verrocchio’s *Tobias and the Angel* (about 1470–5), chosen jointly by the partner venues: Oriel Davies Gallery,

Newtown; the Beacon Museum, Whitehaven; and Carmarthenshire Museum. These exhibitions ranged from a contemporary show, responding to themes of wellbeing, reflection and contemplation within the ‘masterpiece’, to exploring the changes that were taking place in Europe during Verrocchio’s life, where religion, folklore and magic once coexisted. The tour has been seen by a total of 60,965 visitors.

Dutch Flowers and *Sin* continued to tour the UK in 2023. *Dutch Flowers*, featuring 10 of the finest examples of Dutch flower paintings from the National Gallery’s collection, travelled to The Millennium Gallery, Sheffield and The Box, Plymouth, following a successful showing at Compton Verney, and has welcomed a total of 61,901 visitors. The *Sin* exhibition – with eight paintings from the National Gallery and two works by Tracey Emin and Ron Mueck – attracted a total of 30,880 visitors during its tour to Perth Museum, York Art Gallery, The Arc in Winchester and The Auckland Project in Bishop Auckland.

ALEXANDRA KAVANAGH
Head of National Touring Exhibitions

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The Portico in the final stages of façade cleaning supported by Julia and Hans Rausing



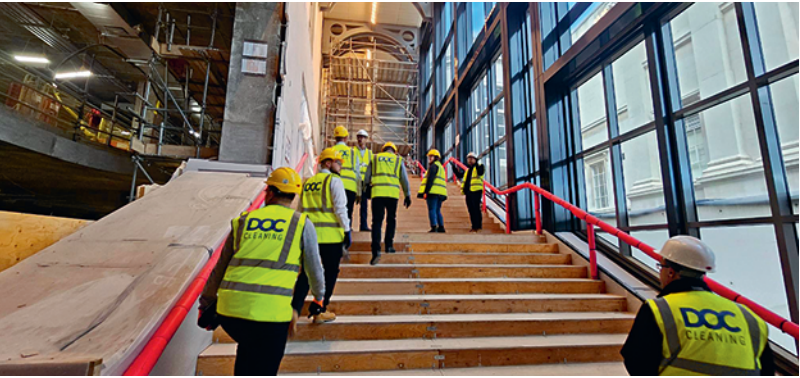
Celebrating the Coronation of King Charles III, Royal Patron of the National Gallery



Visitors recline on the large rug titled *Bulk, Everlasting Colour*, part of Céline Condorelli's installation *Pentimenti (The Corrections)* (p. 35)



NG200 building work in progress



NG200 site visits by staff



Susan Foister OBE, Deputy Director, retired after 34 years at the National Gallery, in posts including Director of Public Engagement and Curator of Early Netherlandish, German and British Paintings



John Booth, Chairman of the Board of Trustees, with the Duke of Devonshire, a member of the Gallery's Bicentenary Campaign Board



The Masterpiece Tour, Verrochio's *Tobias and the Angel*, Carmarthenshire Museum



Susan Noonan joined National Gallery Global as its Chief Commercial Officer (CCO) in September



Katrina Palmer, The National Gallery Artist in Residence 2024



Lizzie Perrotte, former member of the National Gallery's education team, with one of Paula Rego's studies of her for *Crivelli's Garden*



Children from the Soho Parish Primary School perform at the 'Breaking Ground' event for the Centre for Creative Learning



A Young Ambassadors' drinks party featured a special performance by artist Birdy



Botticelli to Van Gogh: Masterpieces from the National Gallery, London opened at the National Museum Korea in June (top right), before travelling to the Hong Kong Palace Museum in November (top left and bottom)



Celeste performing at the National Gallery's 2023 summer gala



During the year, Christine Riding was promoted to Director of Collections and Research, Jane Knowles was confirmed as Director of Public Engagement and Per Rumberg joined the National Gallery as the Jacob Rothschild Head of the Curatorial Department



LORD ROTHSCHILD OM, GBE, CVO (1936–2024), who was Chairman of Trustees of the National Gallery from 1985 to 1991, passed away on 26 February.

It was during Jacob Rothschild's time as Chairman that the historic interiors of the Gallery were restored, the Sainsbury Wing was built with the generous gift of the Sainsbury brothers, and the American Friends of the National Gallery, London, was established to manage the endowment from Sir Paul Getty to acquire great paintings for the collection. His energy and vision had an enormous impact on the Gallery, and working together with Neil MacGregor, whom he chose to be Director in 1987, he saw through a remarkable modernisation of the institution in numerous areas, including philanthropic support, exhibitions and education. When his time as Chairman drew to a close he supported the refurbishment of Central Hall and in 2016 the position of Head of the Curatorial Department at the National Gallery was named in his honour, thanks to the support of the Rausing Family.

In 2014 he received the J. Paul Getty Medal 'for extraordinary achievement in the fields of museology, art historical research, philanthropy, conservation and conservation science'. Immensely knowledgeable, cultivated and kind, Jacob Rothschild had a true passion for paintings. He last visited the Gallery at the beginning of January to see the *Discover Liotard and the Lavergne Family Breakfast* exhibition.

Public and Private Support of the Gallery

The NG200 fundraising campaign is the biggest in the National Gallery's history and continued to be our primary focus during 2023–24, as we advance towards the Gallery's Bicentenary and related projects to mark this important milestone. Building works have steadily progressed throughout the year, with the renovations to the Sainsbury Wing beginning to take shape and works starting on Supporters' House and the new Centre for Creative Learning. Having already secured cornerstone gifts from the Garfield Weston Foundation, The Headley Trust, The Linbury Trust and The John Booth Charitable Foundation, over the course of the year we were grateful to receive further pledges of support from donors and sponsors, sharing our ambition to create a meaningful legacy of improvements to the Gallery. The Foyle Foundation, The Capricorn Foundation, The Clore Duffield Foundation, The Julia and Hans Rausing Trust, and many others have made significant commitments towards NG200 during the past 12 months, and we are enormously grateful for their generosity. We were also delighted to welcome Bloomberg Philanthropies as our new Bicentenary Digital Partner, helping us to deliver innovative projects in the Gallery, online and across the UK through our initiative *National Treasures*.

In aid of NG200, the Gallery hosted its second summer gala in June 2023, with support from Burberry, Tara and Tim Falk, and The Al Thani Collection Foundation. This year's theme was inspired by our exhibition *After Impressionism: Inventing Modern Art* and the Gallery welcomed an array of guests including royalty, philanthropists, artists and celebrities, who enjoyed a spectacular evening of art and entertainment, featuring a mesmerising live performance by Celeste.

Our NG200 public appeal was launched in January 2024, asking National Gallery Members and visitors to help towards the remaining shortfall of our fundraising campaign. We have been heartened by the incredible response and moved by the many beautiful messages accompanying donations, reminding us how special the Gallery is to so many people.

In addition to the exciting plans to mark the Gallery's 200th anniversary, we continue to raise crucial income towards our core activities. In 2023–24 the Gallery presented a rich programme of exhibitions and displays, beginning with *Saint Francis of Assisi*, our first major free exhibition, exploring the life and legacy of one of history's most inspirational and revered figures. We are grateful to Howard and Roberta Ahmanson and other sponsors and funders who helped to make this remarkable show possible. Following this, *The Credit Suisse Exhibition: Frans Hals* opened later in the year, bringing together major works by the seventeenth-century Dutch portrait painter. We are grateful for the sponsorship of Credit Suisse, Partner of the National Gallery, as well as The Thompson Family Charitable Trust and other donors.

Discover Liotard and the Lavergne Family Breakfast formed part of the long-standing exhibition programme supported by the Bernard Sunley Foundation, reuniting near-identical pastel and oil versions of the subject for the first time in 250 years. In Room 46, The Capricorn Foundation and other funders enabled the Gallery to host a series of diverse and fascinating free displays as part of the H J Hyams Exhibition Programme.

The Gallery has long been a source of inspiration to artists from all over the world and today we offer a vibrant programme of artist residencies, commissions, exhibitions, talks, film screenings and workshops. We would like to thank SP Lohia Foundation, Leading Philanthropic Supporter of the Gallery's Modern and



Committee members of the National Gallery’s 2023 summer gala, with Chair Dounia Nadar (centre)

Contemporary Programme; our Contemporary Art Partner, Hiscox; Art Fund; and Galerie Thaddaeus Ropac, for their ongoing support.

A key tenet of the National Gallery is to encourage access to the collection for the education and enjoyment of all. In August 2023, *Summer on the Square*, supported by Westminster City Council’s Inside Out Programme, was visited by over 26,300 people, many of whom had never ventured inside the Gallery. The *Take One Picture* exhibition, showing artwork by children from primary schools across the country, was enjoyed by 173,500 visitors and made possible by Columbia Threadneedle Foundation and Investments, with additional support from the John Armitage Charitable Trust. The finals of Articulation in 2023 and 2024 were both great successes, helping to foster and spotlight the talents of amazing young people, with particular thanks to Kusama Trust. Thousands more visitors of all ages enjoyed numerous learning opportunities at the Gallery and we are grateful to the donors who have helped to enable the enriching work of our Learning team during the year.

As always, we remain indebted to the patrons, corporate members, individuals, trusts, foundations and companies who have provided the National Gallery with invaluable support over the past year, together with those who have remembered the Gallery in their wills. As well as being our Bicentenary, 2024 marks the 30th anniversary of the George Beaumont Group. Their loyalty and commitment remind us that from its inception and throughout its history the Gallery has been sustained and enhanced through the generosity of benefactors. We hope to continue to inspire this friendship and support as we enter the Gallery’s third century.

ANH NGUYEN
Director of Development

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The Gallery is pleased to acknowledge all those listed below, and those who choose to be anonymous, who have lent works to the collection between April 2023 and March 2024.

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2024 marks the 30th anniversary of National Gallery's George Beaumont Group and we would like to thank all of its members, and those of the George Beaumont Circle, for their generosity. We are enormously grateful to the dedicated community of supporters and would like to thank those listed as follows, as well as those who wish to remain anonymous, for their support of the Gallery over the past year. Furthermore, we would like to extend particular thanks to Lady Petitgas, for her excellent work as Chair.

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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 the future of the National Gallery and 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 Andrew Thomas Hutchison Burt
Pamela Berwyn Davies
Mr Alan John Mantle Heselden
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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 2023 to March 2024.

Howard & Roberta Ahmanson
Gregory Annenberg Weingarten,
GRoW@Annenberg

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The National Gallery would like to express its gratitude to the following:

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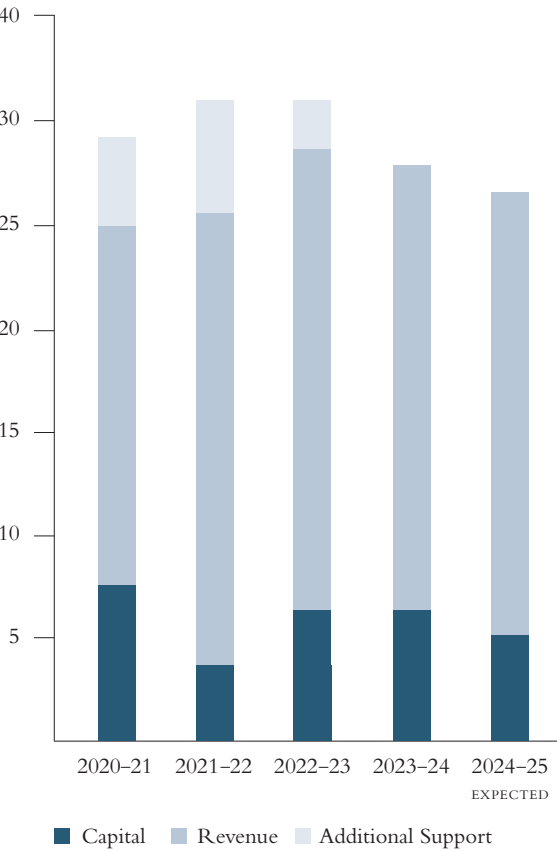
The Gallery delivered a strong financial performance in 2023–24, primarily thanks to the generous ongoing support of our benefactors and corporate partners. This was supplemented by a record commercial trading performance delivered by National Gallery Global, an encouraging result especially given the reduced on-site capacity caused by the ongoing NG200 capital works.

Looking forward, the picture appears significantly more challenging, with cost pressures forecast to continue across our three-year planning horizon. However, through a combination of careful planning, use of existing reserves, and the development of new income-generating opportunities, we are confident that we can face these challenges and deliver the 3-year plan, including NG200 activities, without significant additional exposure.

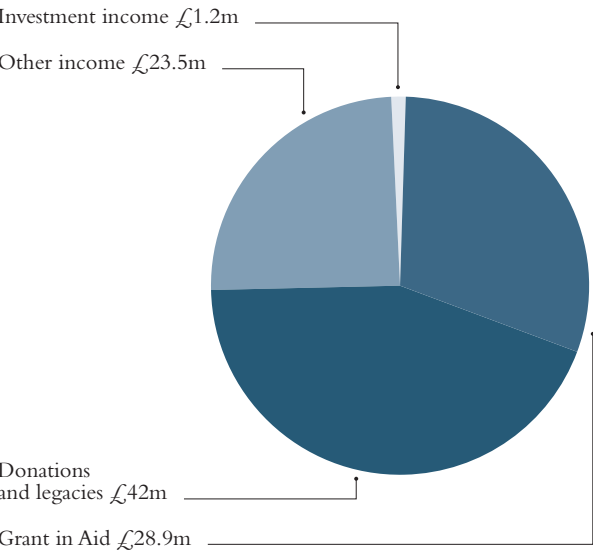
INCOME

Total income excluding donations for picture acquisitions was £95.6 million (2022–23: £70m). This includes £24.7m (2022–23: £29.3m) of self-generated income excluding donations, of which £18m (2022–23: £16.3m) came from commercial trading activities.

GRANT IN AID
(£millions)



INCOME 2023–24
(excluding donations for picture acquisitions)



EXPENDITURE

The Gallery’s total expenditure for the year was £62m (2022–23: £59.5m), with the increase attributable primarily to the increased activity associated with preparations for the activity programme to mark our Bicentenary in 2024.

GALLERY VISITORS

The number of visitors to the Gallery this year was 3.1m (2022–23: 3.03m)

EXHIBITION ATTENDANCE

Six temporary exhibitions were open during the year.

*Saint Francis of Assisi**

220,910 (85 days)

*Paula Rego: Crivelli’s Garden**

151,686 (101 days)

*2023 National Gallery Artist in Residence: Céline Condorelli**

Attendance not recorded (116 days)

The Credit Suisse Exhibition: Frans Hals

92,533 (113 days)

*Discover Liotard and the Lavergne Family Breakfast**

156,703 (108 days)

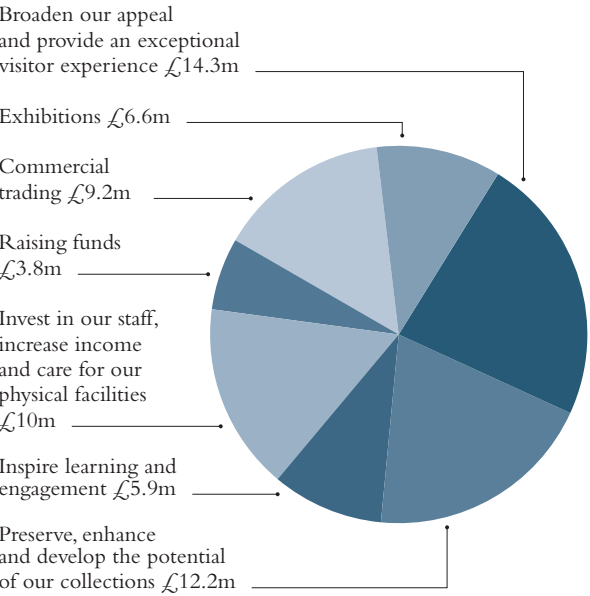
*Pesellino: A Renaissance Master Revealed**

125,222 (94 days)

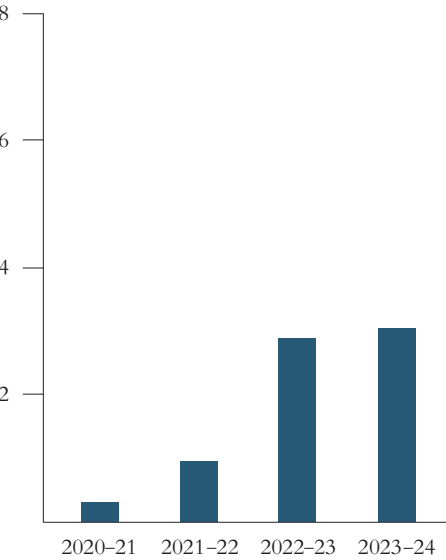
*Free exhibition

MATTHEW FOWLER
Head of Finance

OPERATING EXPENDITURE 2023–24



NUMBER OF VISITORS
(millions)





The refurbished Espresso Bar, designed in collaboration with RFK Architects

The trading and performance of National Gallery Global (NGG) in 2023–24 reflects a period of change and redevelopment. Teams worked towards delivering new NG200 projects, products and locations, while trading continued ‘business as usual’ onsite, online and in external markets. The final results show the company achieving £17.4m against a Q4 reforecast of £16.7m, with most of the revenue being derived from onsite propositions, products and services.

Exhibition admissions performed well overall across a reduced programme of two ticketed exhibitions and ended the year in line with the combined revenue target of £2.7m. *After Impressionism*, which benefited from a 21-week run, achieved a 9% uplift on forecast ticket sales and a total attendance of 160k (+4%). The exhibition exceeded its £1.7m revenue target by 12%. Protests in Trafalgar Square and widespread travel disruption led to *Frans Hals* performing 10–15% below weekly forecasts and ultimately falling short of its £1m target by 14%. Weekdays performed well overall, with a highly attended Members’ Preview and strong conversions to Gift Aid tickets and the audio guide throughout.

Membership had a successful year, exceeding revenue by 10% with £2.9m after deferrals or £3.5m in total. Despite the reduced exhibition programme, retention exceeded targets to achieve an average renewal rate of 90%. Strong stewardship from the Commercial Services team, an elevated digital offer and the incentive of the approaching Bicentenary all helped keep members engaged with the Gallery during this period. We closed the year with 37,714 members (+2% on the previous year).

Against a final visitor figure of 3.05m, onsite business performed very well; notably the catering results from our partner Muriel’s Kitchen. Conversion for the year across all sites was 21.3% (up 7.4% on last year) with an average spend per Gallery guest across all three venues at £1.34 (up 17% on last year) and an ATV (average transaction value) per customer of £6.30.

A programme of work to refresh the decoration of the Espresso Bar in the Annenberg Court was completed in spring 2024, designed in collaboration with RFK Architects. Delivering to the brief of ‘bringing nature and the outside in’, the scheme features wallpaper with a lemon tree motif taken from *The Virgin and Child with Saint Anne* by Gerolamo dai Libri.

Onsite Retail had an exceptionally successful year, with trading in the recently refurbished Portico store contributing £0.5m higher revenues than budget and 37% higher than the previous year. Historically, conversion has decreased as Gallery guests increased; however, the stores have now reversed that trend with conversion increasing from 14% last year to 17.2% this year.

The books and catalogues developed by our Publishing team contribute to the success of the onsite Retail offer, not only in terms of sales revenue but also, crucially, in the improved margin performance (+2.5% on budget). At year end, through onsite and online Retail channels, National Gallery titles accounted for six of our ten bestselling products.

Our new guidebook range has helped to drive the onsite conversion rate: the £10 *Highlights* guide, launched in early December, has been a weekly bestseller, as has our

updated *Companion Guide*, published in seven languages including a new Mandarin edition. In addition, a new children’s activity book, co-published with Usborne and designed to inspire young visitors, launched just before Christmas.

Spring 2023 saw the publication of *After Impressionism*, which has sold over 12,000 copies. This was followed in the autumn by the *Frans Hals* catalogue, co-published with the Rijksmuseum, Amsterdam. We have sold over 8,000 copies through our own channels, and over 10,000 copies to the Rijksmuseum and its distributors. We also celebrated the success of our smaller exhibition books, notably *Saint Francis of Assisi* and *Pesellino*, both of which were buoyed by strong visitor numbers, positive press reviews and high onsite conversion.

Year-on-year growth within E-commerce came from new product ranges and propositions, particularly Print-on-Demand, where reproductions of recent acquisitions such as Hodler’s *The Kien Valley with the Bluemlisalp Massif* joined bestsellers Turner’s *The Fighting Temeraire* and Stubbs’s *Whistlejacket*.

Commercial Events and Filming traded slightly behind plan throughout the year, due to on-going building works and internal demand for the reduced event spaces. The teams worked hard to push sales in the final quarter of the financial year and this, coupled with large commission charges for high production events, ensured that the events team exceeded budget by over £92k (12%).

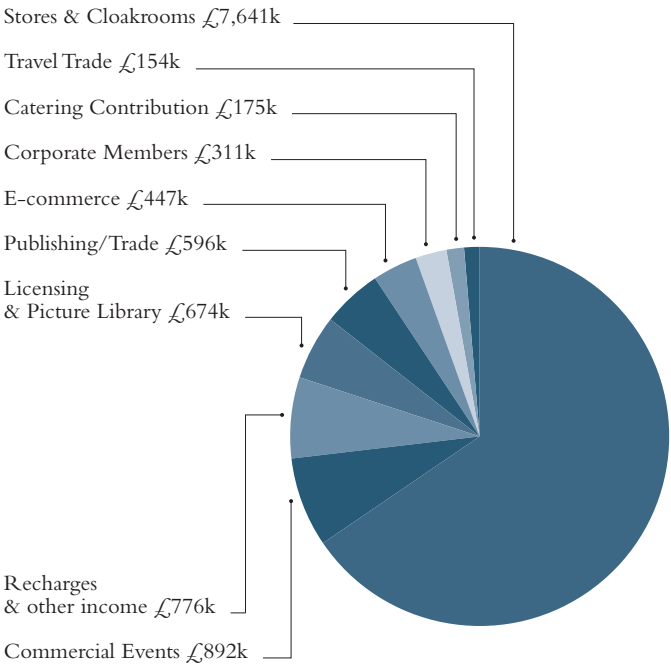
Building on the Gallery’s programme and brand recognition, NGG’s activities in trade sales channels continue to deliver revenue and reach. In its second year of operations Travel Trade more than doubled its first year’s revenue, seeing growth in bookings from clients in the USA, the UK and Italy.

The international touring programme was a particular highlight for the Gallery, and the associated commercial collaborations were successfully delivered. In Hong Kong, merchandise and catalogues supported sales in stores, followed by the development of an ambitious product and published collection with the CHIMEI Museum, Taiwan.

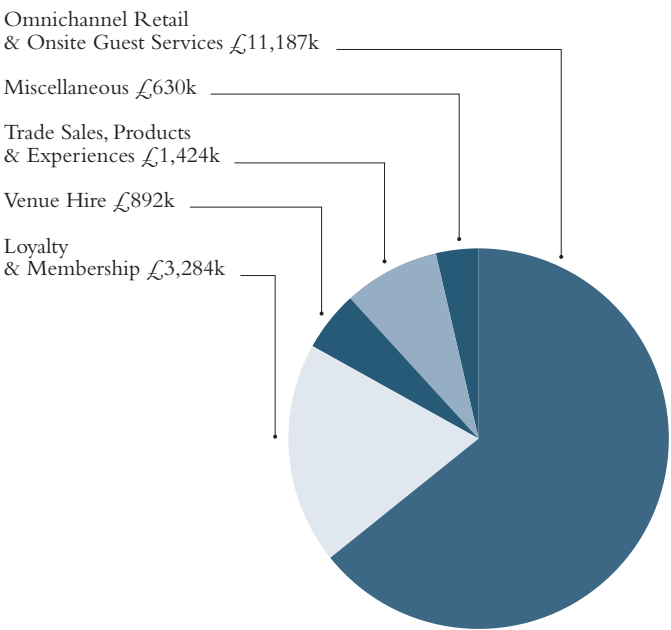
Now in its third year, our highly successful Licensing partnership with Dr. Martens continued with the launch of the Dr. Martens × The National Gallery: Harmen Steenwyck collection, which featured Steenwyck’s famous painting, *Still Life: An Allegory of the Vanities of Human Life*.

SUSAN NOONAN
Chief Commercial Officer

NATIONAL GALLERY GLOBAL LIMITED
INCOME 2023–24 (TOTAL £11,666K)



COMMERCIAL ACTIVITIES
(including exhibition ticketing and membership)
INCOME 2023–24 (TOTAL £17,417K)



The following titles were published between 1 April 2023 and 31 March 2024

EXHIBITION CATALOGUES



Saint Francis of Assisi
Gabriele Finaldi, Joost Joustra and André Vauchez,
with contributions by Susanna Avery-Quash,
Ayla Lepine, Laura Llewellyn, Daniel Sobrino
Ralston and Jennifer Sliwka
220 × 220 mm; 184 pp
100 illustrations
Hardback £20
April 2023



Paula Rego: Crivelli's Garden
Priyesh Mistry and Chloe Aridjis
270 × 230 mm; 64 pp
40 illustrations
Paperback with flaps £14.95
July 2023



Frans Hals
Bart Cornelis, Friso Lammertse,
Justine Rinnooy Kan and
Jaap van der Veen
290 × 230 mm; 224 pp
212 illustrations
Paperback with flaps £30
September 2023

EXHIBITION CATALOGUES



Discover Liotard and the Lavergne Family Breakfast
Francesca Whitlum-Cooper,
with a contribution by Iris Moon
250 × 210 mm; 112 pp
84 illustrations
Paperback with flaps £16.95
October 2023



2023 National Gallery Artist in Residence: Céline Condorelli
Priyesh Mistry and
Lara Goodband
270 × 230 mm; 88 pp
90 illustrations
Hardback £20



Pesellino: A Renaissance Master Revealed
Laura Llewellyn, with
contributions by Jill Dunkerton
and Nathaniel Silver
270 × 230 mm; 80 pp
78 illustrations
Paperback with flaps £14.95
November 2023

GUIDEBOOKS



The National Gallery Highlights
Annetta Berry
148 × 126 mm; 176 pp
87 illustrations
Hardback £10
December 2023



The National Gallery Companion Guide
(revised and expanded edition)
Published in English, French, German,
Italian, Japanese, Mandarin and Spanish
Erika Langmuir et al.
240 × 174 mm; 400 pp
230 illustrations
Paperback with flaps £22
December 2023



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Detail from Jan Toorop, *High Tide*, 1891 (p. 21)

PAGE 71:
Detail from Joaquín Sorolla, *Valencian Fishermen*, 1895 (p. 24)