

REVIEW OF THE YEAR



THE NATIONAL GALLERY

REVIEW OF THE YEAR
April 2021 – March 2022

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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.

LORD HALL OF BIRKENHEAD
(CHAIR TO MAY 2021)

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(CHAIRMAN FROM AUGUST 2021)

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(INTERIM CHAIR FROM MAY
TO AUGUST 2021)

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JOHN SINGER
MOLLY STEVENS

ALTHOUGH THE YEAR IN REVIEW BEGAN with the National Gallery closed to the public owing to ongoing restrictions arising from the Covid-19 pandemic, a good deal of activity continued behind the scenes. This included preparations for the definitive re-opening on 17 May after 152 days of closure, a busy exhibition programme both online and onsite, renegotiation of numerous loans to and from the Gallery, rehangs of the collection and an ever-expanding digital offering. The Secretary of State, the Rt Hon. Oliver Dowden, attended the Gallery on the morning of reopening to greet returning visitors as we inaugurated some new and exciting displays. We are very grateful to the Department for Digital, Culture, Media and Sport for continuing to provide significant financial support, which enabled the Gallery to survive the pandemic.

Our building project to provide new office accommodation for all our staff, the One Gallery Hub, constructed in two of the Barry Rooms courtyards, was completed in the summer, in readiness to welcome everyone as colleagues gradually returned to Trafalgar Square. These fresh, elegant spaces bring together employees from both the Gallery and National Gallery Company (now National Gallery Global Limited) and provide the setting for collaborative working as we prepare for the Gallery's Bicentenary in 2024. Work has begun in earnest on delivering the five-year strategic plan, 'The National Gallery at 200: For the Nation – For the World', which was launched at the end of 2021.

The collection has been enriched over the year with some notable pictures. In the autumn we acquired *Portrait of Charles William Lambton* (1825) by Sir Thomas Lawrence for the nation. The painting, known to all as *The Red Boy*, now hangs – newly restored – in Room 34 in its original frame. We express grateful thanks to the American Friends of the National Gallery, together with other funders, for their generosity in supporting this acquisition and for their help with the purchase of *Portrait of a Gentleman of the Soranzo Family* (about 1585) by Paolo Veronese. This was a hybrid Acceptance-in-Lieu arrangement and it has enhanced even further the National Gallery's superb representation of Venetian sixteenth-century painting. The picture is currently undergoing conservation treatment. We would like to record our gratitude to Christie's for their mediation in these two paintings, HM Government, Arts Council England and the Acceptance-in-Lieu Panel for enabling the Gallery to acquire the Veronese, as well as *Christ carrying the Cross* (perhaps 1500–5) by Giovanni di Pietro (known as 'Lo Spagna'), from the estate of the Countess of Sutherland. We are grateful too, for Sotheby's role in the Lo Spagna acquisition.

Following the launch of the NG200 architectural competition in February 2021, to select an architect-led design team to work with us to realise a suite of Bicentenary capital projects, we received entries from all over the UK and internationally. A shortlist of six was drawn up from an impressive pool of submissions. In the summer we announced the appointment of New York-based Selldorf Architects to create a world-class welcome for our visitors, involving remodelling parts of the Sainsbury Wing and the public realm around it, as well as creating a new National Gallery Research Centre. At the end of the year, we launched a dedicated website for the NG200 projects, which can be accessed at <http://www.ng200.org.uk>

In conjunction with the capital projects, the Gallery is planning a Bicentenary programme of inspirational exhibitions, events and activities across the country,

and we are looking to engage many more people across the world with our collection and its stories through innovative digital content. We remain very conscious of our role as custodians of the nation's picture collection and a key ambition is to share it ever more widely with the citizens of the UK and beyond.

In the summer, following the success of the *Artemisia Visits* tour in 2019, *Flowers in a Terracotta Vase* by Jan van Huysum travelled around the country on a *Jan van Huysum Visits* tour over a period of three months, appearing in a variety of intriguing locations in Cornwall, Norfolk, the East Midlands, South Yorkshire, Scotland and Northern Ireland. The 2021 *Take One Picture* exhibition in the Sunley Room was inspired by Paolo Uccello's *The Battle of San Romano* and included works from 30 primary schools across the country. In Trafalgar Square during August, as part of the *Inside Out Festival*, the Gallery hosted an outdoor exhibition of replicas of some of our most celebrated and popular pictures, in partnership with Westminster City Council. This was accompanied by *Sketch on the Square*, a programme of free outdoor art activities – 30 easels were installed on the North Terrace and artists and National Gallery staff hosted creative painting and drawing sessions, while also encouraging participants to visit the actual paintings inside the Gallery.

In May, Lord Hall of Birkenhead resigned as Chair of the Board of Trustees. We thank him for the energy and expertise he devoted to the National Gallery during his tenure. We also express our gratitude to Sir John Kingman for standing in as Interim Chair and leading the appointment process for a new Chair. John Booth, Tate Gallery Liaison Trustee since February 2021, was appointed a National Gallery Trustee in August and Chairman of the Board with immediate effect.

In the course of the year, Charles Sebag-Montefiore and John Singer retired as Trustees after long and distinguished service to the Gallery, for which we express our enduring thanks. In December we welcomed three new Trustees: Diana Berry, James Lambert and Dounia Nadar.

Finally, we extend our gratitude and appreciation to our Royal Patron, HRH The Prince of Wales, for his generous support of the Gallery, and also to our partner Credit Suisse, to all our donors, sponsors, members and lenders who have remained close to us throughout the pandemic, and to our staff, without whom none of the achievements of the last year would have been possible.

THE YEAR 2021–2 was challenging for the National Gallery but also exciting. Visitor numbers were severely affected by the pandemic but over the course of the year we saw visitor confidence growing and the gradual return of foreign tourists, who have traditionally formed about 70% of the Gallery's visitorship. We have relished the opportunity to work more intensively with our UK audiences, particularly through our learning programmes, *Take One Picture*, *The National Gallery Masterpiece Tour* and *Jan van Huysum Visits*, and we are very pleased to see that Gallery Membership has held up well.

The Gallery's long-term investment in Digital services proved invaluable during the lockdown period as it enabled us to transition rapidly to being an effective online Gallery. It has also enabled innovative projects like *Virtual Veronese* and *The Director's Choice* virtual exhibition. The latter presents a selection of paintings in a very convincing virtual gallery setting, based on the weekly picture choices that I wrote to send to Gallery supporters during the pandemic. Our *Sensing the Unseen* exhibition, which provided compelling digital insights into Jan Gossaert's magnificent *Adoration of the Kings*, was shown at Winchester Cathedral with a high-quality facsimile of the original painting, which is too fragile to be lent.

In the lead-up to NG200, the Gallery's Bicentenary celebrations in 2024–5, we are placing a special emphasis on taking care of the historic building. The One Gallery Hub – our new offices located in two nineteenth-century courtyards – opened in August and has provided a modern and attractive facility for staff. The space is decorated with works by artists who have had a close association with the Gallery: Paula Rego, Frank Auerbach and Sean Scully. Central Hall, a gallery built in the mid-1880s, had its first modern refurbishment in 1992 to mark the completion of Lord Rothschild's period as Chair of the Board of Trustees of the National Gallery; thirty years on thanks to him, to Hannah Rothschild CBE (also a former Chair of Trustees) and the Rothschild Foundation, the room has been beautifully refurbished and is now hung with a selection of Grand-manner portraits from Moretto to Sargent. In preparation for hosting the Gallery's temporary exhibitions from 2022, Rooms 1 to 8 – the rooms that formed William Wilkins's original National Gallery in 1838 – have also been significantly improved. The generous support of Julia and Hans Rausing is enabling us to continue cleaning and repairing the exterior façades of the Gallery in preparation for NG200.

In 2021 ownership of National Gallery Company was transferred from NGT (National Gallery Trust) to the Gallery itself. This reflects our plans for a more integrated, efficient and ambitious commercial operation, as we look to exploit fully the opportunities offered by new partnerships, e-commerce and brand licensing. The company name has changed to National Gallery Global Limited, signalling its ambitions to broaden significantly its activities and reach.

The exhibition programme allowed Gallery audiences to discover new artists, such as the nineteenth-century Polish painter of epic historical subjects, Jan Matejko, as well as to renew their acquaintance with more familiar figures, including Albrecht Dürer and Nicolas Poussin. In partnership with the Suermondt-Ludwig Museum in Aachen, our Dürer exhibition focused on the German artist's travels to Italy and the Netherlands, while *Poussin and the Dance*, organised with the Getty Museum in Los Angeles, explored Poussin's interest in antiquity through the lens of his joyous paintings of dance and revelry. In January we hosted Thomas Gainsborough's *Blue Boy* for a special display in Room 46. It was the first time in a



Thomas Gainsborough's *Blue Boy* returned to Trafalgar Square for the first time in 100 years

hundred years – since it was acquired by the railroad magnate and collector, Henry E. Huntington in 1922 – that the celebrated painting was lent by the museum he founded in San Marino, California.

Finally, it has proved an exhilarating experience to work with several contemporary artists responding to the Gallery's collection. Ali Cherri, as our Artist in Residence, created a series of displays in the Sainsbury Wing which invited visitors to reflect on the history of violence perpetrated on National Gallery works from Leonardo to Rembrandt. The celebrated American artist, Kehinde Wiley, explored Romantic concepts of the sublime in nature through an extraordinary six-channel film, *Prelude*, which shows contemporary Black Londoners set in dramatic Nordic landscapes with a soundtrack by turns reflective and rousing, of poetry and music. It was tremendously exciting to see over 160,000 people come to see the exhibition, mostly young and many of them first-time visitors.

GABRIELE FINALDI

The National Gallery at 200

The NG200 (National Gallery at 200) project has been conceived to celebrate our Bicentenary in 2024. It will see us launch an exciting programme of exhibitions and events across the UK, and also includes a suite of capital projects that will improve our buildings and the services we offer for present and future visitors into our third century.

In July 2021, following a well-publicised selection process, we appointed a world-class design team led by Annabelle Selldorf Architects (New York) and Purcell Architects (London). Looking ahead to the next 200 years of the Gallery, we want to offer visitors an even better experience, to develop our research and learning facilities and also invest in our revenue-generating facilities so that we are less reliant on public funding. We are also considering how we can best celebrate our historic setting on Trafalgar Square. Our designs reflect on this, and we have developed a concept of a ‘square within a square’. The public realm will seamlessly connect to, and remain a part of, Trafalgar Square, but we will be adding new seating, paving and trees. We will also make Jubilee Walk more accessible to provide a better link between Trafalgar Square and Leicester Square.

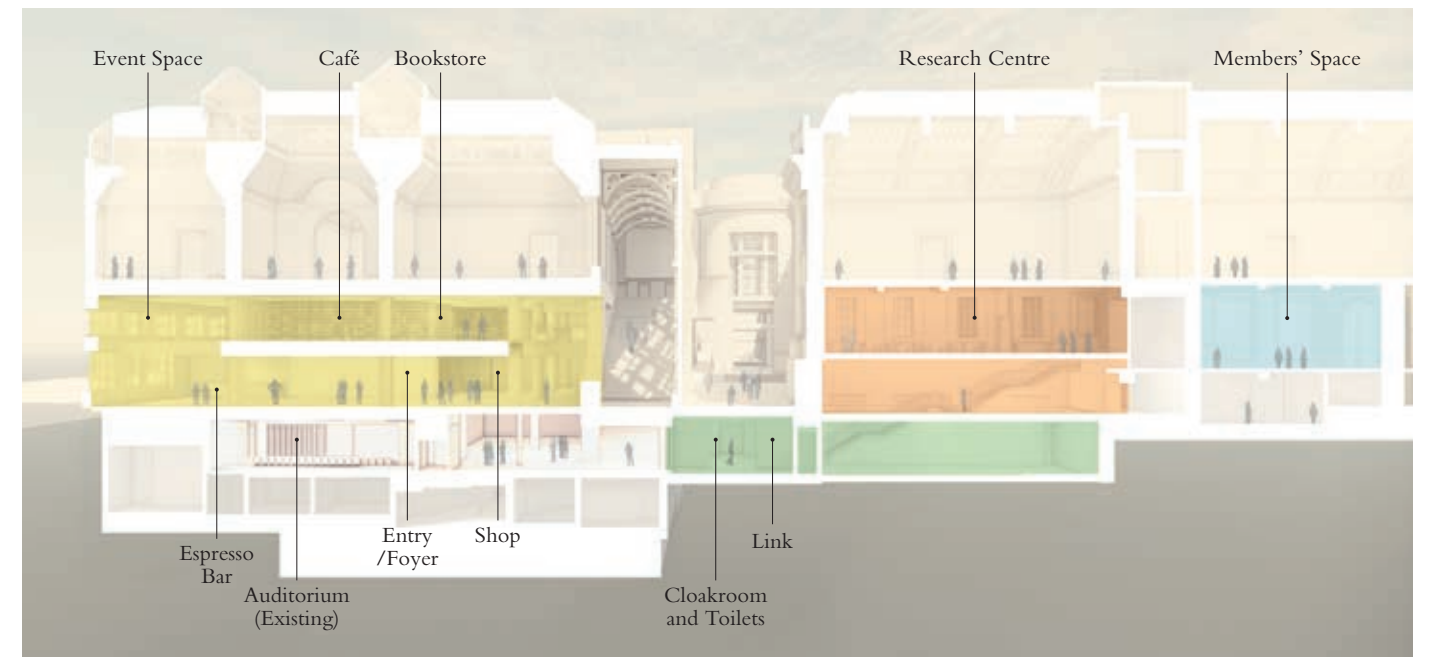
We intend to create a more welcoming entrance into the Sainsbury Wing, with lighter coloured gates and a newly configured vestibule. We will bring more natural light into the main foyer by replacing the dark glass and removing parts of the ceiling to create a greater sense of openness and clearer wayfinding and access to the main stair, lifts, amenities and Gallery spaces above. This will be a reception that is welcoming to everybody, with areas for gathering, spaces for shopping, including a more specialised bookshop, and places to linger as you proceed further into the Gallery.

Additionally we will create an improved and simpler journey for visitors with a new connection between the Sainsbury Wing and Wilkins Building and make better use of the auditorium and improve back of house spaces within the Gallery.

The National Gallery’s public programme is underpinned by its knowledge and research which contributes to everyone’s understanding of the paintings in our collection, how and why they were created and the relevance they still hold today. Our research capability is dispersed throughout our existing buildings and the



Illustration of how the spaces outside the Sainsbury Wing and on Trafalgar Square could look on completion



New connections between the Sainsbury Wing and Wilkins Building will provide an improved journey for visitors

research rooms, library and archive now feel dated. We will create a new Research Centre with new engagement spaces and a 60-seat Lecture Room.

The existing Pigott Education Centre welcomes thousands of children, young people and adults each year and provides an environment in which they can explore our collection, but it is no longer fit for learning in the twenty-first century. The new Centre, designed by Hannah Lawson Studio with Purcell Architects, will create an exciting and stimulating space, which engages and connects people of all ages with the collection.

Finally we intend to create a dedicated Members’ space with a restaurant and lounge to enable us to build up our membership base, for income generation but also to create lasting relationships with a wider support base.

The National Gallery belongs to everyone, is free to visit and accessible online. However, we are aware that we can do more to encourage more diverse groups of people to visit. Our key social and environmental sustainability objectives for the NG200 project include: making it easier and more appealing for more people to access and move around the Gallery; respecting the special architectural and historic character of our buildings; reducing our operational carbon emissions further as part of our pathway to net zero; designing in resilience against a changed climate to make our buildings fit for tomorrow, not just today; reusing materials and minimising waste from the building works.

SARAH YOUNGER



Our proposals would bring more light to the Sainsbury Wing entrance making it easier for visitors to navigate



Illustration of the proposed public realm outside the Sainsbury Wing on Trafalgar Square

Lo Spagna

Christ carrying the Cross, perhaps 1500–5

The painter Giovanni di Pietro was active in Umbria in the early decades of the sixteenth century. He has been known to art historians from Giorgio Vasari onwards by the sobriquet ‘Lo Spagna’, owing to his Spanish origins. We know nothing for certain about Lo Spagna’s date and place of birth, or his early life and training. By the early sixteenth century he was one of a group of painters working in Perugia under the influence of Pietro Perugino. Lo Spagna was certainly in Perugino’s Florence workshop in 1492, and by 1502 he was in Spello, perhaps briefly joining the workshop of Pinturicchio. In 1507 he is documented working in the Southern Umbrian towns of Todi and Spoleto, where he would spend the remainder of his life, engaged on large-scale painting commissions. Lo Spagna’s wife, Santina Martorelli, belonged to one of Spoleto’s leading families and the artist became a citizen of the town in 1516. He died in early October 1528, perhaps of the plague.

Together with Raphael, Lo Spagna was the most talented of Perugino’s associates, developing a sweet, charming yet idiosyncratic manner that distinguishes his paintings from the plethora of works produced in Perugino’s style. If Lo Spagna’s career was less glittering than that of Perugino or Raphael, it was nonetheless highly successful. His paintings on panel and fresco were much admired in his day.

Christ carrying the Cross was painted in the early sixteenth century, from the first years of Lo Spagna’s professional maturity. Stooping under the weight of the large wooden cross, Christ turns his gaze upon the viewer as he strides forward along the road to Calvary. Behind him a raised area of terrain falls away to reveal a sweeping Umbrian landscape. Lo Spagna has stripped away the usual narrative elements of the scene. Christ appears alone, as he journeys towards death, without the raucous procession that traditionally accompanies him.

The scene is flanked by painted decorative borders resembling carved stone pilasters, with two shield-like devices on a level with Christ’s head depicting instruments of the Passion. The same fictive sculptural border appears on Lo Spagna’s *Christ at Gethsemane*, which entered the National Gallery’s collection in 1900. The two paintings were made as part of the same ensemble but these borders are probably not original and could date to a later moment in the sixteenth century. They were probably the wings of a small portable altarpiece, with a scene of the Crucifixion (now sadly lost) at the centre.

Both *Christ carrying the Cross* and *Christ at Gethsemane* are described in nineteenth-century sources as having come from the Palazzo Medici Riccardi in Florence. A note in the 1862/98 catalogue of pictures at Stafford House (first cited by Calvacaselle in 1908) states that the painting was executed for the private chapel of Cardinal Giovanni di Lorenzo de’ Medici, afterwards Pope Leo X, in Florence. A connection with the Medici family, perhaps with the future pope, may explain the high quality and miniaturist sophistication of both paintings.

In *Christ carrying the Cross* Lo Spagna has positioned the lone figure of Christ at the front of the picture plane, bringing the viewer into direct communion with him. Such representations of Christ enjoyed great popularity around 1500 in Italy, where the profound influence of the *Devotio moderna* movement spurred demand for cult images of the Passion. The small scale of this picture and its pendant is a further indication that they were made for use in an intimate space reserved for private contemplation and personal devotion.

CAROLINE CAMPBELL, LAURA LLEWELLYN AND MATTHIAS WIVEL

PROVENANCE

Possibly executed for the private chapel of Cardinal Giovanni di Lorenzo de’ Medici (1475–1521), afterwards Pope Leo X; Palazzo Medici (later Palazzo Medici Riccardi), Florence; with Samuel Woodburn (1782–1853), London, by whom sold (as Raphael), before 1835, to George Sutherland-Leveson-Gower, 2nd Duke of Sutherland (1786–1861), Stafford House, London, inv. no. 61; thence by descent; on long-term loan to the National Gallery from 2004, and acquired in 2021.

EXHIBITIONS

British Institution, London, 1835, no. 79; British Institution, London, 1844, no. 96.

LITERATURE

Catalogue of Pictures in the Gallery at Stafford House, London 1862, no. 61 (as Raphael); *Catalogue of the Pictures in Stafford House*, London 1898, p. 19, no. 61 (as Raphael); G.B. Cavalcaselle and J.A. Crowe, *Storia della pittura in Italia*, vol. X, Florence 1908, p. 80; Lord R.S. Gower, *Stafford House*, London 1910, unpag., repr.; B. Berenson, *The Central Italian Painters of the Renaissance*, New York and London 1909, p. 254; E. Harter, ‘Sei quadri dello Spagna’, in *Rassegna d’arte antica e moderna*, I, 1914, pp. 58–9; U. Gnoli, *Pittori e miniatori nell’Umbria*, Spoleto 1923, pp. 165, 167; F. Canuti, *Il Perugino*, Siena 1931, vol. I, p. 167; R. van Marle, *The Development of the Italian Schools of Painting*, vol. XIV, The Hague 1933, p. 465; M. Davies, *The Earlier Italian Schools: National Gallery Catalogues*, London 1961, p. 497, under no. 1812 (as Ascribed to Lo Spagna); B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, vol. I, London 1968, p. 414; F. Gualdi Sabatini, *Giovanni di Pietro, detto Lo Spagna*, Spoleto 1984, vol. I, pp. 97, 100, 116–17, no. 5, repr. vol. II, plate 11; P. Humfrey, *The Stafford Gallery: The Greatest Art Collection of Regency London*, Norwich 2019, p. 313, no. 81.



LO SPAGNA (ACTIVE 1504; DIED 1528)
Christ carrying the Cross, perhaps 1500–5
Oil on wood, 33.8 × 24.4 cm

ACCEPTED BY HM GOVERNMENT IN LIEU OF INHERITANCE TAX FROM THE ESTATE OF THE RT HON THE COUNTESS OF SUTHERLAND AND ALLOCATED TO THE NATIONAL GALLERY, 2021, NG6693



Lo Spagna, *Christ at Gethsemane* (NG1812)



PAOLO VERONESE (1528–1588)
Portrait of a Gentleman of the Soranzo Family, about 1585
 Oil on canvas, 181.5 × 111 cm

ACCEPTED BY HM GOVERNMENT IN LIEU OF INHERITANCE TAX
 (UNDER A HYBRID ARRANGEMENT) AND ALLOCATED TO THE NATIONAL GALLERY
 WITH THE SUPPORT OF THE AMERICAN FRIENDS
 OF THE NATIONAL GALLERY, 2022, NG6694

Paolo Veronese

Portrait of a Gentleman of the Soranzo Family, about 1585

With the acquisition of Paolo Veronese's *Portrait of a Gentleman of the Soranzo Family*, the National Gallery adds significantly to its already rich holdings of works by the artist, and further consolidates its great collection of Venetian sixteenth-century paintings.

Painted around 1585, the portrait is characteristic of the economy of touch and relative restraint of palette in Veronese's late work. We do not know the precise identity of the sitter, but seventeenth-century sources identify him as a member of the Soranzo family, a prominent Venetian aristocratic family for whom Veronese worked for much of his career. He is painted in full figure, seated in front of a monumental column, revealed through a cascading, dark emerald-green curtain, and wears luxurious black satin trimmed with ermine. The artist's attention to elegantly flowing and intersecting lines is apparent in the way the sitter pulls a train of his cloak across the chair's armrests.

According to the artist and biographer Carlo Ridolfi, the picture was in the collection of the Dutch art merchant Jan Reynst, where it was displayed alongside a now-lost pendant portrait of the sitter's wife. It subsequently passed through the collection of the French painter and art dealer Nicolas Régnier and was eventually acquired by Viscount Henry George Charles Lascelles, later 6th Earl of Harewood, in 1919.

Lascelles formed one of the best British twentieth-century collections of historic art, which since 2019 has been the subject of a special research project at the Gallery, in partnership with the University of Leeds. Veronese's painting comes to Trafalgar Square from his collection as part of a hybrid agreement through the Government's acceptance in lieu scheme, with the Gallery providing additional funds.

Veronese has been central to the National Gallery since its foundation and remains so today: the *Portrait of a Gentleman of the Soranzo Family* is the eleventh work by the artist acquired for the collection, but the first one dating to the final decade of the artist's career and the first portrait. Portraits by Veronese from the latter part of his career are exceedingly rare and this was the last known full-length likeness in private hands. Beyond Veronese, it helps the Gallery tell the story of full-length portraiture in Europe, from the sixteenth to the early twentieth centuries – an historical focus of collecting at the National Gallery since the time of its first director, Sir Charles Eastlake.

MATTHIAS WIVEL

PROVENANCE

Presumably the Palazzo Soranzo, on the Rio Marin, Venice; in the Venetian house of the Flemish merchant Jan Reynst (1601–1646), where recorded by Carlo Ridolfi (1648); with the artist Nicolas Régnier (1588–about 1667), Venice, as recorded by Giustiniano Martinioni (1663); sold in 1666 at Régnier's death (Savini Branca 1965), buyer unknown; acquired by Sir John Charles Robinson (1824–1913), London, formerly Surveyor of the Queen's Pictures, by the early twentieth century; Francis Howard, Esq., by at least 1909; acquired from Francis Howard by Viscount Henry George Charles Lascelles, later 6th Earl of Harewood (1882–1947), for £1,750 on 20 December 1919; by descent to Viscount George Henry Hubert Lascelles, 7th Earl of Harewood (1923–2011), by whom bequeathed to his second wife, Lady Patricia Lascelles, Countess of Harewood (1926–2018); in the 1920 inventory of Chesterfield House, Lascelles's London residence in 1920; transferred to Harewood House by 1936; acquired by the National Gallery in 2022.

EXHIBITIONS

A Catalogue of the Pictures and Drawings in the National Loan Exhibition, in aid of National Gallery funds, Grafton Galleries, London 1909; *Mostra di Paolo Veronese*, Ducal Palace, Venice 1939; *The Genius of Venice, 1500–1600*, Royal Academy of Arts, London 1983; *The Art of Paolo Veronese*, National Gallery of Art, Washington, DC 1988; *Veronese: Magnificence in Renaissance Venice*, National Gallery, London 2014; *Paolo Veronese. L'illusione della realtà*, Palazzo della Gran Guardia, Verona 2014.

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F. Sansovino and G. Martinioni, *Venetia città nobilissima et singolare*, Venice 1663, p. 378; C. Ridolfi, *Le Maraviglie dell'Arte*, ed. D. von Hadeln, 2 vols, Berlin 1914–24, vol. 1, p. 340; T. Borenius, *Catalogue of the Pictures and Drawings at Harewood House and Elsewhere in the Collection of the Earl of Harewood*, Oxford 1936, p. 39, no. 73; R. Pallucchini (ed.), *Mostra di Paolo Veronese*, exh. cat., Ducal Palace, Venice 1939, pp. 180–1, no. 76; R. Marini, *L'opera completa del Veronese*, Milan 1968, p. 122, no. 220; T. Pignatti, *Veronese*, 2 vols, Venice 1976, vol. 1, p. 153, no. 270; R. Cocke, in J. Martineau and C. Hope (eds), *The Genius of Venice, 1500–1600*, exh. cat., Royal Academy of Arts, London 1983, p. 238, no. 141; R. Cocke, *Veronese's Drawings. A Catalogue Raisonné*, London 1984, pp. 182–3, no. 77; R. Pallucchini, *Veronese*, Milan 1984, pp. 155, 185, no. 210; W.R. Rearick, *The Art of Paolo Veronese, 1528–1588*, exh. cat., National Gallery of Art, Washington 1988, pp. 192–3, no. 99; T. Pignatti and F. Pedrocchi, *Veronese. Catalogo completo dei dipinti*, Florence 1991, p. 280, no. 206; T. Pignatti and F. Pedrocchi, *Veronese*, 2 vols, Milan 1995, vol. 2, p. 431, no. 323; A. Lemoine, *Nicolas Régnier (alias Nicolò Renieri), ca. 1558–1667: peintre, collectionneur et marchand d'art*, Paris 2007, pp. 198–201, 367; J. Garton, *Grace and Grandeur: The Portraiture of Paolo Veronese*, London 2008, pp. 223–4, no. 38; D. Rosand, *Veronese*, Paris 2012, p. 276; G. Peretti, in P. Marini and B. Aikema, *Paolo Veronese. L'illusione della realtà*, exh. cat., Palazzo della Gran Guardia, Verona 2014, pp. 180–1, no. 3.4; X. Salomon, *Veronese: Magnificence in Renaissance Venice*, exh. cat., National Gallery, London 2014, pp. 202, 264, no. 48.

Sir Thomas Lawrence

Portrait of Charles William Lambton ('The Red Boy'), 1825

Thomas Lawrence was one of Europe's finest portrait artists of the late eighteenth and early nineteenth centuries and created some of the most memorable images of Romantic art. In 1792 he was made Painter in Ordinary to King George III and, following his knighthood in 1815 and appointment as President of the Royal Academy from 1820, Lawrence went on to become the unchallenged heir to the British portrait painters Thomas Gainsborough and Joshua Reynolds, and the revered seventeenth-century Flemish artist, Anthony van Dyck. Like them, he acquired a lasting reputation for sensitive portrayals of children and young adults.

This portrait of Charles William Lambton (1818–1831) – aged six or seven – was commissioned by the sitter's father John George Lambton, a Whig politician and MP for County Durham. It was exhibited at the Royal Academy in 1825. Popularly known as 'The Red Boy', the picture had remained with the Lambton family since it was painted, before being acquired by the National Gallery in 2021. It is considered to be among Lawrence's masterpieces and an outstanding example of his late work. All the Gallery's other portraits by Lawrence are from the early part of his career. A sign of the image's enduring popularity is that it was the first painting to be reproduced on a British postage stamp in 1967.

The painting itself may have been inspired by the writings of Lord Byron and by William Wordsworth's poem 'There was a Boy' (1798), or it might be related to one of Lawrence's own poems: 'Proceed, dear boy, and climb the hill,/ Enjoy the morning of thy time/ And all the rocks of future life/ As cheerful and as active climb'. With his fragile youthfulness symbolised by the blooming flowers at his side, Lambton is presented on the cusp of a journey through life, though his own would be cut short – he died of tuberculosis aged only 13. The poetic references of *The Red Boy* were commented on by contemporary viewers when the work was exhibited at the Paris Salon of 1827. Some 30 years later the French art critic Théophile Gautier recalled Lambton's 'pearly visage so sombre and clear it conjures the look of the young Byron; that precocious dreamer astonished many Parisians' (*Caprices et zigzags*, Paris 1856, p. 202).

The painting's nickname, 'The Red Boy', is indicative of the trend during the nineteenth and early twentieth centuries to give portraits of children titles that reflect their association with a dominant colour. The most famous example of this is Thomas Gainsborough's *The Blue Boy* (1770, The Huntington Art Museum, San Marino), now thought to be a portrait of the artist's nephew, Gainsborough Dupont. Lawrence's early portrait of Sarah Goodin Moulton (1794, The Huntington Art Museum, San Marino) has long been known as 'Pinkie', the young sitter's family nickname. After the sale of *The Blue Boy* in 1921, the *Illustrated London News* published reproductions of 'Sir Thomas Lawrence's equally charming portrait which we have named "The Red Boy"'.¹

The gilded frame is original to the painting and was selected by Lawrence himself from the frame-maker George Morant. This type of frame is often referred to as a Morant frame or a Lawrence frame. We are grateful to the funders who made this acquisition possible.

CHRISTINE RIDING

PROVENANCE

Commissioned by John George Lambton, 1825; and by descent in the Lambton family; bought by the National Gallery with the support of the American Friends of the National Gallery, the Estate of Miss Gillian Cleaver, Art Fund (with a contribution from the Wolfson Foundation), The Al Thani Collection Foundation, The Manny and Brigitta Davidson Charitable Foundation and through private appeal, 2021.

EXHIBITIONS

Royal Academy, London 1825, no. 288; Paris Salon 1827; British Institution, London 1830, no. 49; *Art Treasures*, Manchester 1857, no. 221; *National Portraits*, South Kensington 1868, no. 242; *Jubilee Exhibition*, Newcastle 1887, no. 715; *Fair Children*, Grafton Gallery, London 1895, no. 116; *Old Masters*, Royal Academy, London 1895, no. 6; *Old Masters*, Royal Academy, London 1904, no. 52; *British Empire Exhibition*, London 1924, no. 4; *North East Coast Exhibition*, Newcastle 1929, no. 267; *Portraits of Children*, Knoedler, London 1931, no. 6; *Two Centuries of British Art*, Stedelijk Museum, Amsterdam 1936, no. 73; *First Hundred Years*, Royal Academy, London 1951, no. 178; *European Old Masters*, Manchester 1957, no. 224; *Bicentenary Exhibition*, Royal Academy, London 1968, no. 182; *Sir Thomas Lawrence*, National Portrait Gallery, London 1979, no. 42; *Thomas Lawrence: Regency Power and Brilliance*, National Portrait Gallery, London 2010–11, no. 45.

SELECTED LITERATURE

K. Garlick, *Sir Thomas Lawrence: A Complete Catalogue of the Oil Paintings*, Oxford 1989, no. 463; M. Levey, *Sir Thomas Lawrence*, London and New Haven 2005, pp. 254–8; C. Albinson and L. Pelz, *Thomas Lawrence: Regency Power and Brilliance*, exh. cat., National Portrait Gallery, London and Yale Center for British Art, New Haven 2010, pp. 250–2, no. 45.



SIR THOMAS LAWRENCE (1769–1830)
Portrait of Charles William Lambton ('The Red Boy'), 1825
Oil on canvas, 140.5 × 110.6 cm

BOUGHT WITH THE SUPPORT OF THE AMERICAN FRIENDS OF THE NATIONAL GALLERY, THE ESTATE OF MISS GILLIAN CLEAVER, ART FUND (WITH A CONTRIBUTION FROM THE WOLFSON FOUNDATION), THE AL THANI COLLECTION FOUNDATION, THE MANNY AND BRIGITTA DAVIDSON CHARITABLE FOUNDATION AND THROUGH PRIVATE APPEAL, 2021, NG6692

Orazio Gentileschi

The Rest on the Flight into Egypt, about 1620

This tender portrayal of the Holy Family pausing to rest during its journey into Egypt is on loan from Birmingham Museums Trust on behalf of Birmingham City Council while essential electrical upgrade work at Birmingham Museum & Art Gallery takes place. A memorable highlight of the *Beyond Caravaggio* exhibition in 2016–17, this painting has returned temporarily to the National Gallery to take its place alongside other Italian Baroque masterpieces in the recently renovated Julia and Hans Rausing Room. Here, it serves as a bridge between the naturalism of Caravaggio and the refined ‘courtly’ manner of Orazio Gentileschi’s mature works, as exemplified by *The Finding of Moses* (early 1630s), purchased by the Gallery in early 2020.

The painting’s composition is rigorously simple, constructed around a clear design and with few extraneous details. Joseph sleeps soundly: he is in a state of complete abandon with his head thrown back in deep slumber. The Virgin concentrates on suckling the infant Christ, who pulls at her breast and looks at us as if we have interrupted his feed. The prominence given to the donkey, its fluffy head rising from behind the formal

structure of a crumbling wall, is touchingly humorous. These figures seem to have been painted from live models – a practice also famously adopted by Caravaggio – and Gentileschi has combined their vivid realism with a characteristically refined colour palette. The dusty red earth of Joseph’s over-garment complements the warm yellow ochre of the cloth on which he rests, and the Virgin’s lilac dress balances the more intense ultramarine of the cloak beneath her. Dramatic lighting imbues the scene with theatricality, as does the bare floor on which the Holy Family is positioned, itself reminiscent of a stage. This composition exists in at least four autograph variants, of which this is the earliest in date, attesting to the painting’s popularity and to Gentileschi’s practice of repeating elements of his more successful designs by way of tracing or transfer. The elegance in design and reflective mood evident in *The Rest on the Flight into Egypt* are rarely found in Italian Baroque painting, making this exceptional work a welcome and significant loan to the collection.

LETIZIA TREVES



ORAZIO GENTILESCHI (1563–1639)
The Rest on the Flight into Egypt, about 1620
Oil on canvas, 175.6 × 218 cm

ON LOAN FROM BIRMINGHAM MUSEUMS TRUST
ON BEHALF OF BIRMINGHAM CITY COUNCIL

Central Hall Refurbishment



The completed refurbishment with a display of full-length portraits

The Central Hall has been a focal point for visitors to the National Gallery for some 135 years. Designed by Sir John Taylor and constructed between 1884 and 1887, it was part of a suite of five new rooms commissioned by Her Majesty’s Office of Works. In the early twentieth century a significant works programme was undertaken, including fireproofing the majority of the National Gallery’s roofs by replacing the wooden structure with steel-reinforced concrete beams to house the glazing sections. A further significant refurbishment took place in 1992 through the generosity of the Rothschild family. An inscription on the North side of the room records Lord Jacob Rothschild’s support. This involved redecoration, new fabric on the walls, an upgraded ventilation system and natural light control through external solar blinds, operated through the building management system.

The Central Hall was refurbished again in 2003, this time including a full air-conditioning upgrade to enable the environment to be maintained to the required close controlled conditions. To achieve this the floor voids were used as a supply plenum creating an upward displacement system, with air entering the space through cast-iron floor grilles served by a remote plant room in the basement. Conservation work involved redecoration of the upper areas, including the cornice sections.

As one of the main thoroughfares at the heart of the Gallery, the Central Hall has seen high levels of traffic over the 18 years since then. In 2021 the opportunity arose to take advantage of the Gallery’s closure during the Covid-19 pandemic to carry out a much-needed refurbishment of this room. Once again the Rothschild family have supported the work. Surveys were undertaken in

March and in April conservation work began to the decorative paintwork above the cornice levels together with the repainting of the upper sections of the roof. These were suffering from flaking paint with small cracks appearing as a direct result of moisture ingress through the roof. To rectify this, the upper roof membrane was replaced and insulated to mitigate the problem of condensation forming within the structure (interstitial condensation).

The room’s closure also provided an opportunity to reconsider the internal picture lighting track, installed at the top of the roof section in 1992. In order to reduce reflections on the paintings, the lighting track has now been lowered to just above the cornice line, giving an optimum lighting angle of between 35 and 37 degrees. This, together with new cornice and spotlights up-lighting the internal roof void, provides a full colour temperature range meaning that the lighting can be adjusted to create a more balanced result.

Following the high-level works the oak flooring was refurbished through a cut-back and re-seal process. The perimeter stone borders and skirtings have been repaired and waxed by a stone specialist and the internal doors treated by a French polisher. We also took the opportunity to clean the stone of the north wall in the upper vestibule to ensure the entrance to the Central Hall matches the work done within. Finally, the damask on the internal walls was replaced with a plain fabric matching that recently installed in Room 32. All works were completed in November 2021 ready to accept the paintings in December.

STEVE VANDYKE

BUILDING PROJECTS –
SUPPORTERS 2021–2022

NATIONAL GALLERY
FAÇADE CLEANING
Supported by
Julia & Hans Rausing

REFURBISHMENT OF
CENTRAL HALL
Supported by
The Rothschild Foundation

REPLACEMENT OF FLOORS,
ROOMS 6 AND 8
Supported by
The Hintze Family
Charitable Foundation
The Rose Foundation

The Restoration of Giovanni Battista Piazzetta's *Sacrifice of Isaac*

Today the work of Giovanni Battista Piazzetta is less known than that of his more famous Venetian contemporaries, Canaletto or Giovanni Battista Tiepolo. Piazzetta was far less prolific than either of these two artists and his paintings have a more sombre mysterious quality, largely due to his habitual darker grounds – very different from the sparkling blond tonalities usually associated with Venetian eighteenth-century painting.

Unlike his well-travelled contemporaries, Piazzetta remained in Venice and most of his important pictures are still to be found there. Poorly represented in UK public collections, the National Gallery holds the only major painting by the artist in this country: *The Sacrifice of Isaac*, a work usually dated to around 1735, and the latest of several treatments he made of this subject. Its unfortunate condition, with yellowed varnish, darkened retouching and unfilled losses, had meant the picture was long considered unsuitable for display, but a recent conservation treatment has returned it to its original, intriguing state. It is an unfinished painting, joining a handful of such works within the collection – such as Luca Giordano's so-called *A Homage to Velázquez* (about 1692–1700) – that tell a fascinating story of the creative process at work. Piazzetta's painting ranges in finish from the almost fully achieved head of the bearded Abraham (a face which reappears in many of his other works) to the summarily sketched-in anatomy of his raised arm. The angel's outstretched hand, more implied by the space around it than actually described, is a particularly compelling demonstration of Piazzetta's mastery.

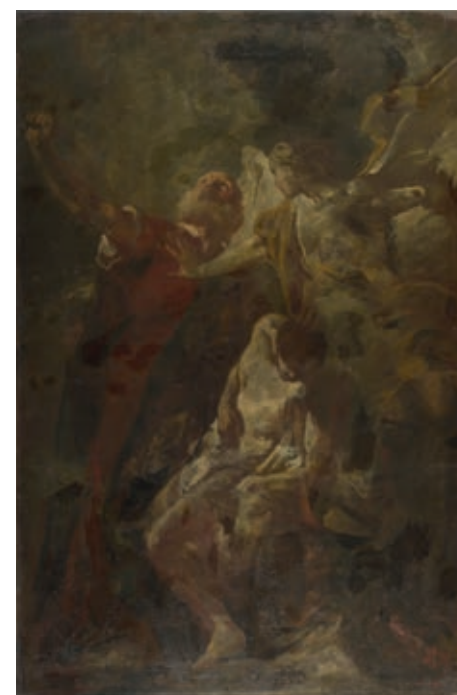
In the early twentieth century the painting was owned by Roger Fry, the famous Bloomsbury Group critic and painter. He was responsible for the restoration – perhaps even by his own hand – that was undertaken before the work entered the Gallery's collection in 1917. The retouching associated with that treatment had aged very badly, darkening and yellowing to a considerable degree. It also was undeniably crudely applied, poorly matched to its surroundings and covering large areas of Piazzetta's original paint. It is fascinating to speculate about Fry's interest in Piazzetta's work and the intent of his restoration. His admiration of the abstract qualities of brushwork – elements he valued in contemporary art – might explain the appeal of the gestural qualities of Piazzetta's unfinished work. However, Fry's restoration gave the painting more finish than it ever had, perhaps intending to make the ambiguities of the unfinished composition more understandable to the general public.



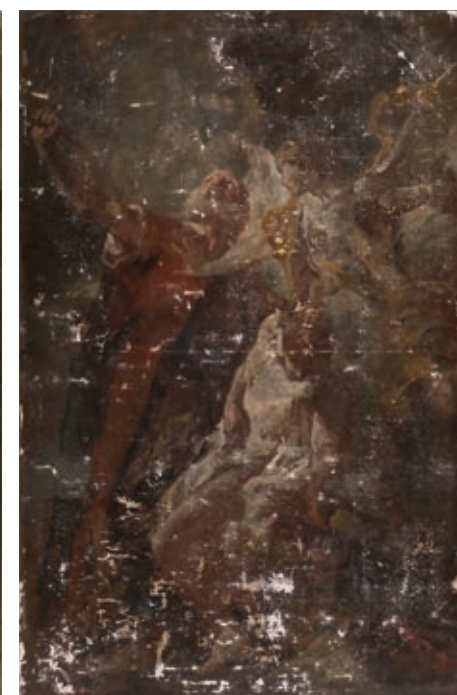
GIOVANNI BATTISTA PIAZZETTA (1683–1754)
The Sacrifice of Isaac, probably after 1735
Oil on canvas, 201.2 × 133.4 cm
THE NATIONAL GALLERY, LONDON
The painting after treatment

The removal of Fry's restoration had an astonishingly liberating effect on Piazzetta's image, which was essentially intact, though scattered with a large number of small losses occasioned by a poorly done paste-lining undertaken before Fry's ownership. It dramatically re-emerged after a painstaking campaign of precise retouching undertaken by Kendall Francis, one of the Conservation Department's Fellows. That work has allowed us to appreciate the incredible fluidity and facility of Piazzetta's handling, not least his bold decision to carry out his work on top of another, radically different and unfinished composition.

X-radiography previously had shown the presence of that underlying composition, but the Gallery's new



The painting before restoration



The painting after cleaning



Map showing the distribution of the chemical element lead, from macro-XRF scanning (an X-ray based technique that reveals information about an artist's materials, technique and processes, such as changes made during the development of a composition)

XRF imaging capabilities have allowed the Scientific Department to make it far more legible. The iconography remains a topic of research, but the figure kneeling before a bishop can now be clearly understood. Elements of that underlying image are visible to the naked eye, but the accomplished execution of the second, overlying composition keeps our focus firmly on the drama of Abraham's interrupted action.

The recent treatment has been the subject of two short films in the Gallery's *Behind the Scenes in Conservation* series, together attracting over 100,000 views at the time of writing – sharing both the unusual story surrounding this painting and the work of the Conservation Department with a new, wider audience.

LARRY KEITH

PICTURES CLEANED AND RESTORED IN THE CONSERVATION DEPARTMENT 2021–2022

LUDOVICO CARRACCI
The Marriage of the Virgin
NG6595

JOHN CONSTABLE
The Hay Wain NG1207

JAN VAN GOYEN
An Estuary with Fishing Boats and Two Frigates NG6423

FRANS HALS
Portrait of a Middle-Aged Woman with Hands Folded NG1021

SIR THOMAS LAWRENCE
Portrait of Charles William Lambton ('The Red Boy')
NG6692

ADOLPHE MONTICELLI
A Vase of Wild Flowers NG5015

GIOVANNI BATTISTA MORONI
Portrait of Leonardo Salvagno (?)
NG3124

BARTOLOMÉ ESTEBAN MURILLO
A Young Man Drinking NG1286

GIOVANNI BATTISTA PIAZZETTA
The Sacrifice of Isaac NG3163

PIERO DI COSIMO
The Fight between the Lapiths and the Centaurs, NG4890

ANTHONY VAN DYCK
Portrait of a Woman NG2144

LUCA Signorelli
The Holy Family NG2488

PHILIPS WOUWERMAN
The Interior of a Stable NG879

PHILIPS WOUWERMAN
A White Horse, and an Old Man binding Faggots NG881

SUPPORTERS 2021–2022

The Aldama Foundation
Fabrizio Moretti
Hannah Rothschild CBE
And other donors

THE ROBERT GAVRON
CONSERVATION FELLOW
Supported by
Lady Gavron

Reframing Raphael: *Saint Catherine of Alexandria*

This newly acquired sculptural *all'antica* frame dates from about 1510 when artists rediscovered the extraordinary decorative designs in Nero's Golden Palace in Rome, and expanded the re-birth of antiquity with fresh and more inventive ornament. Frames, along with paintings, sculpture and architecture, became more ambitious and monumental.

Like the painting it now hosts – Raphael's *Saint Catherine of Alexandria* (about 1507) – the frame was

probably made for the private chapel of a grand Roman or Florentine palace. The statuesque figure of the saint, majestically poised with her left elbow and part of her cloak resting on the foreshortened wheel, is transfixed by the rays of heavenly light bursting through the clouds. The scene is set within a peaceful pastoral landscape, and the dandelion and other small plants at the lower edge, which appear to be floating in mid-air, might have been designed to look as though they are growing on or just



Raphael's *Saint Catherine of Alexandria* in the restored period frame

behind the sill of the frame. Indeed, a frame with a ledge gives the only sensible anchor for these *trompe-l'oeil* details. Dandelions were a symbol of the Christ Child, and their bitterness stood for Christ's Passion, and hence for the martyrdom of the saints, such as Catherine herself.

Previously the painting was framed in a good-quality early sixteenth-century Venetian portrait frame, which was, however, never able to do justice to such a striking picture. This antique tabernacle frame enhances the monumentality of the pose, and – with the weighty arc at the top, like the arch of the heavens – it echoes the power of Catherine's vision, guiding the eye of the viewer upwards to follow the direction of her gaze. The flame-like composition is cradled by the antependium below. The subtle

pilasters at the sides of the frame allow the landscape to expand, and this relaxed lateral aspect in contrast with the strong verticality of the structure is ideally suited to enhance the devotional impact of Raphael's composition.

Frames like these are exceedingly rare, and because they are attractive and interesting in themselves, they have become collectable. There are no large depositories of these extraordinary objects. When one appears, the chance to find a suitable painting of comparable size and of the quality and distinction to warrant such a frame is remote. A generous grant from the Finnis Scott Foundation enabled us to acquire this frame and the Ampersand Foundation funded its restoration.

PETER SCHADE

PAINTINGS REFRAMED IN 2021-2022

Framed with recently acquired antique frames

ALBRECHT ALTDORFER
Landscape with a Footbridge
NG6320

GIOACCHINO ASSERETO
The Angel appears to Hagar and Ishmael NG6621

HENDRICK VAN BALEN
THE ELDER AND FOLLOWER
OF JAN BRUEGHEL
THE ELDER
Pan pursuing Syrinx NG659

JACOPO BASSANO
The Way to Calvary NG6490

BERNARDO BELLOTTO
Venice: Upper Reaches of the Grand Canal facing Santa Croce
NG2514

JAN BRUEGHEL THE ELDER
The Adoration of the Kings
NG3547

BARTHOLOMEUS BRUYN
THE ELDER
The Virgin, Saint John, Saint Mary Magdalene and a Holy Woman NG3903

PROBABLY BY ANTONIO
CICOGNARA
Mystic Figure of Christ NG3069

ANTHONY VAN DYCK
Portrait of a Woman NG2144

FRANS HALS
Portrait of a Middle-Aged Woman with Hands Folded NG1021

BARTHOLOMEUS
VAN DER HELST
Portrait of a Girl in Pale Blue with an Ostrich Feather Fan NG1248

JAN VAN DER HEYDEN
The Huis ten Bosch at The Hague
NG1914

PIETER DE HOOCH
The Courtyard of a House in Delft
NG835

GIOVANNI BATTISTA
MORONI
Portrait of Leonardo Salvagno (?)
NG3124

PARMIGIANINO
Portrait of a Collector NG6441

FRANS POURBUS
THE ELDER
Portrait of Dom Andreas Boulengier
NG6412

RAPHAEL
Saint Catherine of Alexandria
NG168

PETER PAUL RUBENS
Portrait of Thomas Howard, 2nd Earl of Arundel NG2968

PETER PAUL RUBENS
A Shepherd with his Flock in a Woody Landscape NG2924

ROELANDT SAVERY
Orpheus NG920

PHILIPS WOUWERMAN
A White Horse, and an Old Man binding Faggots NG881

Frame reproductions

NARDO DI CIONE
Saint John the Baptist, Saint John the Evangelist (?) and Saint James
NG581

ANTHONY VAN DYCK
Portrait of Giovanni Battista Cattaneo NG2127

JAN GOSSAERT
(JEAN GOSSART)
The Adoration of the Kings
NG2790

JAN VAN GOYEN
An Estuary with Fishing Boats and Two Frigates NG6423

SUPPORTERS 2021-2022

The Aldama Foundation
The Ampersand Foundation
Waverly McRoberts –
Junior Patron
Madeleine & Timothy Plaut

Conversations with God: Jan Matejko's Copernicus

21 May – 30 August 2021

Generations of Poles have learned their national story from the mesmerising images of Jan Matejko (1838–1893), the leading painter of Poland's grand, often tragic history. He was committed to the reunification of the nation which, during his lifetime, was divided among German, Russian and Austro-Hungarian spheres of control. Matejko's scenes from Polish history, filled with myriad detail and dramatic incident, were intended not merely to record the past but to lead attentive viewers to see how they too could participate in guiding Poland back to political, intellectual and spiritual independence.

1873 marked the 400th anniversary of the birth of the Polish astronomer Nicolaus Copernicus (1473–1543). It was he who perceived that the Sun stood at the centre of our solar system, the planets, including Earth, revolving around it. By 1873 Germany, newly unified, was claiming him as a beacon of German genius. Matejko was having none of it. That same year he painted his monumental *Astronomer Copernicus: Conversations with God*. It shows the scientist on a rooftop in Frombork near the Baltic. Having discovered heliocentrism – his diagram, Sun at centre, is under his right arm – he now turns to God to address him candidly and with rapturous confidence. Poles were proud that Copernicus was not excommunicated, although heliocentrism was soon declared heretical, and that Polish independence of thought did not lead to a break with the Roman Catholic Church.

Exhibited in Kraków in the quatercentenary year, the painting was immediately acquired by its citizens and



Jan Matejko, *The Astronomer Copernicus: Conversations with God* (Jagiellonian University, Kraków)

given to its great Jagiellonian University. In 2021 this Polish icon left those walls for the first time since 1873 to travel to London for the first exhibition of a Polish masterpiece at the National Gallery. It was accompanied by astronomical instruments already at the Jagiellonian when Copernicus was a student there in the 1490s. The National Museum in Kraków lent a preliminary sketch for the big picture and a self portrait. The National Maritime Museum, Greenwich sent its precious copy of *De revolutionibus orbium coelestium*, the astronomer's magnum opus of 1543. A catalogue telling this extraordinary story was written by Owen Gingerich of Harvard University, doyen of Copernicus studies, Andrzej Szczerski, Director of the National Museum in Kraków, and National Gallery curator Christopher Riopelle.

The exhibition in Room 46 was sponsored by Niepodległa and supported by The Capricorn Foundation in memory of Mr H J Hyams, with additional support from the Ministry of Culture and National Heritage of the Republic of Poland, the Polish Cultural Institute London, and other individuals and foundations. It was seen by 62,889 visitors, who included Polish expatriate families, lovers of science intrigued by the most enigmatic of astronomers, and students of history painting, for the first time in the UK able to see a commanding work by the Polish master of the genre whose international reputation continues to grow.

CHRISTOPHER RIOPELLE

Bellotto: The Königstein Views Reunited

22 July – 31 October 2021



Exterior views of the Fortress of Königstein seen from the north (National Gallery), north-west (National Gallery of Art, Washington) and south-west (Knowsley Hall, Lancashire), and interior view of the courtyard (Manchester Art Gallery)

In 2017 the National Gallery was fortunate enough to acquire *The Fortress of Königstein from the North* (1756–8) by Bernardo Bellotto, one of five large-scale views of the fortress commissioned by the artist's most prestigious patron Frederick Augustus II (1696–1763), Elector of Saxony and King of Poland (as Augustus III). These originally formed part of a larger cycle of 30 paintings depicting Dresden and its surroundings but, unlike the rest of the series (today in the Gemäldegalerie), the Königstein views never reached their royal patron due to the escalation of the Seven Years' War (1756–63). Instead, they were sent to England during Bellotto's lifetime, and subsequently dispersed. This historic exhibition saw the five canvases reunited for the first time since they left the artist's studio in the eighteenth century.

Königstein, meaning literally 'king's stone', sits perched atop a rocky crag overlooking the Elbe Valley, approximately 25 miles south-east of Dresden. The location served as an important military outpost for Saxon rulers since the early fifteenth century and the historic significance of the fortress was reinforced in the elector's own lifetime, for it was here that he and his sons barricaded themselves at the onset of war, before taking flight to Warsaw. Situated in an area of outstanding natural beauty known as 'Saxon Switzerland', the fortress remains largely unchanged to this day. Bellotto clearly recognised the site's dramatic possibilities and relished the opportunity

of setting this majestic stronghold in its breathtaking surroundings, silhouetting its craggy, angular form against an open sky. His approach was unprecedented: having obtained special permission to make drawings in situ, he produced paintings on a monumental scale, capturing the fortress from both outside and within its forbidding walls. The three exterior views – in the National Gallery, London (taken from the north), in the National Gallery of Art, Washington (from the north-west), and in the collection of the Earl of Derby at Knowsley Hall, Lancashire (from the south-west) – were shown alongside the two courtyard scenes from Manchester Art Gallery. Their display within a single room emphasised Bellotto's panoramic approach and provided a dynamic viewing experience for visitors, who were invited to move around the site as if following in the artist's footsteps. The exhibition was supported by The Capricorn Foundation in memory of Mr H J Hyams, with additional support from Art Fund.

LETIZIA TREVES

Poussin and the Dance

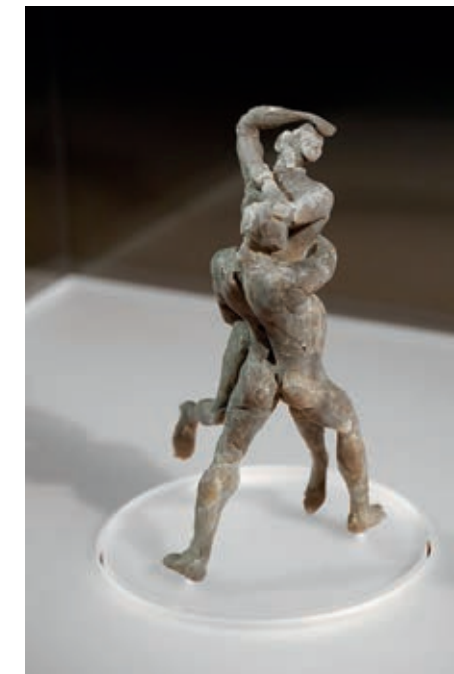
9 October 2021 – 3 January 2022

Nicolas Poussin is arguably the single most important French painter before Edouard Manet and the Impressionists. Long championed as the father of French academic painting, Poussin's works set the bar for subsequent generations, inspiring artists as diverse as Jacques-Louis David, Paul Cézanne and Pablo Picasso. Yet in recent years Poussin has been somewhat overlooked by the public, his paintings written off as cold, difficult or overly erudite. Art historians have tended to characterise him as a philosopher, not a painter, and his pictures are rarely presented in a warm or approachable way. *Poussin and the Dance* set out to do just that, focusing on a part of Poussin's production that had never been examined before: his depictions of dance.

Finally arriving in Rome in 1624 (after two aborted journeys), Poussin obsessively studied the Greek and Roman antiquities he saw around him. He was especially captivated by their images of dancers – some elegant, some raucous. Poussin pored over these objects, measuring them, drawing them, even modelling after them in clay. Dance and the depiction of movement quickly began to infiltrate his own work. But these ancient dances

not only provided subject matter for Poussin, they also posed an enthralling challenge: how to suggest fleeting movement and animate inherently static forms of art.

For the very first time, *Poussin and the Dance* juxtaposed Poussin's paintings with the antiquities that inspired them. His *Bacchus and Ariadne* (1625–6) from the Museo del Prado hung next to the krater known as the 'Gaeta Vase', from which two of its dancing figures are borrowed. The National Gallery's own great Poussin paintings, *A Bacchanalian Revel before a Term* (1632–3) and *The Adoration of the Golden Calf* (1633–4), were installed alongside the Borghese Dancers from the Musée du Louvre, which inspired their chains of dancers. In the penultimate room, the three Triumphs Poussin painted for Cardinal Richelieu around 1636 were in direct conversation with the monumental *Borghese Vase* (also Musée du Louvre). This section of the show not only reunited the National Gallery's *Triumph of Pan* with its pendant, *The Triumph of Bacchus* (The Nelson-Atkins Museum of Art, Kansas City), but also with the Gallery's *Triumph of Silenus*, which had been cleaned, conserved and reattributed to Poussin during the preparations for the exhibition.



Recreation of one of Poussin's wax figurine groups

Alongside paintings and antiquities, several of Poussin's drawings were also on view, from unexpectedly messy sketches to highly polished collectors' sheets. Recreations of Poussin's wax figurines – figures modelled from beeswax and used to choreograph his compositions – added to this sense of the artist at work in his studio, and to the ambition of presenting Poussin as an artist, not purely an intellect. The exhibition culminated with the exceptionally generous loan from the Wallace Collection of Poussin's celebrated painting, *A Dance to the Music of Time* (about 1634). Here, the chains of dancers with linked hands reach their apotheosis, whirling across the canvas in a never-ending circle, cycling perpetually through the highs and lows of human fortune. It was the ideal finale for an exhibition that sought to show Poussin in a new light.

The exhibition was co-organised with the J. Paul Getty Museum, Los Angeles. It was supported in London by Gregory Annenberg Weingarten, GRoW @ Annenberg and other trusts and individual donors.

FRANCESCA WHITLUM-COOPER



Poussin's *Dance to the Music of Time* (Wallace Collection, London)



The *Borghese Vase* (Musée du Louvre) with Poussin's *Triumph of Pan*, its pendant, *The Triumph of Bacchus* (The Nelson-Atkins Museum of Art, Kansas City), and *The Triumph of Silenus*

The Credit Suisse Exhibition
Dürer's Journeys: Travels of a Renaissance Artist

20 November 2021 – 27 February 2022



Nine Studies of Saint Christopher (Staatliche Museen zu Berlin, Kupferstichkabinett)

This was the first major exhibition in the UK celebrating the work of Albrecht Dürer for nearly 20 years. Organised in partnership with the Suermondt-Ludwig Museum, Aachen, where the exhibition *Dürer was Here: A Journey becomes Legend*, curated by Peter van den Brink, took place from 18 July to 24 October 2021, the two projects shared a common core, but had a different emphasis. In Aachen the focus was on the journey that Dürer made to the Low Countries in 1520–1. In London the exhibition, curated by Susan Foister, presented the entirety of Dürer's career through the lens of his journeys. The works on display included the three paintings associated with Dürer in the National Gallery's collection but also a range of exceptional loans of paintings, drawings, prints, medals and stained glass from the UK, Europe and the USA.

The earliest work by Dürer was a woodcut of Saint Jerome in his study from 1492, made in Basel following the completion of Dürer's apprenticeship in Nuremberg. It was one of several representations of the saint demonstrating developments in the artist's innovative approach to traditional imagery. Dürer's next journey south over the Alps to Italy in 1494–5 was reflected in the beautiful

small watercolour of the city of Trent from Bremen. Venetian influences were evident in the double-sided panel *Madonna and Child / Lot and his Daughters* (about 1496–9) lent by the National Gallery of Art, Washington, displayed with the National Gallery's own small double-sided painting of Saint Jerome (1496).

Dürer returned to Venice in 1505–7. The exhibition displayed one of the letters he wrote from there, lamenting his first grey hair but also celebrating his achievement in the altarpiece of the *Virgin of the Rosegarlands* for the church of the German merchants: the exhibition included a rarely seen early copy of the work from Vienna. Also from this period were outstanding loans of portraits from the Royal Collection, Berlin and Genoa. Dürer's *Christ among the Doctors* (1506) from the Thyssen-Bornemisza Museum, Madrid was displayed next to a beautiful sheet lent by the Albertina, Vienna with studies for the heads of both Christ and the angel in the *Rosegarlands* altarpiece.

A substantial part of the exhibition was dedicated to the well-documented journey Dürer made to the Low Countries in 1520–1. The earliest complete copy of his

journal at Bamberg was displayed opposite the only surviving page in the British Library. Painted portraits from the Prado, Madrid and Dresden were shown alongside several large-scale portrait drawings made in chalk and charcoal. These contrasted with three delicate small-scale double-sided drawings in silverpoint, once part of Dürer's sketchbook. Other outstanding drawings included a vivid representation of lions and other animals lent by the Clark Art Institute, Williamstown (1521), and an extraordinary sheet lent by Berlin with nine variants on the figures of Saint Christopher and the Christ Child (1521). In the final room Dürer's last great painting of Saint Jerome (1521), made for a member of the Portuguese merchant community, Rodrigo Fernandes de Almada, an exceptional loan from the Museo Nacional de Arte Antiga, Lisbon, was displayed opposite two Netherlandish paintings inspired by the same work.

The exhibition was sponsored by Credit Suisse, Partner of the National Gallery, with additional support from KYTHERA Kultur-Stiftung, Düsseldorf, Robert Lehman Foundation, and other individual donors and trusts. The publication accompanying the exhibition was supported by Embassy of the Federal Republic of Germany, London.

SUSAN FOISTER



Saint Jerome (Museu Nacional de Arte Antiga, Lisbon)



Installation view of the double-sided *Madonna and Child / Lot and his Daughters* (National Gallery of Art, Washington), displayed with the National Gallery's own small double-sided painting of *Saint Jerome*

Kehinde Wiley at the National Gallery: *The Prelude*

10 December 2021 – 18 April 2022

In his first collaboration with a major UK gallery, American artist Kehinde Wiley (b. 1977, Los Angeles) explored the artistic conventions and canons of the Western landscape tradition – mountainous, coastal, sublime, romantic and transcendental – with six new works in the mediums of film and painting.

Kehinde Wiley is best known for his portraits that feature people of colour in the traditional settings of old master paintings. Most famously, in 2017 he was commissioned to paint Barack Obama, becoming the first Black artist to create an official portrait of a President of the United States. His work makes references to European portraiture by positioning contemporary Black sitters, from a range of ethnic and social backgrounds, often wearing their own clothing, in the poses of the original historical, religious or mythological figures. His images – as part quotation, part intervention – raise questions about power, privilege, identity, and above all highlight the absence or marginalisation of Black figures within European art.



Still from the six-channel digital film *Prelude*, 2021



Kehinde Wiley with musicians at the opening of the exhibition

Building on these themes at the National Gallery, with five paintings and one six-channel digital film, Wiley explored European and North-American Romanticism and its focus on epic scenes of oceans and mountains, as well as humankind's relationship with nature, in the process touching upon contemporary issues such as climate change and forced migration. The paintings specifically refer to the work of Hieronymus Bosch, Caspar David Friedrich and Winslow Homer and include people from Haiti and Senegal. The film featured Black Londoners that Wiley met and cast on the streets of Soho, and whom he took on a trip to Norway to explore its fjords and glacial landscapes. Mountains can be perceived as something to be conquered, they can also be seen as impenetrable, the highest places on Earth and consequently the closest to the heavens, associated with virtue, rationality, cleanliness and godliness. In Wiley's film *Prelude* the Black female and male characters are, in turn, overwhelmed by the snow, subsumed by whiteness and almost disappear in the landscape, or take centre-stage and contemplate nature in a respectful and dignified way. Both film and paintings make reference to the Romantic wanderer figure in search of spirituality or self-discovery.

Shown in the Sunley Room, at the centre of the Gallery's collection, this free exhibition capitalised on the dynamic relationship between Wiley's work and the National Gallery's historical landscapes and seascapes by artists such as Claude, Friedrich, Turner and Vernet. The exhibition was sponsored by Illy, Ocean Outdoor and Hiscox, Contemporary Partner of the National Gallery, with support from Christian and Florence Levett and the Bernard Sunley Foundation, and attracted over 164,000 visitors.

CHRISTINE RIDING



Prelude (Babacar Mané), 2021

Gainsborough's Blue Boy

25 January – 15 May 2022



Thomas Gainsborough's *Blue Boy* with Anthony van Dyck's *George Villiers, 2nd Duke of Buckingham, and Lord Francis Villiers* (The Royal Collection) and *Lord John Stuart and his Brother, Lord Bernard Stuart* (National Gallery)

Thomas Gainsborough's *Blue Boy* was one of the most famous artworks in the world when it was bought by the Californian businessman Henry E. Huntington in 1921 for \$728,000 (£182,000) – at the time, the highest price ever paid for a painting. British art had become increasingly appealing to wealthy American collectors during the nineteenth century and the growing celebrity of *The Blue Boy* made it the greatest prize of all. Before its departure to the United States on 25 January 1922, it was displayed for three weeks at the National Gallery and 90,000 visitors came to see it. The Gallery's then Director, Sir Charles Holmes, inscribed the words 'au revoir' in pencil on the stretcher, perhaps hoping that the painting would return one day. This exhibition in Room 46 opened 100 years to the day since *The Blue Boy* was last seen at the Gallery. The painting had not been lent in the interim, making this an exceptional display.

In its virtuoso brushwork, costume and stance, *The Blue Boy* is Gainsborough's most eloquent response to the full-length 'grand manner' portraits that Sir Anthony van Dyck (1599–1641) had made popular in Britain. The youth is dressed in a shimmering, blue satin 'Van Dyck' suit, based on a studio prop owned by Gainsborough,

which stands out against the dark and mysterious landscape behind him. Gainsborough submitted the painting for exhibition at the Royal Academy in 1770.

In addition to the exceptional loan of *The Blue Boy* from The Huntington Library, Art Museum, and Botanical Gardens, San Marino, California, four other paintings were included to show how Van Dyck directly influenced Gainsborough's portraiture: Van Dyck's *George Villiers, 2nd Duke of Buckingham, and Lord Francis Villiers* (1635, The Royal Collection) and Gainsborough's *Elizabeth and Mary Linley* (about 1772, Dulwich Picture Gallery), and two paintings from the National Gallery's collection, Van Dyck's *Lord John Stuart and his Brother, Lord Bernard Stuart* (about 1638) and Gainsborough's *Mrs Siddons* (1785).

The exhibition was funded by The Capricorn Foundation in memory of Mr H J Hyams and The Sir John Ritblat Family Foundation.

CHRISTINE RIDING

Virtual Veronese: A Virtual Reality Experience

7 March – 18 April 2022

Virtual Veronese was a digital experience, centred on Paolo Veronese's *The Consecration of Saint Nicholas*, which was commissioned by the National Gallery and StoryFutures, Royal Holloway University of London, and developed and produced by Focal Point VR. Veronese's altarpiece, made in 1562 for the abbey church of San Benedetto al Po, near Mantua, remained in situ until 1797, when the abbey was suppressed; it was acquired by the National Gallery in 1826, two years after its foundation. After an extensive research and development phase, the Gallery created an experience where visitors, wearing Oculus 2 VR headsets, were transported back to 1562 to see the painting as it might have looked in its original setting.

The painting was selected for the project by Dr Rebecca Gill, former Howard and Roberta Ahmanson Curator in Art and Religion, for its significance as a key work by a leading Venetian master, created for a still extant Renaissance church designed by Giulio Romano, Raphael's most important pupil. Furthermore, its iconography is rare and fascinating, signalling a critical moment in the aftermath of the Council of Trent when relations between the Roman Catholic and Protestant Churches hardened. Nicholas's consecration as a bishop, depicted as divinely assisted (an angel supplies the episcopal regalia), was an astute choice by Abbot Andrea Asola, who was



View of the virtual recreation of the chapel in San Benedetto al Po with an actor playing Abbot Andrea Asola

keen to demonstrate his monastery's allegiance to the Papacy – its previous well-known promotion of a conciliatory approach towards Protestant reformers had gained it an unfortunate reputation with the Inquisition as a hotbed of heresy.

In terms of the technology, digital assets were created to help recreate Veronese's altarpiece within its original setting. Historical accuracy was ensured through the creation of high-resolution LiDAR scans of the chapel and of a sixteenth-century picture frame and altar from the church. Additionally, an ambisonic sound recording was made on-site, using music commissioned by the monastery at the same time as Veronese's altarpiece. Two scripts were developed to relay different aspects of the art historical research: the guides in the virtual world were Veronese's patron, Abbot Asola, played by an actor, and Dr Rebecca Gill herself.

The public and art critics alike reacted positively to the experience: the *Financial Times* called it 'a play about miracles within miracles – spiritual, aesthetic, technological' and praised it for being 'thought-provoking, touching, fun and free'. *Virtual Veronese* was supported by Howard & Roberta Ahmanson and Bloomberg Philanthropies' Digital Accelerator for Arts and Culture.

SUSANNA AVERY-QUASH



Exhibition poster

2021 National Gallery Artist in Residence
Ali Cherri: If you prick us, do we not bleed?

16 March – 12 June 2022

Ali Cherri is the second Artist in Residence of the new Modern and Contemporary Programme launched in 2019. Born in Beirut and now based in Paris, his practice in sculpture, film and installation considers how histories of violence can be explored through the objects and artworks in museums and galleries. When he began his tenure in April 2021, Cherri threw himself into the collection, day-to-day workings and history of the National Gallery. Having previously worked with archaeological or natural collections, his encounter with the Gallery's world-renowned paintings was to be a new venture.

While undertaking research in the Gallery's archive, Cherri uncovered accounts of five paintings that were vandalised when on display: Diego Velázquez's *Rokeby Venus* (1647–51), which was famously attacked by the suffragette Mary Richardson in 1914; Leonardo da Vinci's *Burlington House Cartoon* (about 1499–1500); Federico Barocci's *La Madonna del Gatto* (probably about 1575); and Rembrandt's *Self Portrait at the Age of 63* (1669). He noted the public's highly emotional reaction to these brutal acts, finding that newspaper articles would describe the incidents as if they were wounds inflicted on a living being. He also recognised the need for the museum to repair and conceal the damage to the paintings.

In response, Cherri presented a series of five cabinets of curiosities in the heart of the Sainsbury Wing. Within each is an assemblage of objects that evoke aspects of a painting that imagine its life following the vandalism. They bring into question what Cherri calls the 'politics of visibility'; the decisions we make about how, and to what extent, we accept trauma within museums. By translating each damaged work into a series of found and fabricated sculptures – including antique taxidermy, glass eyes and a shrunken rendition of Rembrandt's head in wax – Cherri reminds us that we are never truly the same after enduring violence. This personification of artworks, and the suggestion that they can experience distress, is reflected in the exhibition's title, which is taken from Shakespeare's play *The Merchant of Venice*.

The 2021 residency is a partnership with The Herbert Art Gallery and Museum, Coventry, which will receive a work for its permanent collection made by Cherri during his time at the National Gallery, facilitated by the Contemporary Art Society, and supported by Anna Yang and Joseph Schull. A unique publication made in collaboration with the artist features his visual essays alongside contributions by curators from the Herbert and the National Gallery.

PRIYESH MISTRY



The Toilet of Venus ('The Rokeby Venus'), after Velázquez, 2022

Exhibitions 2021–2022

CONVERSATIONS WITH GOD:
 JAN MATEJKO'S COPERNICUS

21 May – 30 August 2021

ROOM 46

Sponsored by

Niepodległa

Supported by

The Capricorn Foundation in memory of Mr H J Hyams
 Ministry of Culture and National Heritage of the Republic of Poland
 Polish Cultural Institute London
 Graham & Amanda Hutton
 Dr Lee MacCormick Edwards Charitable Foundation

BELLOTTO: THE KÖNIGSTEIN
 VIEWS REUNITED

22 July – 31 October 2021

ROOM 1

Supported by

The Capricorn Foundation in memory of Mr H J Hyams
 Art Fund

POUSSIN AND THE DANCE

9 October 2021 – 3 January 2022

GROUND FLOOR GALLERIES

Supported by

Gregory Annenberg Weingarten, GRoW @ Annenberg
 Graham & Joanna Barker
 Mr & Mrs Shigeru Myojin
 Mr & Mrs Sherif Nadar
 Marco Voena
 Richard Mansell-Jones

THE CREDIT SUISSE EXHIBITION:
 DÜRER'S JOURNEYS: TRAVELS
 OF A RENAISSANCE ARTIST

20 November 2021 – 27 February 2022

SAINSBURY WING

Sponsored by

Credit Suisse

Supported by

KYTHERA Kultur-Stiftung, Düsseldorf
 Robert Lehman Foundation
 Katrin Henkel
 Elizabeth & Daniel Peltz OBE
 The Vaseppi Trust
 Deborah Finkler & Allan Murray-Jones
 Dr Nicola Coldstream
 Publication supported by
 Embassy of the Federal Republic of Germany, London

KEHINDE WILEY
 AT THE NATIONAL GALLERY:
 THE PRELUDE

10 December 2021 – 18 April 2022

THE SUNLEY ROOM

Sponsored by

Illy

Ocean Outdoor

Hiscox, Contemporary Art Partner of the National Gallery

Supported by

Christian & Florence Levett
 The Bernard Sunley Foundation

GAINSBOROUGH'S BLUE BOY

25 January – 15 May 2022

ROOM 46

Supported by

The Capricorn Foundation in memory of Mr H J Hyams
 The Sir John Ritblat Family Foundation

VIRTUAL VERONESE:
 A VIRTUAL REALITY EXPERIENCE

7 March – 18 April 2022

GROUND FLOOR GALLERIES, GALLERY F

Commissioned by the National Gallery and StoryFutures,
 Royal Holloway University of London

Supported by

Howard & Roberta Ahmanson
 Bloomberg Philanthropies' Digital Accelerator for Arts and Culture

2021 NATIONAL GALLERY ARTIST IN
 RESIDENCE: ALI CHERRI. 'IF YOU PRICK US,
 DO WE NOT BLEED?'

16 March – 12 June 2022

ROOMS 57, 58 AND 59

Sponsored by

Hiscox, Contemporary Art Partner of the National Gallery
 Sotheby's

The National Gallery Artist in Residence is a collaboration with the
 Contemporary Art Society, generously supported by Anna Yang and
 Joseph Schull

SUPPORTERS 2021–2022

EXHIBITION COLLOQUIA

Supported by

The Elizabeth Cayzer Charitable Trust

THE H J HYAMS EXHIBITION PROGRAMME

Supported by

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SUNLEY ROOM EXHIBITION PROGRAMME

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MODERN AND CONTEMPORARY
 PROGRAMME

SUPPORTERS 2021–2022

THE NATIONAL GALLERY ARTIST IN RESIDENCE
 In collaboration with the Contemporary Art Society, generously
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NATIONAL GALLERY CONTEMPORARY
 FELLOWSHIP WITH ART FUND

Supported by

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UNEXPECTED VIEW

Sponsored by

Galerie Thaddaeus Ropac

Hiscox

Sotheby's UK

Digital at the National Gallery

The National Gallery's strategic plan, published in 2021, places digital at the centre of our aims for the museum's future. There we articulate a vision of the Gallery as a new kind of hybrid institution, serving global audiences on a huge scale, while building a membership business and set of experiences in and around the Gallery to establish and grow new audiences in the longer term.

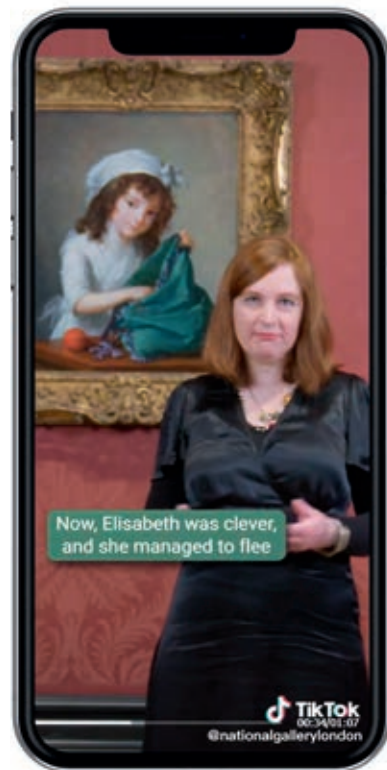
Over the past year we have started to make that vision a reality. Supported by a grant from the Bloomberg Philanthropies' Digital Accelerator programme we have begun the work of building this larger audience and making the changes to content, production and process that will be required to sustain it. Central to that was the Gallery's launch on TikTok in September 2021. TikTok is a short-form video platform, where narratives are typically told in about 15 seconds, which reaches billions of predominantly young people around the world. Working with support on TikTok, the Gallery developed new storytelling formats to share our art in this distinct and distinctive space. We have very quickly seen astonishing results. By early 2022 we had passed 100,000 followers on the platform and, at the time of writing, only the Museo Nacional del Prado in Madrid has more followers among the world's major museums. We have set ourselves the target of TikTok becoming our most popular social-media platform by late 2023, and this ambition seems realistic.

Alongside telling stories in new places we have also been developing new ways of producing them. By investing in new tools and technologies we are able to work faster and more nimbly. This has led to the first video made entirely in a virtual National Gallery. The piece is about Pierre-Auguste Renoir's painting *The Umbrellas* and is presented inside a 3D representation of Room 41 in the Gallery, employing tools used in creating games and film. This increasingly digitised approach to production will support our ongoing exponential audience growth in the years ahead, helping us fulfil our bold vision of a fully embedded digitised future.

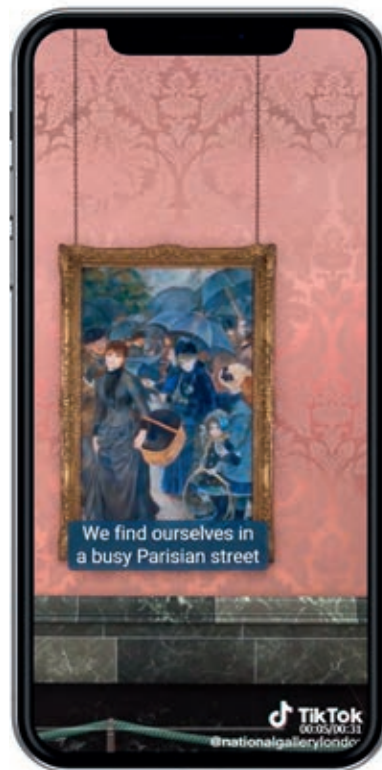
CHRIS MICHAELS

SUPPORTERS 2021–2022

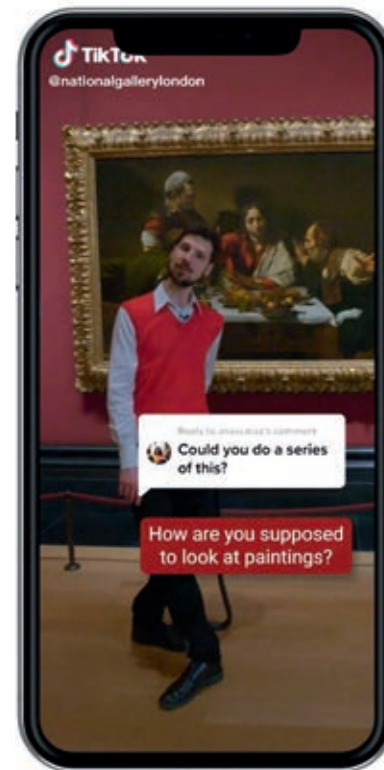
Bloomberg Philanthropies
DIGITAL CONTENT PARTNER
Nikon



'Introduction to Vigée Le Brun', presented by Gallery Educator Fiona Alderton



'Renoir's *The Umbrellas*' is the first time we have used a 3D room model in public content



'How to look at Caravaggio', presented by Gallery Educator Carlo Corsato, is the highest performing TikTok to date, with 2.7m views



Francesca Whitlum-Cooper recording the curator-led exhibition tour for the exhibition *Poussin and the Dance*



The Director's Choice, a virtual exhibition of paintings selected by the National Gallery's Director, Gabriele Finaldi



Edward Dickenson, Gallery Educator, recording the first greenscreen TikTok video

Scientific Research: Recent Analysis of *The Virgin and Child Enthroned* by Margarito d'Arezzo

This year the Scientific Department has been investigating the oldest painting in the collection, *The Virgin and Child Enthroned* by Margarito d'Arezzo, dated to about 1263–4 and of considerable interest since the technique and materials of the Gallery's paintings of this period have not so far been studied in any depth. The panel shows the Virgin and Child in a mandorla, surrounded by scenes of the Nativity and Lives of the Saints, set within red and decorative black borders, against a gilded background.

The few known works by this artist have generally been thought to be somewhat formulaic, characterised by a rather graphic style. However, recent macro X-ray fluorescence (MA-XRF) scanning has revealed more refinement in the painting process than had been expected and made evident compositional details that had become either completely invisible or very difficult to discern due to degradation of the materials. For example, intricate patterns on the Virgin's skirt have been discovered, the structure and ornament of the dais has been clarified and the complexity of the border patterns can be more fully appreciated. Similarly, the imaging has revealed what seems to be either modelling or perhaps scales on the dragon in the scene showing *The Miracle of Saint Margaret*.

The recent conservation undertaken by Kristina Mandy focused on the removal of later re-gilding on the original frame and overpaint from the adjoining red and

black border. This work uncovered a delicate original foliate border, painted in yellow over the red background. Analysis of a tiny sample indicated that it was painted with the yellow pigment orpiment and then covered with a translucent yellow lake glaze. Traces of the original varnish were also found. These findings are significant since neither yellow lake pigments nor original glazes and varnish layers generally survive on paintings of this date.

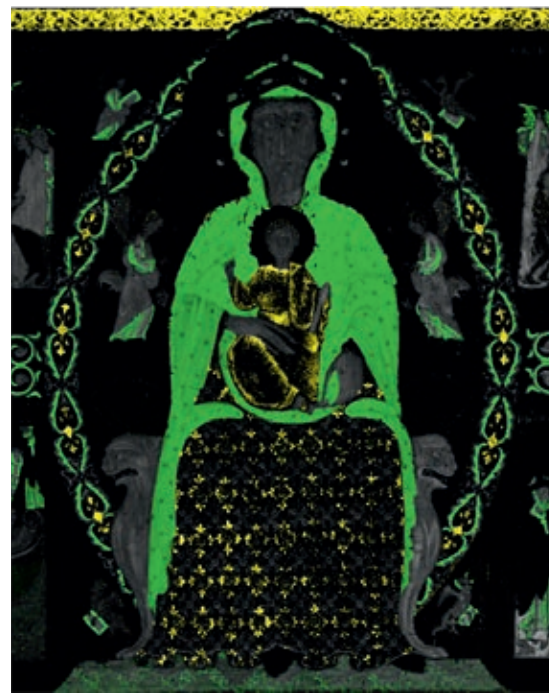
Another surprising discovery was made with the help of a newly acquired non-invasive analytical technique, fibre optic reflectance spectroscopy (FORS), funded through the AHRC CapCo grant. This revealed that the sea in the scene depicting *The Miracle of Saint Nicholas* was painted using the blue organic pigment indigo. This paint layer now appears very dark and opaque and conceals the details of sea creatures, probably painted in carbon black, known only from the IRR image.

To put our results into a broader context we are collaborating with colleagues at the National Gallery of Art in Washington DC who are undertaking corresponding technical examination of their painting *Madonna and Child Enthroned with Four Saints*, about 1240/5, also by Margarito. This combined work is leading to a reassessment of the artist and the materials and techniques of painting at this period.

HELEN HOWARD AND DAVID PEGGIE



Margarito d'Arezzo (documented 1262), *The Virgin and Child Enthroned, with Scenes of the Nativity and the Lives of the Saints*, probably 1263–4. The painting after conservation



Arsenic XRF map (yellow), lead XRF map (white) and copper XRF map (green). The arsenic map reveals a pattern painted in an arsenic-containing pigment such as orpiment or realgar on the surface of the Virgin's skirt. This pattern is now scarcely visible to the naked eye due to loss of colour in the pigment. The lead map shows the dais on which the Virgin's throne is placed, while the copper map shows a wavy design in a copper-containing pigment that extends exactly to the edge of the platform.

SUPPORTERS 2021–2022

AI FOR DIGILAB PROJECT
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FROM MACRO TO MICRO
SPECTROSCOPY AND
IMAGING
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The Arts and Humanities
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IPERION-HS PROJECT
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The European Commission
under the Horizon 2020
programme (H2020-
INFRAIA-2019-1,
Grant No. 871034)

PERSISTENT IDENTIFIERS AS
IRO INFRASTRUCTURE
Foundation Project within the
Towards a National Collection
programme funded by the
Arts and Humanities Research
Council

PRACTICAL APPLICATIONS
OF IIRF
Foundation Project within the
Towards a National Collection
programme funded by
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REMBRANDT NOW:
TECHNICAL PRACTICE,
CONSERVATION AND
RESEARCH
Supported by
The Siebold Foundation and
Fukushima Medical University

SSHOC PROJECT
Supported by
The European Commission
under the Horizon2020
programme (H2020-
INFRAEOSC-04-2018,
Grant No. 823782)



Copper XRF map (green) and lead XRF map (orange). The copper map reveals details such as the modelling or scales of the dragon in *The Miracle of Saint Margaret*, as well as features such as the sword, beard and eyebrow of Saint Nicholas. This image also shows the complexity of the painting of the borders between the scenes.



Infrared reflectogram revealing the sea creatures, probably painted in carbon black.

Research and Publications: Women and the Arts

The National Gallery's recent acquisition of Artemisia Gentileschi's *Self Portrait as Saint Catherine of Alexandria* (about 1615–17) and its subsequent UK-wide tour and blockbuster exhibition received enthusiastic public endorsement. This encouraged further dialogue with long-standing Gallery supporter, Professor Diane Apostolos-Cappadona, who was keen that the Gallery should find a way consistently to shine light on – and thereby foster interest in and excitement about – women, past and present, who have made significant contributions to the arts.

We now have two annual events, firmly embedded in our calendar around International Women's Day on 8 March. The first is the Anna Jameson Lecture, supported by The Diane Apostolos-Cappadona Trust. The series is named after the woman who is often regarded as Britain's first female art historian, and who did so much to promote greater diversity in the early National Gallery, both in terms of its acquisitions and audiences. The inaugural lecture,

postponed because of the pandemic until 30 September 2021, was given online by Adele Ernstrom, Professor Emerita of Bishop's University, Canada. Her talk, 'Anna Jameson's *Memoirs of the Early Italian Painters: German Art History and the National Gallery*', introduced listeners to Jameson (1794–1860), her life and writings. It explored how Jameson's publications concerning early Italian art, based on the latest continental scholarship, played a distinctive role in connecting new audiences with art and encouraging the Gallery to become an educational survey collection by widening its collection to include examples of the earliest type of Western European painting.

The second Anna Jameson Lecture was given on 10 March 2022 by Hilary Fraser, Professor Emerita of Birkbeck, University of London. Her talk, 'Madonnas for the Million: Anna Jameson, Raphael and the Democratisation of Art', coinciding with the lead-up to the Gallery's *Raphael* exhibition, focused on how Jameson mediated the art of this ever-popular painter to new



Film still from Rosalind Nashashibi's film *Part Three* (2022)



Artist Ulyana Gumeniuk painting a copy of *Don Adrián Pulido Pareja*, possibly by Juan Bautista Martínez del Mazo, in the National Gallery

audiences at a time when the establishment of a national collection opened up the pleasures and the mysteries of old master paintings to an enthusiastic and receptive but 'uninitiated' (to use Jameson's own expression) general public. Professor Fraser demonstrated how Jameson uncovered the stories and symbols associated with the Virgin Mary down the centuries, not least in Raphael's many depictions, in ways that were welcoming and acceptable to mainly Protestant readers in order to draw in new audiences including working- and artisan-class, young, and particularly women readers and exhibition goers.

On 8 March 2022 we held our inaugural Women and the Arts Forum event, an initiative supported through the Stacia Apostolos Fund, established in honour of Diane's mother. The afternoon's online activities explored some of the ways in which women artists have interacted with the national collection. It included a series of research papers about copyists, live discussions with contemporary artists, and the premiere of two films commissioned for the event: 'An Overflow of Passion and Sentiment', in which Rosalind Nashashibi reflected on her time as Artist in Residence at the National Gallery in 2020, and 'Women in the Early Modern Artist's Workshop', which explored the roles that sisters, wives and daughters of canonical artists in the Gallery's collection played in the creation of some of their paintings.

We look forward to developing a digital resource examining women artists and makers in the National Gallery's collection, with support from The Rothschild Foundation.

SUSANNA AVERY-QUASH

SUPPORTERS 2021–2022

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DOCTORAL STUDENTS
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THE ANNA JAMESON
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WOMEN AND
THE ARTS FORUM
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The Diane Apostolos-
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of Stacia Apostolos

LEARNING AND NATIONAL PROGRAMMES

This year 34,570 school pupils, 4,360 teachers, 13,700 children and adults in family groups and 58,570 adult learners participated in the National Gallery's Learning Programme, both onsite and online. We continue to work in partnership with children and young people, enabling them to inspire positive change through art and culture, for themselves and others.

ARTICULATION

To support the growth of a National Learning Service, a key objective for the National Gallery, we have become the new home of Articulation – a national education programme for students aged between 14 and 23, aimed at championing the arts and empowering young people to gain confidence in themselves and their future. Articulation was originally established in 2006 by the Roche Court Educational Trust, an arts education charity based at the Roche Court Sculpture Park and New Art Centre in Wiltshire. Its transfer to the National Gallery was announced at the Articulation Grand Final in March 2022, where 11 young people presented ideas and research about their chosen work of art to an audience of over 260 people in the Sainsbury Wing Lecture Theatre.

The event was also live streamed to over 200 individuals and secondary schools across the UK.

Art and oracy are central to Articulation, a programme built around an annual public-speaking competition exploring ideas through art history. The impact of the pandemic put huge pressures on education, learning and students' engagement with the world more broadly. Articulation constitutes a key part of the National Gallery's work to reach out to communities around the UK, play a bigger role in the wellbeing and education of the nation, as well as helping to achieve the Gallery's vision for learning: 'art enriching lives enriching art'.

TAKE ONE PICTURE

Each year the Gallery invites primary schools nationwide to focus on one of its paintings and respond creatively to its themes and subject matter, historical context or composition. The programme aims to put art at the centre of children's learning across the curriculum, inspiring a lifelong connection with artists' work, museums and galleries. This year the National Gallery selected *The Battle of San Romano* (probably about 1438–40) by Paolo Uccello as the source of inspiration.



Articulation Prize 2022, Grand Finalists at the National Gallery with adjudicator and former National Gallery Director, Neil MacGregor



Sketch on the Square in Trafalgar Square

One of the reasons for the choice of painting was the hope that it would inspire children to talk about conflict and resolution, encouraging them to think about valuable life skills including fortitude and resilience in the face of great difficulty. Many of the projects were created during lockdowns in the UK when activities were limited due to Covid-19 restrictions, echoing the battle with a global pandemic. From their artworks it was clear that they were thinking about the things we can fight for, and against, and how we can overcome different challenges. The creative responses showed children engaging with enduring concepts from this Renaissance painting through their own contemporary experience, which still resonate deeply today.

An exhibition of selected children's artworks from 30 schools was held in the Sunley Room from 17 June to 12 September 2021; in spite of the pandemic this was seen by 43,520 visitors. Exhibits ranged from armoured beasts and shining shields to plumed helmets and printed flowers.

INSIDE OUT FESTIVAL

As part of Westminster City Council's *Inside Out Festival* and the GLA's 'Let's Do London Family Activities Programme', the National Gallery ran participatory events and an art exhibition on the North Terrace of Trafalgar Square. This was made up of two parts, *Sketch on the Square* and *The Nation's Favourites* with the overall objective of enlivening the space with free hands-on art to London's visitors, offering an opportunity for the nation to engage with its collection (housed within the National Gallery building) outside in a relaxed setting.

Two open-air galleries featured over 20 life-sized replicas of the Nation's best-loved paintings, chosen

LEARNING AND NATIONAL PROGRAMMES

from the most viewed paintings in our collection online during lockdown. Alongside the physical paintings were digital paintings too, linking up with the Art of London Augmented Gallery trail, bringing visitors into the space from across the West End and vice versa.

Sketch on the Square enabled the National Gallery to work with artists, Gallery educators and the public to stage a summer spectacle of creativity on Trafalgar Square, inviting people of all abilities to join in a series of free events, or the opportunity to sit down and sketch in their own time. Engaging a diverse group of artists to inspire the public, we set out 30 easels on the North Terrace of Trafalgar Square every day in August. Over 10,000 people of all ages took part, with 1.3 million impressions on our *Inside Out* social media posts.

THE CURATORIAL TRAINEESHIP PROGRAMME

Launched in 2011, the Curatorial Traineeship Programme was jointly established by the National Gallery and Art Fund as an important curatorial training programme for the UK museums sector. Two new Curatorial Trainees began in their roles in February 2022. Emma Meehan will be assisting Bristol Museum & Art Gallery with research into the provenance of key works, their ongoing programme of postcolonial interpretation and the history of the institution for their bicentenary in 2023. This overlaps with that of the National Gallery and Emma will be examining a triptych jointly owned by the institutions, *The Withypool Altarpiece* (1514) by Antonio da Solario. Chloe Church will research the Barber Institute's pre-1600 Italian paintings collection to inform its reinterpretation and redisplay. The goal will be to make the permanent collection display in this area more accessible to a wider audience.

KAREN ESLEA



Curatorial Trainees Chloe Church and Emma Meehan

LEARNING AND NATIONAL PROGRAMMES

NATIONAL TOURING EXHIBITIONS

Following the pandemic-related postponements in 2020, the Gallery was delighted to reinvigorate its national touring exhibitions. Partnerships with a host of UK museums resulted in a dynamic and wide-ranging programme which connected audiences and paintings nationwide. *The National Gallery Masterpiece Tour: Degas* opened at Gallery Oldham in September, with an imaginative exhibition which took the artist's impressive painting of *Hélène Rouart in her Father's Study* (about 1886) as a starting point for an exploration of the ways women and their identities are represented in portraiture. Exhibitions at Glan-yr-Afon / The Riverside, Haverfordwest, and Kirkby Gallery, Liverpool, will follow throughout 2022, each of which will present the painting in different ways to engage their local audiences. Chardin's *House of Cards* (about 1740–1) was also the focus of a *Masterpiece Tour* staged in partnership with Oriel Davies Gallery, Newtown, the Beacon Museum, Whitehaven, and Carmarthenshire Museum, where it was the inaugural exhibition following an extensive refurbishment. Taking Chardin's painting as their starting point these exhibitions ranged from a study of leisure and childhood pursuits in the eighteenth century through to a pairing with a specially commissioned kinetic sculpture, creating diverse and fresh interpretations of this well-loved work.

The Gallery was also pleased to stage its second *Visits* tour, following the success of *Artemisia Visits* in 2019. In response to the pandemic and with a focus on reaching those who have been most affected by its impact, over the summer of 2021 Jan van Huysum's *Flowers in a Terracotta Vase* (1736–7) visited six community locations across the UK. This enabled the public to encounter this masterpiece in their own localities during their usual routines, and in ways which supported health and wellbeing. Locations included PRIMEYARC, Great Yarmouth; the John Betjeman Centre, Wadebridge; Barnsley Market; the Bridge Community Hub, Lincoln; Murray Royal Hospital, Perth; and Portview Trade Centre, Belfast. In each place, the Gallery also partnered with a local museum to augment their existing community outreach work and to draw attention to the local cultural offer, creating a stronger legacy of the *Visit*.

JANE KNOWLES



A newly commissioned kinetic sculpture by artist Charlie Cook was displayed alongside Chardin's *House of Cards* at Oriel Davies Gallery, Newtown

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The National Gallery through the year



HRH The Prince of Wales, The National Gallery's Royal Patron, visiting *The Credit Suisse Exhibition – Dürer's Journeys: Travels of a Renaissance Artist*



Jemma Craig, Curatorial Trainee, and Susanna Avery-Quash, Senior Research Curator (History of Collecting), preparing the exhibition in Southampton: *Creating a National Collection: The Partnership between Southampton City Art Gallery and the National Gallery*



Anne Robbins, Associate Curator of Post-1800 Paintings, left in August after twenty years at the National Gallery, to take up her new role as Curator of Painting, Musée d'Orsay, Paris



Ali Cherri, the 2021 National Gallery Artist in Residence, with his *Self Portrait at the Age of 63, after Rembrandt*



In July the National Gallery acquired Sir Thomas Lawrence's *Red Boy* with a legacy from the late Gillian Cleaver. The painting is seen here with her great-nephew and his wife, Mr and Mrs Morison



Jan van Huysum Visits the food bank at the Bridge Community Hub, Lincoln



Gracie Divall, Exhibitions Manager (Touring Exhibitions) at PRIMEYARC, Great Yarmouth, one of the venues for *Jan van Huysum Visits*



Professor Joseph Koerner in conversation with Susan Foister, Curator of Early Netherlandish and German Paintings, after presenting the 2021 Linbury Lecture at the National Gallery: *Dürer's Mobility*



Harriet Clapham and Sabine Getty, Co-Chairs of the Young Ambassadors, the National Gallery's new young patrons programme



Annabelle Selldorf of Selldorf Architects, Lead Architect for the NG200 Project



Artist Sir Antony Gormley in conversation with Gabriele Finaldi at an *Unexpected View* event



A version of the National Gallery's exhibition *Titian: Love, Desire, Death* opened at the Isabella Stewart Gardner Museum, Boston as *Titian: Women, Myth and Power*



John Booth became Chairman of the Board of Trustees in August



The Meet Father Christmas experience, inspired by Hendrick Avercamp's *Winter Scene with Skaters near a Castle*



The National Gallery exhibition *Sensing the Unseen: Step into Gossaert's 'Adoration'* with a facsimile of Gossaert's painting, at Winchester Cathedral

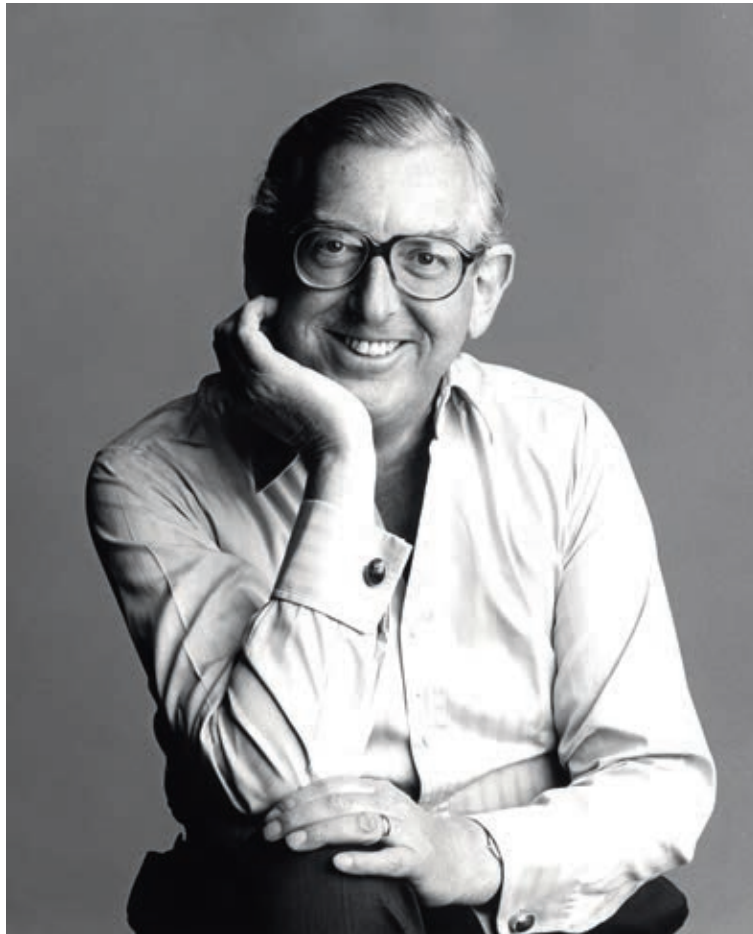


Trailer for *Kehinde Wiley at the National Gallery: The Prelude*, screened on the Piccadilly Lights courtesy of Ocean Outdoor and Landsec



The new One Gallery Hub, with paintings from Paula Rego's *Crivelli's Garden*, opened in August 2021

Public and Private Support of the Gallery



Lord Sainsbury KG (1927–2022), Trustee of the National Gallery between 1976 and 1983, who funded the Sainsbury Wing with his brothers Simon and Timothy, passed away in January

Following an unprecedented twelve months, 2021–2 began as the previous year had started, with the National Gallery’s doors closed to visitors due to the coronavirus pandemic. During periods of public closure, the Gallery continued infrastructure projects to improve its offering to visitors and staff, including the magnificent refurbishment of the Central Hall, supported by the Rothschild Foundation, and the continuation of the Gallery’s project to clean and conserve its façades, generously funded by Julia and Hans Rausing. When able to return, National Gallery staff were pleased to move from their offices in Orange Street to the splendid new One Gallery Hub in the heart of the National Gallery, a project made possible thanks to funding from donors including Sir Hugh and Lady Stevenson, the Deborah Loeb Brice Foundation, The Foyle Foundation and The Elizabeth Cayzer Charitable Trust.

The easing of government restrictions in May 2021 permitted our eager audiences to return to Trafalgar Square, and we were delighted to resume in-person events and activities with growing momentum. We were particularly pleased for the Gallery’s programme of world-class exhibitions and displays to resume, after the disruption of the previous year. Following its delayed opening, Credit Suisse, Partner of the National Gallery, sponsored *The Credit Suisse Exhibition – Dürer’s Journeys: Travels of a Renaissance Artist* marking the first exhibition sponsorship in the bank’s current five-year partnership. We are grateful to the Bernard Sunley Family Foundation for their ongoing support of our diverse programme of exhibitions in the Sunley Room, and to the Capricorn Foundation for their funding of the H J Hyams Exhibition Programme which, in January 2022, included the display of Gainsborough’s *The Blue Boy*, marking 100 years since this beloved painting had last been shown at the Gallery.

We are thankful to Hiscox for their continued sponsorship as the Contemporary Art Partner of the National Gallery, enabling collaborations with artists to create new connections with the Gallery’s collection and raise fresh questions. *Kehinde Wiley: The Prelude* opened in December 2021, using film and painting to examine European Romanticism and its focus on epic scenes of oceans and mountains, building relationships with the Gallery’s landscapes and seascapes by Turner, Claude, Vernet and Friedrich. In March 2022, the Gallery’s Artist in Residence, Ali Cherri, staged an exhibition of new work entitled *If you prick us, do we not bleed?* with additional support from the Contemporary Art Society and

Sotheby’s, through their commitment to our Modern and Contemporary Programme.

Beyond our diverse series of exhibitions, we greatly appreciate the support of donors who have helped the Gallery to achieve its mission of encouraging access to the collection for education and enjoyment. GRP Charitable Trust generously committed funding towards the Gallery’s extensive programme for schools, and the Manitou Fund supported workshops and activities to engage children and families with the collection. For the fourth year, Columbia Threadneedle Investments and Columbia Threadneedle Foundation have supported *Take One Picture*, which chooses one picture from the collection each year to inspire cross-curricular work in primary schools.

In the summer of 2021, the Gallery participated in Westminster City’s Council *Inside Out Festival* by producing *Sketch on the Square*, designed to bring art to the public outdoors. This formed part of the Mayor of London’s ‘Let’s Do London’ campaign and was additionally supported by CASS Art and illy caffè. In July, Bloomberg Philanthropies’ Digital Accelerator programme began its two-year commitment towards the National Gallery’s digital activity, with the launch of our Virtual Production Studio and their support extending to a number of digital outputs. This partnership is testament to the enthusiasm for and success of the Gallery’s online initiatives in response to the global pandemic.

A key objective of the National Gallery is to grow its collection of paintings, and we were delighted to acquire *Portrait of Charles William Lambton (‘The Red Boy’)* (1825), by Sir Thomas Lawrence, one of the finest European portraitists of the early nineteenth century and one of the Gallery’s first-ever trustees. The painting, which is of outstanding significance for British national heritage, was purchased with generous support from the American Friends of the National Gallery, a bequest from the Estate of Miss Gillian Cleaver, Art Fund (with a contribution from the Wolfson Foundation), The Al Thani Collection Foundation, The Manny and Brigitta Davidson Charitable Foundation, Mr William Sharpe, and The Society of Dilettanti Charitable Trust.

As ever, we remain grateful for the significant and valuable commitment of the members of the Director’s Circle and Benefactors’ Circle, who contribute to a wide range of the Gallery’s work from framing and conservation to digital, learning and exhibitions. Our patrons, members of the George Beaumont Group and the George Beaumont Circle, offer continued friendship to the

Gallery, and alongside our Corporate Members provide crucial unrestricted funding.

As the Gallery, and the world, returns to a sense of normality, we now excitedly look ahead and plan for the Gallery's Bicentenary in 2024. We would like to express our gratitude to the donors, sponsors and partners who loyally supported the Gallery over the past twelve months, including during periods of closure and disruption, and who continue to help the National Gallery to thrive.

ANH NGUYEN
CHLOE BRAND
JUDITH KERR
URSOLA RIMBOTTI

LENDERS TO THE NATIONAL GALLERY

The Gallery is pleased to acknowledge all those listed below, and those who choose to be anonymous, who have lent works to the collection between April 2021 and March 2022.

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The Director and Trustees of the National Gallery would like to thank the following, and those who wish to remain anonymous, for their generous support of the National Gallery during the period April 2021 to March 2022.

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If you would like to find out more about the Gallery's corporate membership scheme, please email corporatedevelopment@ng-london.org.uk.

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The National Gallery would like to thank the members of the George Beaumont Group and George Beaumont Circle for their generosity. Each year, the annual donations from our Patrons are directed to where they are most needed by the Gallery. They allow us to preserve and expand our collection, helping to fund research and conservation projects, in addition to supporting the work of our Learning, Curatorial, Scientific and Framing departments.

We are enormously grateful to this dedicated community of supporters and would like to thank all of those listed as follows, as well as those who wish to remain anonymous, for their generosity to the Gallery over the past year. Furthermore, we would like to extend particular thanks to Lady Emma Barnard for her continuing support and excellent work as Chair.

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Laurel Langworthy
Suzanna Magill
Anika Valentina Maric
Svetlana Marich
Neha Miglani
Miruna Onofrei

Olivia Paterson
Melissa Perold
Franziska Petersen
Gaudenz Probst
Leslie Ramos
Farnham Rankin
Tammie Raven-Williams
& Robert Williams
Almine Rech Gallery
Alexander Reviakin
Raphaella Ricciardi
Nour Saleh
Michal Schreier
Alexandra Seidel
Anahita Smeets
Lara Smith-Bosanquet
Teresa Song
Lucy Speelman
Maria & Mark Trefgarne
Meeri Tsukanov
Celia Weinstock
Lang Xiao
Phoebe & Arthur Yates
Mariam Zerehi

DONATIONS TO THE AMERICAN FRIENDS OF THE NATIONAL GALLERY, LONDON INC.

The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support during the period April 2021 to March 2022.

Howard & Roberta Ahmanson
The Diane Apostolos-Cappadona Trust
Mr David Borthwick
& Mrs Molly Lowell Borthwick
The Deborah Loeb Brice Foundation
Mr Frederick Iseman
Mr & Mrs Arthur Koenig
Robert Lehman Foundation
Manitou Fund
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Arthur and Holly Magill Foundation
Madeleine & Timothy Plaut
Mr & Mrs Charles Price
Dasha Shenkman OBE
The Philip and Irene
Toll Gage Foundation
Mr Neil Westreich
David Winter

LEGACIES TO THE NATIONAL GALLERY

The National Gallery is grateful for the generosity of our legators. These gifts, no matter how large or small, make an enormous impact on our work, and benefit not only the future of the National Gallery, but also future generations of art lovers and visitors. We are indebted to the many generous individuals who have remembered the Gallery in their wills and would like to express our profound gratitude for the legacies received this year.

Roger E. Bake
David W. Budworth
Andrew T. Burt
Ann Douglas
Stanley Herman
Elizabeth Sebok

Our recognition of those who have demonstrated their foresight and generosity in remembering the Gallery in this way is expressed in our Memorial Book, both online and on permanent display in the Gallery. If you would like to find out about leaving a gift in your will to the National Gallery and what your support could achieve, please contact Stéphanie Gaillard on 020 7747 5982, or email development@nationalgallery.org.uk.

THE ALCHEMIST'S FEAST COMMITTEE

Mrs Fiorella Ballabio
Fürstin Marissa Bentheim-Tecklenburg
Ms Harriet Clapham
Mr Rusty Elvidge
Mrs Victoria Elvidge
Mrs Sabine Getty
Mrs Alison Ross Green
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Mrs Katrin Henkel
Mrs Rebecca Marks
Mrs Clare McKeon
Mrs Dounia Nadar (Chair)
Mr Hugo Nathan

ADDITIONAL THANKS

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

Acceptance-in-Lieu Panel
The UK Government Indemnity
Scheme
Mr Charles Cator
Christie's
Mr and Mrs Orlando Rock
Mr Francis Russell
Sotheby's

Credit Suisse: Partner of the National Gallery

Credit Suisse has been a partner of the National Gallery since 2008 and we are proud to have supported unique cultural experiences for our clients, employees, key partners and the public. As the world of art recovers from the effects of the global pandemic, our commitment and belief in the importance of investing for the future of the arts remain unchanged.

Despite the many challenges the art scene has experienced in the last two years, we were delighted to present together with the National Gallery its first major exhibition since public spaces were reopened in the UK, *The Credit Suisse Exhibition – Dürer's Journeys: Travels of a Renaissance Artist*. We are also sponsoring the magnificent *Raphael* exhibition in spring 2022, a long-awaited highlight that was originally planned for 2020 to commemorate the 500th anniversary of the artist's death.

Additionally, we are reinforcing our commitment to our art and design outreach programme to encourage students from inner-city schools to engage with the Gallery's collection. We do so in collaboration with Credit Suisse EMEA Foundation, our grant partner City Year UK, National Gallery staff and specialist art practitioners.

We look forward to our ongoing partnership and to presenting *The Credit Suisse Exhibition – Lucian Freud: New Perspectives* later in the year.

THOMAS GOTTSTEIN
Chief Executive Officer, Credit Suisse Group AG



Credit Suisse guests receive a private tour of *The Credit Suisse Exhibition – Dürer's Journeys: Travels of a Renaissance Artist*



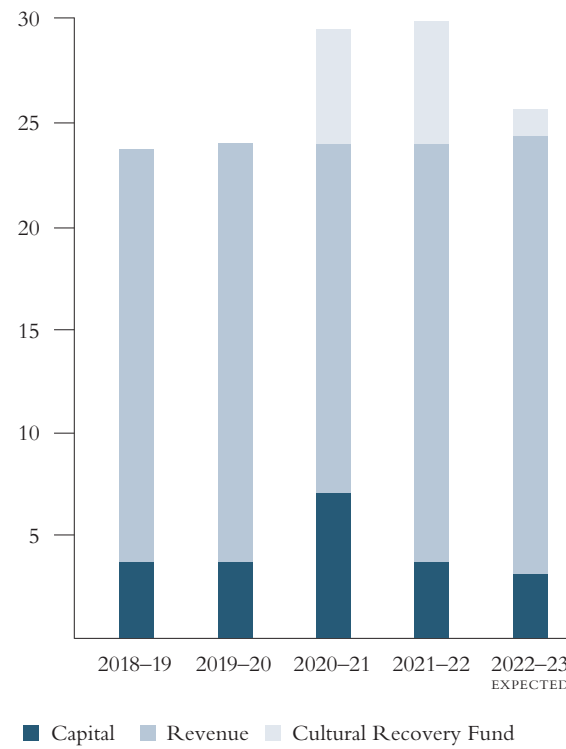
City Year mentors at the annual City Year UK Red Jacket Reception at the National Gallery

INCOME

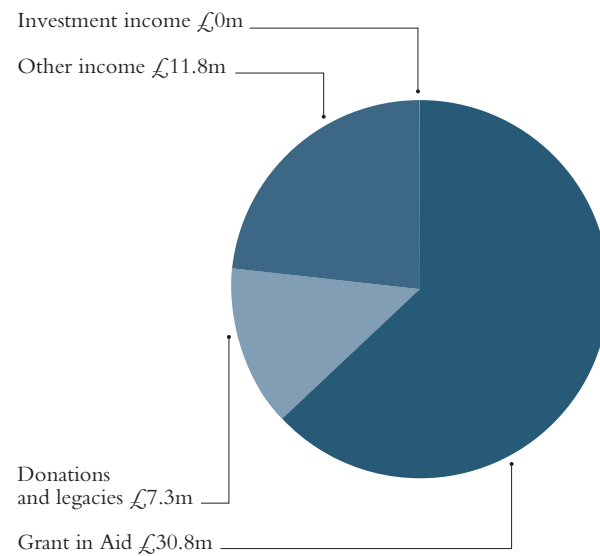
The Gallery continued to suffer both operationally and financially in 2021–22 as result of restrictions imposed due to Covid-19, and continued to see a significant reduction in critical income sources such as ticketed exhibition admissions, concessions and voluntary donation boxes. We were therefore reliant on Government Grant in Aid which continued to be our principle source of income during the year. In total, Grant in Aid for running costs was £26.7m, which included £5.3m from the Cultural Recovery Fund. There was an additional grant of £4.1m restricted to expenditure on capital, including ongoing essential capital repairs. Looking forward, while we anticipate Grant in Aid remaining a significant part of our income, we aim to rebuild our self-generated income streams as visitors return, particularly through channels led by our trading subsidiary, National Gallery Global (NGG), following its acquisition on 1 April 2021.

Total income excluding donations for picture acquisitions was £49.8 million (2020–21: £44.2m). This includes £11.8m (2020–21: £10.3m) of self-generated income excluding donations, of which £5.0m (2020–21: £4.8m) came from the Gallery’s corporate and individual membership schemes and sponsorship income. Commercial trading income generated by NGG amounted to £4.6m.

GRANT IN AID (£millions)



INCOME 2021–22 (excluding donations for picture acquisitions)



EXPENDITURE

The Gallery’s total expenditure for the year was £47.9 million (2020–21: £36.3m). This increase is attributable to the consolidating commercial trading expenditure of £4.8m from NGG for the first time, combined with an increase in activity following the period of lockdown experienced throughout 2020–21.

Expenditure has therefore increased across all areas of the Gallery as we have sought to deliver our ambitious programme of activities following re-opening.

GALLERY VISITORS

The number of visitors to the Gallery this year was 1.13m (2020–21: 0.2m).

EXHIBITION ATTENDANCE

Nine temporary exhibitions were open during the year.

*Conversations with God: Jan Matejko’s Copernicus**
62,889 (101 days)

*Bellotto: The Königstein Views Reunited**
41,031 (101 days)

Poussin and the Dance
20,375 (86 days)

The Credit Suisse Exhibition – Dürer’s Journeys: Travels of a Renaissance Artist
19,096 (41 days)

*2020 National Gallery Artist in Residence: Rosalind Nashashibi**
43,741 (99 days)

*Kehinde Wiley at the National Gallery: The Prelude**
164,040 (129 days)

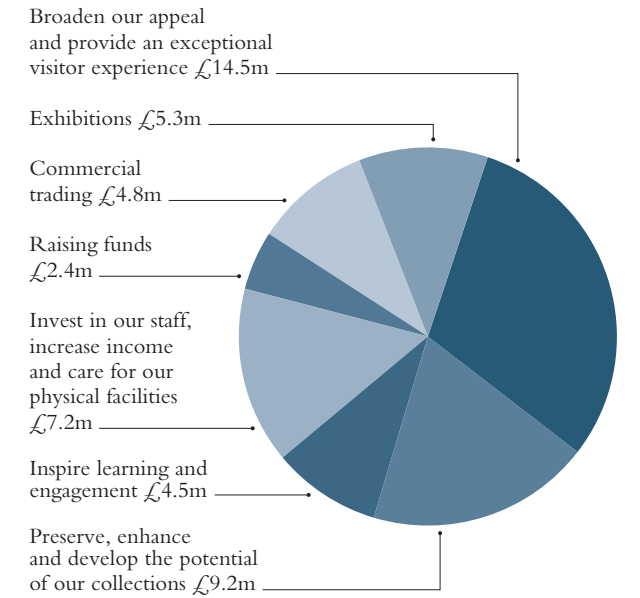
*Gainsborough’s Blue Boy**
149,149 (110 days)

Virtual Veronese: A Virtual Reality Experience
2,645 (43 days)

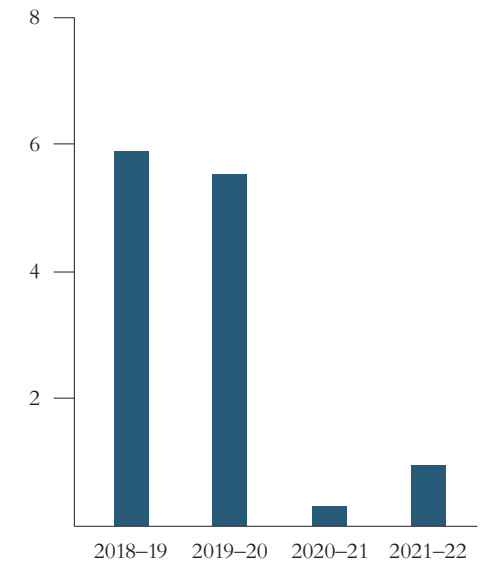
*2021 National Gallery Artist in Residence: Ali Cherri. ‘If you prick us, do we not bleed?’**
Attendance not recorded (88 days)

*Free exhibition

OPERATING EXPENDITURE 2021–22



NUMBER OF VISITORS (millions)



At the start of the year, the ownership of the National Gallery Company (NGC) transferred to the National Gallery through a share transfer from the National Gallery Trust. This change was made to realise efficiencies in the inter-organisational process and marked the start of our ambitious plans to better organise the Gallery’s resources to deliver greater commercial potential. The Commercial Services Team (Gallery Membership, Exhibition Ticket and Audio Guide sales) transferred to NGC as part of this change process and the Company’s Support Services (People Services, Information Systems, Finance, Marketing and Creative) were centralised in the Gallery. The company changed its name to National Gallery Global Limited.

The Gallery re-opened on 17 May 2021 and welcomed 1.13m visitors, 43% higher than anticipated. For the full year, profit from commercial activities was £2.2m, 31% better than target. Before payments to the Gallery and Commercial Services revenues and costs, the Company managed to break even. This is a very pleasing result given the uncertainty of visitor numbers and onsite trading post-Covid.

Total store revenue was £2.4m, benefitting from greater visitor numbers. Store conversion reached 17% and our average spend per customer was £12.24. This was

achieved from a reduced store footprint as the Sainsbury Wing shop remained closed throughout the year.

The appointment of our new restaurant partner Muriel’s Kitchen, owned by Charlotte and Sam Miller, in August 2021 was a significant milestone for the Company’s plans to improve the onsite guest experience and at the end of the year we launched Muriel’s Kitchen at the National Gallery and Ochre Restaurant in the Wilkins Building. We are extremely pleased to be working with Charlotte and Sam to build a high-quality offer for all our visitors.

As the country came out of lockdown demand for commercial Venue Hire and Filming was high. Despite being closed for some of the year, the team managed to secure pre-pandemic income levels and finished the year 10% ahead of target. In December 2021, the team launched our *Meet Father Christmas* experience, a new venture that transformed the unused Sainsbury Wing store and generated much needed additional sales of £92k.

Our Publishing team produced a major catalogue for the Sainsbury Wing exhibition *Dürer’s Journeys: Travels of a Renaissance Artist*. We collaborated with the American artist Kehinde Wiley to produce a catalogue accompanying his exhibition, *The Prelude*. The much-publicised return of Gainsborough’s *Blue Boy* to the UK



The new Ochre Restaurant in the Wilkins Building

was marked by the publication of a book celebrating this and Gainsborough’s portraiture more widely. Catalogues on Jan Matejko’s *Copernicus* and Bellotto’s views of Königstein were greeted with similar enthusiasm by our visitors. A collaboration with Getty Publishing produced a beautiful book to accompany *Poussin and the Dance*. Publishing has continued to benefit from strong sales through our distribution partner Yale University Press, together with a welcome reprint of the *Titian* catalogue for the Isabella Stewart Gardner Museum in Boston worth £40k in revenue. A full list of titles published during the year is set out on page 62.

Brand Licensing activity and interest in the sector continues to grow nationally and internationally. Income this year was £532k, 14% better than pre-pandemic levels. Under the stewardship of the Commercial Team, Membership had a record year as revenues exceeded £2m for the first time and the Gallery now has just over 30k members. In addition, this year Exhibition Admissions comprised revenue from *Dürer’s Journeys* and *Poussin and the Dance*, with both shows exceeding original revenue expectations by 41% and 10% respectively.

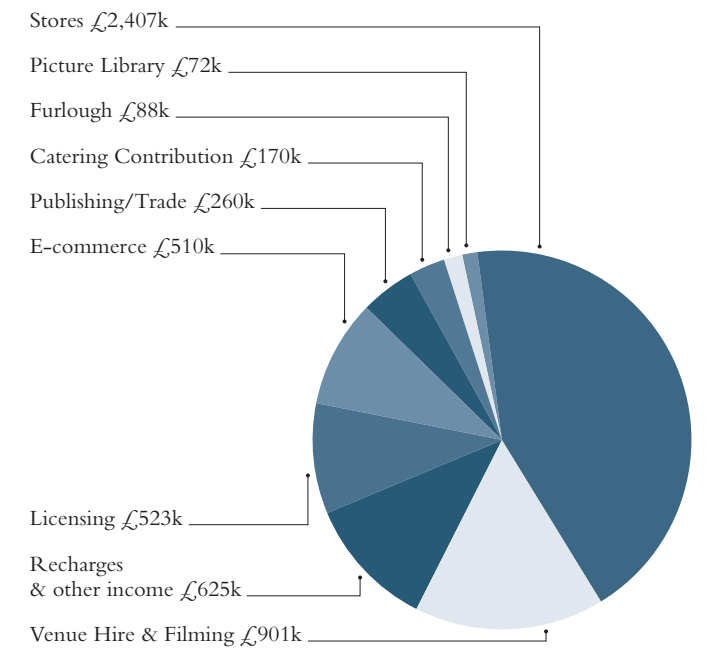
In August 2021, we integrated the e-commerce business into Commercial Services in order to deliver a more streamlined, seamless experience for our guests and we intend to launch our improved e-commerce site in June 2022 to support this objective. During the year, e-commerce achieved its revenue target and tracked 33% higher than pre-pandemic levels. Conversion rates remained strong at 3.06% and the average transaction per order was £30.68.

The team have again this year worked tirelessly and responded to the challenges of re-opening post pandemic. It is a delight to work with such a talented group.

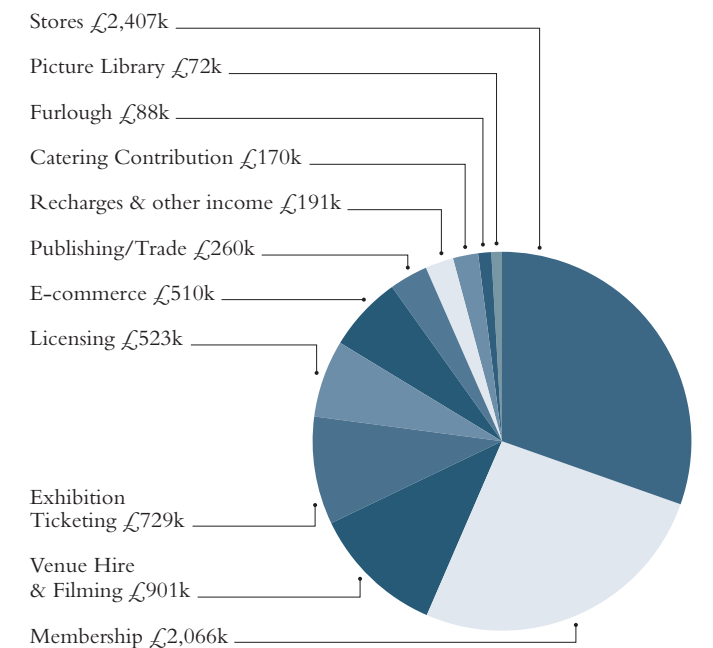
James Lambert was appointed Chair of the Company in January 2022, taking over from our Interim Chair Rune Gustafson, appointed in December 2020. The Company is indebted to Rune Gustafson for his excellent contribution over the period and we look forward to working with James Lambert to take forward our ambitious plan over the next years.

JULIE MOLLOY

NATIONAL GALLERY GLOBAL LIMITED
INCOME 2021–22 (TOTAL £5,556K)



COMMERCIAL ACTIVITIES
INCOME 2021–22 (TOTAL £7,918K)
(including exhibition ticketing and membership)



The following titles were published between
1 April 2021 and 31 March 2022

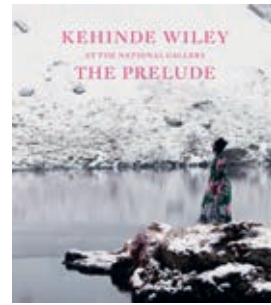
EXHIBITION CATALOGUES



Bellotto: The Königstein Views Reunited
Letizia Treves, with Lucy Chiswell, Stephen Lloyd and Hannah Williamson
270 × 230 mm; 88 pp
50 illustrations
Paperback with flaps £12.95
July 2021



Poussin and the Dance
Emily A. Beeny and Francesca Whitlum-Cooper
280 × 240 mm; 144 pp
71 illustrations
Paperback with flaps £20
September 2021



Kehinde Wiley at the National Gallery: The Prelude
Christine Riding, with contributions by Sarah Thomas, Zoé Whitley and Kehinde Wiley
280 × 240 mm; 112 pp
79 illustrations
Hardback £20
December 2021



Gainsborough's Blue Boy: The Return of a British Icon
Christine Riding, with Susanna Avery-Quash, Melinda McCurdy, Jacqueline Riding and Imogen Tedbury
270 × 230 mm; 88 pp
57 illustrations
Paperback with flaps £14.95
January 2022

EXHIBITION CATALOGUES



2021 National Gallery Artist in Residence: Ali Cherri
If you prick us, do we not bleed?
Priyesh Mistry, with contributions by Rose Lejeune and Martin Roberts
270 × 230 mm; 128 pp
79 illustrations
Hardback £20
March 2022



National Gallery Technical Bulletin: Volume 41
Marika Spring, with Paul Ackroyd, Rachel Billinge, Lucy Chiswell, Bart Cornelis, Jill Dunkerton, Catherine Higgitt, Marta Melchiorre Di Crescenzo, David Peggie and Sandra Stelzig
297 × 210 mm;
128 pp + 2 × 6 pp gatefolds
200 illustrations
Paperback £40
May 2021



The Linbury Lecture at the National Gallery 2019: Telling the Nineteenth Century
Laurence des Cars
230 × 160 mm; 48 pp
17 illustrations
Paperback £9.99
May 2021



The Linbury Lecture at the National Gallery 2020: Deeper Thoughts: Beyond the Allegory of Bellini, Giorgione and Titian
Salvatore Settis
230 × 160 mm; 80 pp
32 illustrations
Paperback £12.99
July 2021



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Sketches of Animals and Landscapes, 1521,
Sterling and Francine Clark Institute, Williamstown, MA

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PAGE 63:
Detail from Orazio Gentileschi,
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