

## REVIEW OF THE BICENTENARY YEAR



# THE NATIONAL GALLERY

REVIEW OF THE BICENTENARY YEAR

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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.

*MAIORUM GLORIA POSTERIS LUMEN EST*

'The glory of our ancestors is a light to our descendants'

THESE WORDS FROM the first-century Roman writer Sallust are inscribed on the ceiling of the National Gallery's portico staircase and allude to the continuing inspiration of the great painters of the past. To mark our 200th birthday in 2024 they were inscribed on a commemorative £2 coin issued by the Royal Mint.

The Bicentenary year has provided the opportunity to reaffirm the Gallery's foundational purpose of sharing great paintings with the public – in the United Kingdom, internationally, online and at home – through the most important redisplay of the collection in Trafalgar Square since the Second World War. 'NG200', as the anniversary was named, involved new acquisitions and important loans to other institutions, the delivery of major building projects and room refurbishments, new research on the collection and innovative digital initiatives, the commissioning of a work of art from Sir Richard Long RA, as well as the most visited exhibition the Gallery has ever staged: *Van Gogh: Poets & Lovers*. We extend our thanks to the many loyal supporters and friends, to our institutional and corporate partners, to the Gallery's Trusts, to HM Government, and to every member of the National Gallery staff who made the success of the Bicentenary year possible.

The birthday celebrations began outside the capital with *National Treasures*: the loan of 12 of our greatest masterpieces to 12 museums and galleries across the four nations, including a Vermeer to Edinburgh, a Caravaggio to Belfast, a Canaletto to Aberystwyth and *The Wilton Diptych* – a painting never before lent – to Oxford. In London the opening event, on Friday 10 May 2024, was accompanied by an exhilarating light projection on the façade of the Wilkins Building (freshly cleaned thanks to the generous commitment of the late and much-lamented Julia Rausing, who passed away in April 2024), and a suite of musical performances curated by Jools Holland. Fourteen months later, at the end of July 2025, Trafalgar Square witnessed the closure of the Bicentenary celebrations with Jeremy Deller's *Triumph of Art*, a joyous popular pageant involving thousands of participants from all over the country.

The Bicentenary capital projects were undertaken to renew the Gallery estate and to enhance the experience of our visitors. With Annabelle Selldorf as our architect, the Sainsbury Wing has definitively become the Gallery's main entrance. An enlarged 'Square on the Square', to use her phrase, has opened up in front of the Venturi Scott Brown façade and the internal vestibule has been made larger, brighter and more enticing. The Pigott Theatre has been refurbished and the mezzanine floor completely redesigned. The initial part of the underground link between our two main buildings has been completed and for the first time the Gallery has an elegant Supporters' House to host donors, patrons and members.

We are grateful to the many generous donors who supported the Bicentenary campaign, in particular the Sainsbury Family, the Garfield Weston Foundation, the Blavatnik Family Foundation, the Julia Rausing Trust, Stuart and Bianca Roden and The John Booth Charitable Foundation. Looking ahead to our third century, the Roden Centre for Creative Learning, designed by Lawson Ward Studio and incorporating the beautiful double-height Clore Art Studio, opened in February



Their Majesties, The King and Queen, reopened the Sainsbury Wing on 6 May 2025

2025. It signals our enduring commitment to introducing the Gallery to young learners, schools and families.

Eight paintings have been added to the Gallery's holdings, including one of Nicolas Poussin's *Seven Sacraments*, *Eucharist*, the first works by Eva Gonzalès and Lawrence Alma-Tadema to enter the collection, Guercino's *King David* (an acceptance-in-lieu from the estate of Jacob, Lord Rothschild, our former Chairman), and the astounding and mysterious French or Netherlandish early sixteenth-century panel showing the Virgin and Child with Saints Louis and Margaret. The slaving monster in the foreground of this work has already caught the attention of numerous visitors and is beginning to eclipse the fame even of Bartolomé Bermejo's hideous dragon in his *Saint Michael Triumphs over the Devil*. We are grateful to the American Friends of the National Gallery, to the National Gallery Trust, to various legators especially Martha Doris Bailey and Richard Hillman Bailey, and to the Acceptance-in-Lieu panel at Arts Council England.

Over the course of the year the *Art Road Trip* van criss-crossed the country stopping off in town centres and housing estates, sharing the National Gallery's learning experiences with local people, supported by community and arts organisations in the area. Together with the connections we have established with galleries



and museums through the *National Treasures* programme mentioned above, we now have an extensive network of partners across the UK with whom we will continue to develop really significant national programming and initiatives.

The rehang of the National Gallery collection across the main floor of the building was three years in the planning and eleven months in the execution. Titled *C C Land: The Wonder of Art*, it has engaged curators, conservators, scientists, registrars, framers, the building and design teams, and our immensely expert art handlers in a complex logistical and aesthetic operation, leading to the spectacular redisplay of over a thousand paintings.

On 6 May 2025 our Royal Patron, HM King Charles III, together with HM Queen Camilla, inaugurated the refurbished Sainsbury Wing and the new painting displays, which include a number of superb works by Jan Gossaert, Andrea Mantegna, Jacopo Tintoretto, Orazio Gentileschi and Anthony van Dyck lent from the Royal Collection. Their Majesties also unveiled the Coronation State Portraits which hung in the Gallery’s Central Hall for a month before taking up their permanent position in Buckingham Palace. We would like to express our deepest gratitude to the King for his generous support of the National Gallery as it enters its third century.

JOHN BOOTH, *Chairman*  
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NG200 TIMELINE  
OF EVENTS

2024

18 April

Commemorative £2 coin released by the Royal Mint to celebrate 200 years of the National Gallery. Designed by Edwina Ellis, the coin portrays the central Portico façade of the Wilkins Building. On the obverse is the official portrait of HM The King.

May

Publication of the limited collector’s Bicentenary edition of Gabriele Finaldi, *The National Gallery: Masterpieces of Painting* (National Gallery Global).

10 May

Opening of 12 *National Treasures* exhibitions, featuring 12 of the National Gallery’s best-loved paintings loaned to museums and galleries across the four nations. Venues are chosen to ensure that half of the UK population is within an hour’s travel to a National Gallery masterpiece (see pp. 76–7).

The Big Birthday Weekend marks the founding of the National Gallery on 10 May 1824 and the start of the National Gallery’s Bicentenary year. Events include a spectacular eight-minute light show projected onto the façade of the Wilkins Building telling the story of the National Gallery through key moments in its history. Jools Holland performs in the Rausing Room as part of a curated programme of music, including live performances, DJ sets, soundscapes, poetry and creative events.

14 May

The Duke and Duchess of Devonshire and Lord and Lady Burlington host a thank-you dinner at Chatsworth House for major donors to the NG200 fundraising campaign.

16 May

Premiere of the documentary, *My National Gallery*, directed by Phil Grabsky and Ali Ray (Seventh Art Productions). The film includes members of staff, visitors and celebrities discussing their favourite paintings and what the Gallery means to them.

20 May

The *Art Road Trip* mobile art studio commences a year-long tour of the UK, working with local arts organisations to provide a programme of community events at each stop (see p. 74).

The Boodles NG200 Garden, designed by Catherine MacDonald and inspired by masterpieces at the National Gallery, is displayed at the RHS Chelsea Flower Show.

26 May

A special Bicentenary edition of BBC’s *Songs of Praise* is broadcast from the National Gallery.

6 June

*Discover Degas & Miss La La* opens in the Sunley Room (see p. 55).

NG200 fundraising target of £95 million achieved.

Launch event for 200 Creators, a Bicentenary project to produce new content for publication across the creators’ and Gallery’s social media channels (see p. 68).

24 June

First National Gallery staff photograph.

July/August

*The Art Newspaper* publishes the supplement: ‘The National Gallery at 200: Celebrating the Bicentenary of the Museum at the Heart of the UK’s Art World’.

1 August

The month-long *Free Festival of Art* commences on Trafalgar Square. This brings together *Summer on the Square* – a free programme of creative workshops for children and families – alongside the annual *Take One Picture* exhibition (see pp. 74–5).

8 August

*Hockney and Piero: A Longer Look* opens in Room 46 (see p. 58).

10 September

First showing of a two-part series *Stories from the National Gallery*, presented by Kate Bryan (Unity House Productions for Sky Arts).

14 September

*Van Gogh: Poets & Lovers* opens in Rooms 1–8 (see pp. 56–7).

Premiere of the exhibition film *Van Gogh: Poets & Lovers*, directed by David Bickerstaff (Seventh Art Productions).

4 October

*NG Stories: Making a National Gallery*, an immersive exhibition about the history of the National Gallery, opens in Gallery B (see p. 59).

17 October

*Discover Constable & The Hay Wain* opens in the Sunley Room (see p. 60).

November

Publication of Susan Foister’s two-volume collection catalogue, *The German Paintings before 1800* (see pp. 70–3).

8 November

Premiere of the three-part online documentary, *200 Years of Your National Gallery*. It includes rarely seen and newly digitised archive footage and images, with staff, past and present, telling the story of the National Collection (see p. 69).

13 November

Publication of *The National Gallery: Paintings, People, Portraits* (Taschen), with new photography and contributions from leading cultural figures and contemporary artists.

25 November

Claude’s *Seaport with the Embarkation of Saint Ursula* visits St Stephen’s Hall in the Palace of Westminster, marking 200 years of Parliament’s decision to establish the National Gallery in 1824 (see p. 78).

5 December

*Parmigianino: The Vision of Saint Jerome* opens in Room 46 (see p. 61).

11 December

*The Touch Report* by the National Gallery’s 2024 Artist in Residence, Katrina Palmer, opens in Room 17a (see p. 62).

2025

February

Publication of Jonathan Conlin’s *The National Gallery: A History* (National Gallery Global).

25 February

Opening of the first NG200 capital project, the Roden Centre for Creative Learning. Celebrations include a special Friday Late with music and dance, and a weekend of workshops, including a free colour mixing lab, as well as drop-in family talks and tours (see pp. 12–13).

March

Launch of the *National Gallery Imaginarium*, a new online experience putting people in dialogue with great paintings (see pp. 68–9).

*200 Paintings for 200 Years* online catalogue entries published, making accessible everything we know about 200 of the National Gallery’s masterpieces (see p. 69).

8 March

*Siena: The Rise of Painting, 1300–1350* opens in the Ground Floor Galleries (see pp. 64–5).

29 March

*José María Velasco: A View of Mexico* opens in the Sunley Room (see p. 63).

10 April

*The Carracci Cartoons: Myths in the Making* opens in Room 1 (see p. 66).

19 April

Opening of *The Triumph of Music*, the first of five nationwide performances by Jeremy Deller, in partnership with The Playhouse, Derry–Londonderry (see pp. 20–1).

6 May

Inauguration of the refurbished Sainsbury Wing and the new painting displays by Their Majesties The King and Queen.

10 May

The Sainsbury Wing and the *C C Land: The Wonder of Art* open to the public (see pp. 16–19).

Richard Long’s *Mud Sun*, a new commission for the National Gallery, is unveiled at the top of the main staircase in the Sainsbury Wing (see p. 38).

Eight Bicentenary acquisitions on display (see pp. 22–37): Netherlandish or French, *The Virgin and Child with Saints Louis and Margaret* (about 1510); Floris van Dijck, *A Banquet Still Life* (1622); Nicolas Poussin, *Eucharist* (about 1637–40); Guercino, *King David* (1651); Carl Gustav Carus, *A View of the Sky from a Prison Window* (1823); Eva Gonzalés, *The Full-length Mirror* (about 1869–70); Lawrence Alma-Tadema, *After the Audience* (1879); Hilaire-Germain-Edgar Degas, *Ballet Dancers* (about 1895–1905).

*C C Land: The Wonder of Art* includes 25 new loans from public and private collections (see pp. 39–47).

24 May

Opening of *Meet the Gods*, the second of five nationwide performances by Jeremy Deller, in partnership with Duncan of Jordanstone College of Art & Design, Dundee (see pp. 20–1).

2 June

Opening of Supporters’ House, the first dedicated space for members and patrons of the National Gallery, in former curatorial offices in the west of the Wilkins Building (see pp. 14–15).

24 June

Opening of *Carreg Ateb: Vision or Dream?*, the third of five nationwide performances by Jeremy Deller, in partnership with Mostyn, Llandudno (see pp. 20–1).

5 July

Opening of *Hello Sailor*, the fourth of five nationwide performances by Jeremy Deller, in partnership with The Box, Plymouth (see pp. 20–1).

26 July

*The Triumph of Art*, the grand finale of the four events from across the nations by Jeremy Deller, takes place in Trafalgar Square, marking the close of the NG200 celebrations (see pp. 20–1).



The National Gallery at 200: A New Welcome

On 10 May 2025, the culmination of the National Gallery’s Bicentenary year, the Sainsbury Wing reopened to the public. Annabelle Selldorf of Selldorf Architects, working closely with Purcell Architects, has reimaged and reconfigured the building, originally designed in the 1990s by Venturi Scott Brown, creating a welcome for our visitors to match the quality of our world-class collection.

A major refurbishment of the ground and first floors of the Sainsbury Wing has resulted in a welcoming and light-filled foyer with double-height ceilings, making the entrance more spacious and easier to navigate. Previously under-utilised ground-floor spaces have been reconfigured, improving public access and wayfinding. The original dark glazing of the windows has been replaced by clear glass, making the space lighter and providing a bright and welcoming first impression as people enter the Gallery or view it from outside. Columns have been removed and those remaining slimmed down to create a generous new foyer. It is a place for our visitors to gather, to meet, or to have a coffee ahead of their visit.

New sight lines have been opened to Venturi Scott Brown’s staircase, taking visitors up to the new restaurant

and the galleries beyond. The connection between the building’s interior and exterior spaces and onto Trafalgar Square is much clearer. The refurbishment includes new visitor amenities: Bar Giorgio and the restaurant Locatelli, two shops, WCs and a new cloakroom. The materials are taken from the existing or a complementary palette: dark-oak timber panels and flooring, and Purbeck and grey-blue Pietra Serena stone. Three high-definition screens on the Ground Floor ensure that visitors see ‘art’ from the moment they enter. These will be used to inform and educate but also to entertain and delight.

The lecture theatre on the lower ground floor, renamed the Pigott Theatre, has been refurbished and redecorated, the seats reupholstered, and the technical equipment renewed. There is now a dedicated reception space for the conferences and events taking place there.

Outside the Sainsbury Wing, we have removed a former courtyard and created a small public square with benches made using the stone from the removed walls. This provides a new focal point outside the Gallery entrance where people can sit and rest ahead of their visit, which we will also use to host activities and programmes.



External view of the Sainsbury Wing entrance with the new public square on the right



The main staircase, with Richard Long’s *Mud Sun*, 2025

Importantly, the refurbishment has also increased our environmental and financial sustainability and resilience. We have futureproofed the Gallery buildings and improved their efficiency by using less energy and reducing carbon emissions. In addition, we have enhanced long-term organisational and financial resilience through increased earned income, which will enable us to continue to provide public benefit through our wide-ranging programme of activities.

Although Phase 1 is complete, we continue this year designing and implementing Phase 2, which is due to start in summer 2026. The next stage of the project will create a Research Centre that reflects the National Gallery’s role as a leader in multi-disciplinary research and enables us to build on, communicate and extend its impact. It will create a reinvigorated hub for the Gallery’s ever-growing research community and provide a crucial foundation to realise the far-reaching aims of our long-term Research Strategy.

The new Research Centre will provide world-class, on-site research facilities for the exchange of knowledge through fellowship schemes and a continuing programme of seminars, conferences and residencies. Improved facilities will house our library and archives, and enable researchers, students and members of the public to access and consult these outstanding collections through digital

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The National Gallery Trust	C C Land
The American Friends of the National Gallery	The Capricorn Foundation
Garfield Weston Foundation	Clare Duffield Foundation
The Sainsbury Family through:	Dame Hannah Rothschild DBE and The Rothschild Foundation
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and physical means. Dedicated facilities will widen public engagement through seminars, events, learning and partnerships. The project will adapt under-utilised spaces in the Gallery’s Wilkins Building to create a new two-floor Research Centre, which will double its existing space.

The Research Centre will include: a new entrance, leading directly from Trafalgar Square; a reception area, which will provide a welcoming and flexible space for small meetings, with potential for display opportunities; a new 70-seat seminar room; a dedicated Artist Studio; a common room/breakout space and other support facilities; a new staircase and lift linking the Pigott Theatre to the Research Centre; a refurbished Library, significantly increasing the number of researchers it can accommodate and improving user experience; an adjoining Study Room, which will have a re-configured layout and new services to provide access to archival material and rare books; and office facilities at mezzanine level. We expect to open these new facilities in early 2028.

SARAH YOUNGER  
Project Director NG200



The Roden Centre for Creative Learning



Entrance on Orange Street

On 28 February 2025, the National Gallery’s new Roden Centre for Creative Learning opened to the public. The Centre, which is free to enter, is one of the largest dedicated gallery learning spaces in the UK and has been named in thanks for an extremely generous gift from Stuart and Bianca Roden. London-based architects Lawson Ward Studio have turned the previously small, cellular rooms into much more open, inviting spaces across three floors. These start with the Welcome Space, a new creative drop-in area for families, with engaging activities and resources made by artists and children, for children.

The new state-of-the-art, double-height Clore Art Studio, generously supported by the Clore Duffield Foundation, encourages learners of all ages to explore some of the creative processes used by artists in the collection, with hybrid facilities for participation both onsite, across the nation and across the world.

On the upper floor the Creative Space, made possible with support from the Julia Rausing Trust, enables sensory learning for everyone, with a particular focus on

children and young people with complex needs and disabilities. The adjacent Social Space provides an inspiring and flexible environment, accommodating school lunches and transforming into a large creative studio for family activities. The Social Space also hosts events for the growing programme of Friday Lates, where visitors of all ages can explore paintings through music, dance, poetry and making in a way which has never been possible before.

Learning opportunities have been woven into the fabric of the building: for example, off-cuts from the Gallery’s Framing Department have been used to create new seating, the colours and grain of different woods still visible in the surfaces. A Fragment Wall in the Welcome Space includes ‘fragments’ of paintings, created in many varieties of wood, which inspire curiosity and connect learners to the paintings they can find in the Gallery.

Lawson Ward Studio worked with the National Gallery’s Learning team to engage not only Gallery staff, but also children, young people and teachers in the design process. Children from Soho Parish Primary School, for



The Fragment Wall in the Welcome Space

example, helped to consider what the transformed spaces could be, creating their own architectural models. Their desire for quieter, calmer ‘nooks’ inspired the architects to design a series of ‘Fragment Houses’ directly related to paintings in the collection, for children to read, reflect or draw inside.

Many other organisations helped us to consider what the Centre, and the activities within it, could be. These include the Marjorie McClure School, which caters for pupils with a wide range of complex needs and disabilities, and the Cardinal Hume Centre, which helps people facing poverty and the threat of homelessness in Westminster, enabling children and young people to turn their lives around.

The Roden Centre for Creative Learning was launched with a special Friday Late and a welcome weekend for families, attended by approximately 4,400 people in total. The Friday Late showcased the varied partnerships established through our adult programmes. Life-drawing sessions in the Social Space were delivered by cultural events company Originary Arts; 10-minute talks were given by young people who have participated in our national secondary schools programme *Articulation*; students from the Guildhall School of Music and Drama’s composition department wrote music for a concert responding to the collection; and students from Wimbledon College of Art turned the Creative Space into

a showcase of film and costume design inspired by paintings. *Requiem*, a new dance piece commissioned by the Gallery to mark the opening of the Centre, was performed by Tavaziva Dance in various spaces across the gallery.

A weekend of activities for families was developed in collaboration with children from Children’s Village Home Education group in Blackheath, Westbourne Park Family Centre and community-led charity CEF Lynx, Brixton. It included the launch of *The Keeper of Paintings: Canvas Quest*, an immersive game that takes children on a hide-and-seek adventure around the new spaces using Augmented Reality. This was created with children for children and developed in collaboration with the National Gallery’s Digital team and 1UP Studios.

The Colour Lab in the new Clore Art Studio enabled visitors of all ages to explore the pigments and traditional processes that artists once used. Gallery Educators led hat-making workshops inspired by hats in the collection. In the Social Space a series of music performances responded to paintings in the National Gallery’s collection and encouraged children to create drawings as the musicians performed. Tours into the galleries included ‘Decoding Pictures’, with Gallery Educators helping families to unlock secrets hidden in the paintings; family lute tours with musician Andrew Maginley and Gallery Educator and storyteller Fiona Alderton; and storytelling sessions by Preacher the Storyteller, written and imagined by the young people of Brixton CEF Lynx.

KAREN ESLEA  
Head of Learning and National Programmes

SUPPORTERS 2024–2025

THE RODEN CENTRE  
FOR CREATIVE LEARNING

Supported by  
Bianca & Stuart Roden  
Clore Duffield Foundation  
Julia Rausing Trust  
Dame Hannah Rothschild DBE  
The Rothschild Foundation  
Kate de Rothschild Agius  
& Marcus Agius CBE



Supporters’ House



The dining room in Supporters’ House with works by Matthias Schaller on the far wall

On 2 June 2025, the National Gallery opened the doors to Supporters’ House, welcoming guests into the heart of the building. This is the first time the Gallery has had a dedicated space for members and patrons.

A series of beautifully designed hospitality and event spaces, Supporters’ House has been created from former curatorial offices on the ground floor of the west side of the Wilkins Building. High windows facing onto Trafalgar Square offer views of Nelson’s Column, the Fourth Plinth and a backdrop of tree tops and sky. Accessible by House Membership or invitation only and with its own entrance, Supporters’ House provides the Gallery’s closest supporters with a calm space to relax, reflect, entertain and socialise, all in proximity to great art.

The overall scheme was designed by New York-based architect Annabelle Selldorf working with Purcell Architects. The interiors have been designed by the Amsterdam-based Studio Linse, led by Paul Linse, which prides itself on creating decorative schemes which reflect ‘the personality of its host, respecting the past, enjoying the present, looking forward to the future’.

The interior takes its inspiration from the palettes and pigments found in the National Gallery’s collection of British and Northern European paintings. Each of the four major spaces has its own colour theme, in turn subtly

exploring spring, summer, autumn and winter. At the centre there is a copper-hued private dining room around which the four seasons orbit. Each of the surrounding rooms has its own distinct palette and materiality is played out, layering fabrics, textures and finishes across walls and furnishings. The bar has a rich, red and brown autumnal glow; verdant shades of summer green are in the lounge; the salon has an 1850s-inspired pink springtime blush; and blue shades bring winter warmth to the dining room.



The bar provides a welcoming space for House Members

NG200 Welcome  
Project Sustainability



Corridor leading to the new spaces

Distinctly National Gallery elements have been worked into these decorative ‘layers’, reinforcing the idea of placemaking and reflecting the Gallery’s architectural history. These include furniture and objects from the archives, motifs from architectural drawings in the library, and custom weaves of nineteenth-century damask fabrics developed with long-standing suppliers Gainsborough Silks. Also layering into this theme is a collaboration with the German artist Matthias Schaller, whose large-scale photographs of artists’ palettes hang in three rooms.

In Supporters’ House, members and their guests will be able to enjoy all-day hospitality, with menus and drinks created by Giorgio Locatelli delivered by one of the Gallery’s catering partners, Searcy’s. Alongside the catering element, a curated programme of House Events will feature talks and creative masterclasses by Gallery experts, well-known faces and emerging voices.

Adding to the Gallery’s roster of elegant entertaining spaces, Supporters’ House will be open late on Fridays for evening cocktails, dining and events, and will become a key venue for out-of-hours private and corporate venue hire.

SUSAN NOONAN  
Chief Commercial Officer

Sustainability has been embedded into the design development of the NG200 Welcome Capital Project, with environmental outcomes key to the project’s success. The programme of work has a comprehensive sustainability framework, which identifies key performance indicators related to both environmental and social impact, and has reported against these throughout design and construction.

There is also a carbon measurement framework in place, evaluating embodied and operational carbon impact in construction and throughout the projected lifecycle, following the latest guidance from the Royal Institute for Chartered Surveyors (*Whole Life Carbon Assessment for the Built Environment*, 2023).

As well as targeting a BREEAM (Building Research Establishment Environmental Assessment Methodology) rating of excellent, the project also aims to deliver a 29% reduction of embodied carbon against baseline, zero waste to landfill and a 20% reduction in energy demand against baseline. Performance to date paints a positive picture of the sustainability of the project, with a number of indicators tracking well ahead of target.

The designs have been tested to ensure they are resilient to future climate change, ensuring that the Gallery is able to offer safe conservation environments and an excellent visitor experience long into the future.

Circularity and social sustainability are themes intrinsic to the NG200 Welcome, and this has been reflected in thoughtful planning to avoid unnecessary waste. Recovered materials not suitable for re-use in the Gallery have been distributed to organisations in need, including charities. Sinks, taps and mirrors have gone to a foster care centre; toilets are being reused in a women’s refuge; and double doors, ceiling tiles and lights from kitchen areas have been offered to a community centre where a ceiling had collapsed.

KATHERINE PEEVER  
Environment and Sustainability Manager



## C C Land: The Wonder of Art



Sainsbury Wing, view of the central galleries

With the reopening of the Sainsbury Wing on 10 May 2025, we unveiled a complete rehang of the collection and a new interpretation scheme across the entire Main Floor Galleries. The National Gallery's originating mission was to provide a source of inspiration for the visiting public, including artists, and the collection was systematically built to tell the story of Western painting. After careful consideration, we decided to continue this visual narrative of stylistic development in a chronological hang, and to highlight how artists have inspired – and continue to inspire – artists.

The collection is displayed in five sections: Medieval and Early Renaissance (1260–1550); Renaissance (1500–1600); Baroque (1600–1700); Rococo to Romanticism (1700–1800); and Towards Modernism (after 1800). Within the chronological sections, we also introduce themed rooms, which explore materials or genres; rooms that place paintings in dialogue across time and place; and artist rooms, which allow visitors to experience in greater depth artists in whose works the collection is especially rich.

The new interpretation provides both historical and art-historical context, explaining terms and techniques, focusing on form and function, and setting the works in the time and place of their making. The interpretation is

layered and accessible, engaging visitors looking for the first time, as well as those wanting more detailed information and seeking to hear different perspectives. Panels and labels in the room are supplemented by digital content, while the new Multimedia Guide offers insight from diverse creative voices from within and beyond the Gallery.

The visitor journey begins in the Sainsbury Wing with the Medieval and Early Renaissance collection. Room 51 acts as an introduction to the new display, celebrating the many remarkable qualities of painting. Visitors are greeted by sacred and secular works, including *The Wilton Diptych* and Leonardo da Vinci's *Virgin of the Rocks* as well as portraits from both Italy and the North.

Exploring the relationship between artists north and south of the Alps, we start in Room 52 with the Early Netherlandish paintings and Jan van Eyck's *Arnolfini Portrait*. We continue with the sixteenth century, including Jan Gossaert's *Adoration of the Kings* and the newly acquired *Virgin and Child with Saints Louis and Margaret*. The impressive and highly original altarpiece was painted in the Netherlands or France by an artist whose identity remains a mystery.

Punctuating the chronological hang in the Sainsbury Wing, thematic displays address the early depiction of

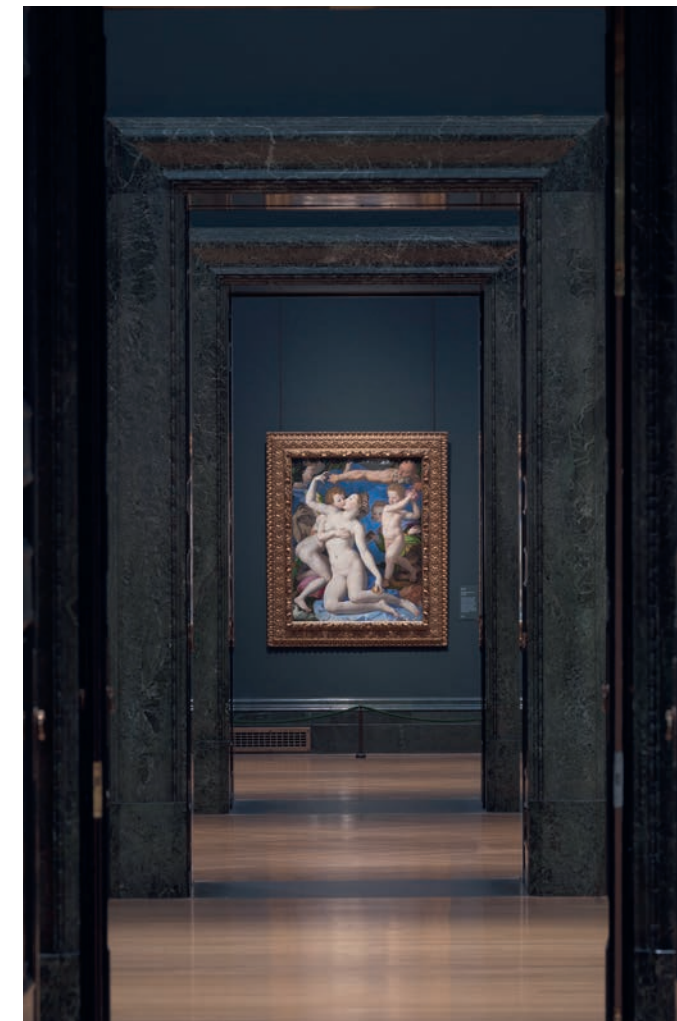
nature (Room 56), featuring Giorgione's *Tramonto*, as well as gold (Room 64), examining the different ways gold was applied – or imitated – during the period. Altarpieces are presented in the central galleries, which resemble a Quattrocento basilica, moving from Jacopo di Cione's monumental *San Pier Maggiore Altarpiece* at one end to *The Martyrdom of Saint Sebastian* by Antonio and Piero del Pollaiuolo at the other, both displayed in magnificent new frames. Perhaps the most spectacular intervention in the Sainsbury Wing, however, is Segna di Bonaventura's *Crucifix*, suspended from the ceiling, allowing visitors to see it from below as originally intended.

The Renaissance section is presented in the West Wing of the Wilkins Building, which has been refurbished and painted in an elegant shade of blue-green. In Room 8, we have brought together our exceptional holdings of works by Titian, from his early *Noli me Tangere*, *Bacchus and Ariadne* and the 'poesie' to his late work. Room 4 is devoted to the spectacle of Renaissance portraiture, featuring Hans Holbein's *Ambassadors* alongside Italian portraits by Lorenzo Lotto and Giovanni Battista Moroni. Room 2 explores power, patronage and politics in Florence and Rome. Bronzino's *Allegory with Venus and Cupid* can be seen on the long vista, while Michelangelo's *Entombment* is facing Sebastiano del Piombo's *Raising of Lazarus*. At the time of opening, the narrative continued in Room 1, where the exhibition *The Carracci Cartoons: Myths in the Making* presented Agostino Carracci's large-scale drawings made for the Palazzo Farnese in Rome.

Full-length portraits from the Renaissance to the early twentieth century are on display in Central Hall. Portraits of women across the centuries are in Room 11, where Holbein's *Christina of Denmark* faces works by Gustav Klimt, Hilaire-Germain-Edgar Degas and Max Pechstein.

Room 15 picks up the theme of artists inspiring artists. Elisabeth Louise Vigée Le Brun's *Self Portrait in a Straw Hat* faces the picture that inspired it, Peter Paul Rubens's *Portrait of Susanna Lundén(?)*, while Rembrandt's *Self Portrait at the Age of 34* is paired with Titian's *Portrait of Gerolamo(?) Barbarigo*.

The Baroque section begins in the North Galleries with the redisplay of Dutch and Flemish seventeenth-century paintings, featuring rooms devoted to Rubens, Anthony van Dyck and Rembrandt. Room 25 focuses on still-life painting, bringing together works painted between the seventeenth and nineteenth centuries, from Willem Kalf and Juan de Zurburán to Claude Monet.

Vista from Room 8 into Room 2, with Bronzino's *Allegory of Venus and Cupid*

The splendour of the Spanish and Italian Baroque paintings is on display in Rooms 30 and 32, with the newly acquired *King David* by Guercino reunited with the artist's Cumae and Samian Sybils, all three commissioned by the same patron. In Room 31, a special display is devoted to the collection of King Charles I and Queen Henrietta Maria, featuring four works from the Gallery's own collection, including Van Dyck's monumental *Equestrian Portrait of Charles I*, and four works generously lent by His Majesty King Charles III, the National Gallery's Royal Patron. Mantegna's *Triumphs of Caesar*, also once in the collection of Charles I and lent by His Majesty the King, are on display in Room 12.

The section Rococo to Romanticism begins in Room 33, with views by Canaletto as well as Giovanni





Piero della Francesca's *Baptism of Christ* in Room 66

Battista Tiepolo's ceiling painting *An Allegory with Venus and Time*. The eighteenth-century British paintings in Room 34 are enriched by a special display devoted to Thomas Gainsborough, including loans from Tate Britain and Gainsborough's House. George Stubbs's *Whistlejacket* is on the long vista facing Raphael's *Mond Crucifixion* all the way over in the Sainsbury Wing. Room 38 focuses on academic painting, while our nineteenth-century oil sketches, many of which are on loan from the Gere Collection, are shown in Room 39. J.M.W. Turner and John Constable face off in Room 40, giving visitors a sense of the impact they were to have across Europe.

Room 41 opens the final section, Towards Modernism, with a display devoted to early French Impressionism. Our pastels, from the dazzling portraits of Rosalba Carriera to the dreamlike scenes of Odilon Redon, are shown in Room 42. The next rooms explore Post-Impressionism with Vincent van Gogh's *Sunflowers* in the centre of Room 43. Georges Seurat's *Bathers* is on the vista of Room 44 and its preparatory sketches are presented in a new display case, allowing visitors to see them in relation to the finished work. Room 45 displays works



The special display of works by Thomas Gainsborough in Room 34



Still lifes by Gustave Courbet, Juan de Zurbarán and Claude Monet in Room 25



Georges Seurat's *Bathers*, with preparatory sketches in a new display case in Room 44

from the turn of the twentieth century, when painting found itself in a period of dramatic change and experiment – Paul Cezanne's *Bathers* is newly restored and shown in a new frame, among Henri Rousseau's *Surprised!* and a new loan from a private collection, Chaim Soutine's *Little Pastry Chef*. Room 46 is devoted entirely to Monet's late work, painted in and around his garden at Giverny.

Leaving the National Gallery through the Portico, visitors are bid farewell by John Gibson's bust of Anna Brownell Jameson, on loan from the National Portrait Gallery. A pioneering writer and art historian, Jameson wrote extensively about the National Gallery and played a crucial role in educating the public about art.

CHRISTINE RIDING  
Director of Collections and Research  
PER RUMBERG  
The Jacob Rothschild Head of the Curatorial Department

SUPPORTERS 2024–2025  
C C LAND: THE WONDER  
OF ART  
10 May 2025 –  
Supported by  
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C C LAND: THE WONDER  
OF ART THEMATIC  
DISPLAY ON CHARLES I  
AND HENRIETTA MARIA  
Supported by  
Fondation Etrillard  
Kathryn Uhde



The Triumph of Art



*The Triumph of Music*, in partnership with The Playhouse, Derry-Londonderry: The Armagh Rhymers

The final element of the National Gallery’s Bicentenary year celebrations, *The Triumph of Art* was a nationwide, commissioned performance work by British Turner Prize-winner, Jeremy Deller. With a strong interest in the intersection of fine art, popular culture and themes of collectivity, Deller is well known for his large-scale performances, often working with volunteers and community groups. His highly regarded *The Battle of Orgreave* (2001) staged a contentious moment from the 1984 miners’ strike with nearly 800 historical re-enactors and 200 former miners. For *We’re here because we’re here* (2016), Deller worked with nearly 2,000 volunteers in replica British army uniforms, their poignant presence in public places commemorating the 100th anniversary of the Battle of the Somme.

For the National Gallery, Deller was interested in creating a national birthday party, celebrating art and public creativity. Working over a period of three years by researching creative communities, the artist and the National Gallery selected and collaborated with partner organisations from across the UK. A collaboration with the Art Fund allowed for the recruitment of Assistant Curators in each of the partner venues, seconded from the National Gallery to support the local institutions in the realisation of the project.

In Northern Ireland, Deller collaborated with The Playhouse in Derry-Londonderry. On 19 April *The Triumph*



*Meet the Gods*, in partnership with Duncan of Jordanstone College of Art & Design, Dundee

*of Music* saw a parade and joyful takeover of Guildhall Square and the municipal Guildhall itself, transformed into a performance space for mummers, youth groups and the internationally famous local DJ and rave scene.

The Scottish partner was Duncan of Jordanstone College of Art & Design, Dundee, where Deller’s research led to a revival of the historic ‘revels’: student-led bacchanalian parties with distinctive inspiration from the masterpieces of art history. Their invitation to *Meet the Gods* on 24 May resulted in a parade of divine re-enactors ranging from Apollo to Bacchus populating the city’s Caird Hall, inviting the public to visit ‘Narcissus’ Mirrorbothy’, partake in a game of ‘Medusa’s Musical Statues’ or enjoy a ceilidh with a dancing circle of standing stones.

On 21 June, *Carreg Ateb: Vision or Dream?* witnessed Deller’s Welsh variant of his project, developed with Mostyn Gallery, Llandudno. Here, local Frân Wen Young Company enacted the journey of a group of young people to the Manod slate mines – home to the National Gallery’s collections during the Blitz – transformed through art and on a mission to bring back the voice of the Welsh people to London. The performance was complemented by an exhibition co-curated by Jeremy Deller.

The English performance, *Hello Sailor*, took place on 5 July in Plymouth, where our partner The Box and the artist brought together a seaside spectacular at the



*Carreg Ateb: Vision or Dream?*, in partnership with Mostyn, Llandudno: Frân Wen Young Company

historic lido. This featured Cornish brass bands as well as an inflatable Venus inspired by popular artist Beryl Cook and impressive feats of strength performed by local body builders, expertly translating the heroic poses of Renaissance painting into those of twenty-first-century body culture.

Bringing together more than 350 performers from all national partners, 26 July saw the final element of *The Triumph of Art* come together in the capital. Participants were joined by Heart n Soul, a South London-based collective of neurodivergent, learning-disabled and autistic artists, as well as many others. Together, the performers paraded up Whitehall and onto Trafalgar Square, setting off a joyful, day-long celebration of creative arts including a tea party for 1,000 people, collaborations with artists kennardphillipps and a rambunctious Hogarthian rave.

Our Trafalgar Square event attracted nearly 20,000 visitors on the day, while the partner events were available to more than 6,000 guests in addition to popular, year-long public programmes. *The Triumph of Art* was supported by LG Electronics, Art Fund and Pia & Matt Cohler.

DANIEL F. HERRMANN  
Ardalan Curator of Modern and Contemporary Projects



*Hello Sailor*, in partnership with The Box, Plymouth: with thanks to the Beryl Cook family



*The Triumph of Art* in Whitehall and Trafalgar Square marked the close of NG200 celebrations

SUPPORTERS 2024–2025

THE TRIUMPH OF ART  
Supported by  
LG Electronics  
Art Fund  
Pia & Matt Cohler



Netherlandish or French

*The Virgin and Child with Saints Louis and Margaret*, about 1510

The identity of the artist behind this impressive panel has eluded specialists for centuries. In fact, whether the painter was Netherlandish or French is up for debate. The sense of plasticity, monumentality and the strong shadows recall the work of French painters such as Jean Hey. On the other hand, the composition and fine execution pay homage to the Netherlandish tradition of Jan van Eyck and Hugo van der Goes. The Netherlandish hypothesis is supported by the painting's Baltic oak panel, since French artists tended to use locally sourced oak. Stylistic parallels can be found with the early work of Jan Gossaert (Jean Gossart), especially the dramatically foreshortened faces of the saints and angels, but differences in facture preclude definitive conclusions. This painting challenges art historians' tendency to focus on names and demonstrates that for the late medieval and Renaissance periods, anonymity can intersect with extraordinary quality.

If the subject of the Virgin enthroned with angels and saints was nothing new by the first decade of the sixteenth century, its treatment here is wildly inventive. At the centre of an open-air chapel, the Virgin and Child sit before a richly embroidered cloth of honour. They are flanked by the canonised King of France, Saint Louis, clad in blue robes embroidered with fleurs-de-lis and wearing the collar of the French royal order of Saint Michael. His individualised features suggest it is a portrait. Opposite is Saint Margaret, sumptuously dressed and rising unharmed from the broken carapace of the frowning, slobbering dragon she has defeated. Completing the circle are two angels: one plays a mouth harp (a sound hardly associated with celestial harmony) while the other holds a song book, inscribed with an identifiable Marian hymn, 'Ave Regina Caelorum, Mater regis angelorum'. The musical notations, however, are fanciful. The bare wooden steps upon which the Virgin's throne is set stand out dramatically in this splendid setting. The plain timber was a symbol of humility, but, secured with prominent nails, it also potently evokes the wood of the Cross and Christ's impending sacrifice. The historiated capitals that top the pilasters behind the holy figures alternate recognisable episodes from the Old Testament (The Drunkenness of Noah, The Grapes of Canaan, Adam and Eve, and Cain and Abel) with more obscure and even surprisingly bawdy subjects (the unruly putto showing us his behind at top right).

Seen from below, the figures have been brought to the very edge of the picture plane, lending them great monumentality. This tightly cropped format is original: the panel shows unpainted edges on all its sides. The painter's ambition to dazzle viewers permeates every inch of the painting, evident in details such as the twisting chain of Margaret's girdle, the translucent gems of her cross, the loose strand of hair across the Virgin's chest, or the sliver of light that catches her right cheek.

Datable to about 1510 on a stylistic basis, the painting certainly served as an altarpiece, perhaps for the urban priory of the Premonstratensian Abbey of Drongen (Tronchiennes) in Ghent, where it was first documented in 1602.

EMMA CAPRON  
*Curator of Early Netherlandish and German Painting*

PROVENANCE

In the priory of the Premonstratensian Abbey of Tronchiennes ('Hof van Drongen'), Ghent, by 1602; Henry Blundell (1724–1810), Ince Blundell Hall, Lancashire, by whom acquired in or shortly before 1803 (as by Jan Gossaert); thence by family descent, until acquired by the National Gallery in 2025.

EXHIBITIONS

*Exhibition of Works by Flemish and Modern Belgian Painters*, Guildhall, London 1906, no. 60 (as by Jan Gossaert); *French Art 1200–1900*, Royal Academy of Arts, London 1932, no. 50a (as French School, early 16th century); *Flemish Art 1300–1700*, Royal Academy of Arts, London 1953–4, no. 71 (as Flemish School, early 16th century); *L'Art Flamand dans les collections Britanniques*, Groeningemuseum, Bruges 1956, no. 30 (as Flemish School, 1500–15); Pictures from Ince Blundell Hall, Walker Art Gallery, Liverpool 1960, no. 51 (as Flemish School, c. 1510, attribution based on those given to the family by Dr Georg Gronau in 1948); *Works of Art from Private Collections in Lancashire, Cheshire, Cumberland, Westmoreland, parts of Shropshire, Staffordshire and Derbyshire, North Wales and Anglesey*, City Art Gallery, Manchester 1960, no. 6.

ESSENTIAL LITERATURE

G. Waagen, *Treasures of Art in Great Britain*, London 1854, vol. 3, p. 249; W.H.J. Weale, 'Netherlandish Art at the Guildhall. Part II', *The Burlington Magazine*, vol. 9, no. 40 (July 1906), p. 239. E. Durand-Gréville, 'Les primitifs flamands à l'exposition du Guildhall', *Les Arts anciens de Flandres*, vol. 2 (1906–7), pp. 188–95; M.J. Friedländer, 'Die Leihausstellung in der Guildhall zu London, Sommer 1906', *Repertorium für Kunstwissenschaft*, vol. 29 (1906), p. 580; R. Fry, 'The Maître de Moulins', *The Burlington Magazine*, vol. 9, no. 41 (July 1906), p. 331; G. Hulin de Loo, 'L'Exposition d'art français, à Londres, en 1932. Notes sur quelques tableaux du XVe siècle', *Bulletin de la Classe des Beaux-Arts de l'Académie Royale de Belgique*, vol. 14 (1932), pp. 66–7, pl. II; D. Sutton, 'Flemish Painting at the Royal Academy', *Les Arts Plastiques*, vol. 6 (1954), p. 5; C. Thompson and L. Campbell, *Hugo van der Goes and the Trinity Panels in Edinburgh*, Edinburgh 1974, p. 49; E. Dhanens, 'Het raadselachtig schilderij van Ince Hall', in *Mededelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België*, vol. 46, no. 1 (1985), pp. 25–59.



NETHERLANDISH OR FRENCH  
*The Virgin and Child with Saints Louis and Margaret*, about 1510  
Oil on wood, 122.2 × 105.8 cm

BOUGHT WITH THE SUPPORT OF THE AMERICAN FRIENDS  
OF THE NATIONAL GALLERY, 2025, NG6708



Floris van Dijck  
*A Banquet Still Life*, 1622

It was in Haarlem that many of the genres for which Dutch painting is best known were first developed. Floris van Dijck was among the city's most important pioneers in the field of still-life painting. Celebrated for their precise realism, his paintings invariably depict banquet tables laden with bread, cheese, fruits and luxurious glassware. On the one hand these reveal pride in how the fledgling Dutch Republic prospered, but on the other they serve as a reminder that material goods are ultimately less important than spiritual concerns, a message that would remain central to much of seventeenth-century Dutch still-life painting.

Van Dijck's marriage in 1627 to the wealthy Cornelia Jansdr Vlasmans enhanced his already considerable social standing. It provided further stability and may well explain why works by the artist are exceedingly rare, as there was little financial incentive for him to be productive. Only just over a dozen of his paintings have survived. Even so, his banquet still lifes defined the genre and his works were the fountain from which a great tradition of opulent still-life painting sprang: the works of artists such as Pieter Claesz in Haarlem, Willem Kalf in Rotterdam and Jan Davidsz de Heem in Utrecht and Antwerp – to name but a few – are unthinkable without the pioneering example set by Floris van Dijck.

This breakfast still life shows a richly laid table with fruit, olives, sweets and butter shavings in various blue and white Wanli Chinese export porcelain bowls, a stack of cheese and apples on pewter plates, a knife, a leather gourd, a stoneware Schnabelkanne, a silver-gilt nautilus cup, a roemer, stemmed glass flutes, a pewter plate with spices

and a slice of melon, and various scattered fruits, breads and nuts, all arranged upon a white lace and damask cloth laid over a red damask cloth covering a table. It is the largest work by van Dijck to have survived and, within his small oeuvre, ranks as among his most impressive. Moreover, it is a superb example of the beginnings of the great Dutch tradition of painting so-called banquet still lifes. Such early examples are characterised by a predilection for delicacies laid out on a table, piled high and seen as if from a bird's-eye view, allowing all the goods on display to be clearly visible, in much the same way as early flower still lifes of the same period tend to show every flower individually.

Such a key work in the early development of seventeenth-century Dutch still-life painting was absent from the Gallery's collection. Still lifes showing richly laid tables were traditionally poorly represented, although this changed dramatically when a major work by Willem Kalf representing a later phase in Dutch still-life painting – and arguably the best picture that artist ever made – came to the Gallery in 1978. That work can be considered as one 'bookend' of the development of Dutch still-life painting, when compositions incorporating all manner of delicacies had made way for those predominantly showing opulent luxury material goods, while the viewpoint had become much lower so that we are looking straight at the still life, rather than from above. The present painting gloriously represents the earlier 'bookend' of that tradition.

BART CORNELIS  
*Curator of Dutch and Flemish Paintings 1600–1800*

PROVENANCE

Anonymous sale, Amsterdam, Frederik Muller, 25 November 1958, lot 82, bought by W.M.J. Russell, Amsterdam; thence by descent until acquired by the National Gallery in 2025.

EXHIBITIONS

*Damast: 17e-eeuws tafellinnen met Bijbelse, historische en heraldische motieven*, Noordbrabants Museum, Den Bosch 1959, no. 59III; *Nederlandse stillevens uit de zeventiende eeuw*, Dordrechts Museum 1962, no. 44; *De vork in de steel: tentoonstelling over de mens en de maaltijd in de loop der eeuwen*, Slot Zeist 1962, no. 286; *17e-eeuwse schilderijen uit de verzameling Willem Russell*, Amsterdams Historisch Museum, Amsterdam

1970, no. 26; *Art in Seventeenth Century Holland*, National Gallery, London 1976, no. 35; *Stilleben in Europa*, LWL-Museum für Kunst und Kultur, Münster, Staatliche Kunsthalle Baden-Baden 1979–80, no. 213a; *Haarlem: The Seventeenth Century*, Zimmerli Art Museum, Rutgers 1983, no. 35; *A Fruitful Past: A Survey of the Fruit Still Lifes of the Northern and Southern Netherlands from Brueghel to Van Gogh*, Kunsthandel De Boer, Amsterdam, Herzog Anton Ulrich Museum, Braunschweig 1983, no. 7; *Masterpieces of the Dutch Golden Age*, High Museum of Art, Atlanta 1985, no. 22; on long-term loan to the Montreal Museum of Fine Arts, 1985–2023.

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I. Bergström, 'Dordrecht Impressions', *Apollo*, vol. 77, no. 16 (1963), pp. 451–52; L.J. Bol, *Holländische Maler des 17. Jahrhunderts Nahe den Grossen Meistern: Landschaften und Stilleben*, Braunschweig 1969, pp. 17–18; I. Bergström, 'The Russell Collection in Amsterdam', *Apollo*, vol. 96, no. 25 (1972), pp. 38 and 44, note 4; E. de Jongh, *Still Life in the Age of Rembrandt*, exh. cat., Auckland 1982, pp. 65–6; J. Walsh Jr. and C.P. Schneider in *A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs. Edward William Carter*, exh. cat., Los Angeles County Museum of Art 1992, pp. 129–30; *Dawn of the Golden Age: Northern Netherlandish Art 1580–1620*, exh. cat.,

Rijksmuseum, Amsterdam 1993, p. 488, under no. 166, note 5, and pp. 604–5, under no. 276, note 1; E. Germar-Koeltzsch, *Luca Bild-Lexikon. Holländische Stillebenmaler im 17. Jahrhundert*, vol. 2, Lingen 1995, p. 292, no. 98/3; *Still-Life Paintings from the Netherlands, 1550–1720*, exh. cat., Rijksmuseum, Amsterdam, Cleveland Museum of Art 1999, p. 130; N. Schneider, *The Art of the Still Life: Still Life Painting in the Early Modern Period*, Cologne 1999, pp. 101, 103; A. van der Willigen and E.G. Meijer, *A Dictionary of Dutch and Flemish Still-Life Painters Working in Oils, 1525–1725*, Leiden 2003, p. 73.



FLORIS VAN DIJCK (about 1575–before 1651)  
*A Banquet Still Life*, 1622  
Oil on wood, 101.8 × 133.6 cm  
Dated at left: 1622

BOUGHT THANKS TO A GENEROUS LEGACY FROM  
MRS MARTHA DORIS BAILEY AND MR RICHARD HILLMAN BAILEY,  
WITH THE SUPPORT OF THE NATIONAL GALLERY TRUST, 2025, NG6706



Nicolas Poussin  
*Eucharist*, about 1637–40

Nicolas Poussin is the single most important French painter before the nineteenth century. A native of Normandy, the artist spent his working life in Rome producing small, gallery pictures for a select handful of learned collectors. In the late 1630s he was commissioned by his friend and patron, the Roman antiquarian Cassiano dal Pozzo, to paint one of the summits of his art: the first series of Seven Sacraments.

For dal Pozzo, Poussin painted seven canvases each depicting a sacrament of the Catholic Church: *Baptism*, *Ordination*, *Confirmation*, *Penance*, *Eucharist*, *Marriage* and *Extreme Unction*. The decision to depict the Seven Sacraments was almost unprecedented in painting: no one had ever devoted a series of pictures to these subjects before. The commission speaks both to Poussin’s extraordinary formal inventiveness, and to the intellectual circle around dal Pozzo and its fascination with the history of the early Church. The series was so successful that a second suite of Sacraments was commissioned from Poussin in the late 1640s by the French collector Paul Fréart de Chantelou.

Poussin chose to represent the sacrament of Eucharist with a depiction of the Last Supper. At the centre of this strikingly symmetrical composition, Christ holds the bread and cup of wine in one hand and raises the other in blessing. He is seated at a Roman *triclinium*, a padded couch whose cushions and bolsters Poussin has decorated with a delicate pattern. Although all four Gospels recount the Last Supper, Poussin has followed that described in John 13:21–5, in which the Evangelist rests against Christ’s side. At far left, a shadowy figure retreats through an open door, creating a sense of movement in an otherwise still scene. Judas is probably the figure second from the left, the only disciple who does not turn towards Christ.

The painting’s most striking feature is its use of light. Poussin employs three light sources – the two flames of the double-wicked lamp above Christ’s head and the candle on the stool in the centre left foreground – to create a complex play of shadow projection, with elements casting two or even three shadows. He appears to have devised this highly individual lighting arrangement following a manuscript owned by dal Pozzo and based on a lost treatise by Leonardo da Vinci. This sophisticated play of light and the picture’s grand architectural setting combine to create a hushed, dramatic atmosphere.

The first series of Seven Sacraments was brought to Britain in 1785, entering the collection of the Dukes of Rutland. Six paintings from the series survive, *Penance* having been destroyed by fire in 1816. *Baptism* was acquired by the National Gallery of Art, Washington DC in 1939; *Ordination* by the Kimbell Art Museum, Fort Worth in 2011; and *Extreme Unction* by the Fitzwilliam Museum, Cambridge in 2013. In 2023, *Confirmation* was sold abroad. When the Sacraments arrived in Britain, Sir Joshua Reynolds, founding President of the Royal Academy, declared: ‘The Poussins are a real national object’. It is fitting, therefore, that in our Bicentenary year *Eucharist* has been acquired for the National Collection. It hangs alongside *Marriage*, now on long-term loan to the Gallery, and is the fifteenth painting by Poussin to enter the collection, making the National Gallery holdings the most significant group of the artist’s paintings outside the Louvre.

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

PROVENANCE

Commissioned by Cavalier Cassiano dal Pozzo (1588–1657), via dei Chiavari, Rome; by inheritance to Carlo Antonio dal Pozzo (1606–1689), Rome; thence by descent to his daughter, Maria Laura dal Pozzo Boccapaduli (d. 1771), Rome, who attempted to sell it to Sir Robert Walpole, but export license was denied by Pope Benedict XIV; by inheritance to the Boccapaduli family, Rome, 1771; sold in 1785 by James Byres (1733–1813), Rome, on behalf of the Boccapaduli family to Charles Manners, 4th Duke of Rutland (1754–1787), Belvoir Castle, Grantham; by inheritance to his son, John Henry Manners, 5th Duke of Rutland (1778–1857), Belvoir Castle; thence by descent to David Charles Robert Manners, 11th Duke of Rutland (b. 1959), Belvoir Castle; acquired through a hybrid Acceptance in Lieu from the Trustees of the Duke of Rutland’s 2000 Settlement with the support of a generous legacy from Mrs Martha Doris and Mr Richard Hillman Bailey, 2023.

EXHIBITIONS

Royal Academy, London 1787 (no catalogue); *Poussin, Sacraments and Bacchanals*, Scottish National Gallery, Edinburgh 1981, no. 34; *Nicolas Poussin 1594–1665*, Galeries nationales du Grand Palais, Paris 1994–5, no. 68; *Nicolas Poussin 1594–1665*, Royal Academy, London 1995, no. 40; *Poussin et Dieu*, Musée du Louvre, Paris 2015, no. 28.

SELECTED LITERATURE

G.P. Bellori, *Le vite de’ pittori, scultori et architetti moderni*, Rome 1672, p. 417; W. Friedlaender, *Nicolas Poussin: die Entwicklung seiner Kunst*, Munich 1914, pp. 59–61, 116; O. Grautoff, *Nicolas Poussin, sein Werk und sein Leben*, Munich 1914, vol. II, no. 92; E. Magne, *Nicolas Poussin: Premier peintre du roi, 1594–1665*, Brussels and Paris 1914, no. 229; A. Blunt, *The Paintings of Nicolas Poussin: A Critical Catalogue*, London 1966, vol. I, p. 189, vol. II, no. 107; J. Thuillier, *L’Opera completa di Poussin*, Milan 1974, no. 112; E. Cropper, ‘Poussin and Leonardo: Evidence from the Zaccolini MSS’, *Art Bulletin*, vol. 62, no. 4 (1980), pp. 579–81; D. Wild, *Nicolas Poussin*, Zurich 1980, vol. II, no. 89; C. Wright, *Poussin, Paintings: A Catalogue Raisonné*, London 1985, no. 110; A. Mérot, *Nicolas Poussin*, London 1990, no. 106; T. Green, *Nicolas Poussin Paints the Seven Sacraments Twice*, Watchet 2000, pp. 117–34; R. Verdi, *Poussin as a Painter: From Classicism to Abstraction*, London 2019, pp. 94–5; P. Rosenberg, *Nicolas Poussin, 1594–1665: Catalogue raisonné des peintures* (forthcoming).



NICOLAS POUSSIN (1594–1665)  
*Eucharist*, about 1637–40  
Oil on canvas, 95.5 × 121 cm

ACCEPTED IN LIEU OF INHERITANCE TAX  
BY HM GOVERNMENT (UNDER A HYBRID ARRANGEMENT)  
AND ALLOCATED TO THE NATIONAL GALLERY, BOUGHT WITH THE SUPPORT  
OF A GENEROUS LEGACY FROM MRS MARTHA DORIS  
AND MR RICHARD HILLMAN BAILEY, 2023, NG6700



## Guercino *King David*, 1651

In 1651, Guercino was commissioned by the Marchese Giuseppe Locatelli of Cesena (1627–1711) to paint a pair of full-length paintings of King David the Prophet and one of the sibyls – a pairing considered appropriate on account of their perceived prophetic roles. By this time, Guercino was an internationally respected painter, established in Bologna as the foremost painter of Emilia Romagna. *King David* was finished first and sent to Cesena in May 1651. However, as its original pendant, the *Cumaeen Sibyl with a Putto*, neared completion, Guercino received a studio visit from Prince Mattias de’ Medici (1613–1667), who admired the painting so much that he bought it for his own collection. Guercino diplomatically did not mention this to Locatelli’s agent, instead, he updated his client that he had become busy on a different commission. The *Samian Sibyl with a Putto* was painted as a replacement pendant for *King David* and arrived in Cesena in autumn 1651.

Like the Sibyls, *King David* glows with a luminous colouring that exemplifies Guercino’s assured handling of paint. The biblical king is represented in a rare moment of reflection, poised between his youthful career as a fighter, suggested by footwear reminiscent of armour, and his later life as a ruler, poet and philosopher, indicated by his staff, crown and inscribed tablet. Vestiges of youth are suggested in his powerfully muscular calves, his pensive yet largely unlined face, and his glossy beard, unmarred with grey. He wistfully contemplates a tablet inscribed with a line from Psalm 86 (87 in the King James and Hebrew Bibles): ‘Glorious things are spoken of thee, O city of God’. David had conquered Jerusalem, but God told him he could not build a temple in his name ‘because thou hast been a man of war, and hast shed blood’ (1 Chronicles 28: 3). Though David had worked towards Jerusalem’s glorious future,

he would not see its promise fulfilled in his lifetime. The painting is a moving image of a man at a turning point in his life, reckoning with his history and his limits.

The *Cumaeen Sibyl* and *Samian Sibyl* came to the National Gallery some 13 years ago, respectively acquired from Sir Denis Mahon in 2011, and allocated to the Gallery by HM Government in lieu of inheritance tax in 2012. The addition of *King David* to the National Gallery’s collection – the particular wish of Jacob, 4th Baron Rothschild (1936–2024) and Dame Hannah Rothschild – thus reunites the painting with its two pendants. Thanks to this acquisition, future generations can appreciate both the ensemble that Guercino originally intended – *King David* and the original *Cumaeen Sibyl* – as well as the ensemble that has hung together for centuries – *King David* and the replacement *Samian Sibyl* – first in Cesena and, from 1768, at Spencer House, London.

The benefits of reuniting the trio were aptly demonstrated in 2024, when they were exhibited together at Waddesdon Manor. The Sibyls both emphasise a different aspect of Guercino’s complex psychological portrait of David. Like the King, the *Cumaeen Sibyl* sits in a posture suggestive of a mental crossroads, with her body turned in one direction and gaze in another. The *Samian Sibyl* instead mirrors David’s introspection. The acquisition of *King David* – the ninth painting by Guercino to enter the National Gallery’s collection – thus illuminates the artist’s interest in conveying psychology, as well as his achievements as a painter at the height of his maturity.

IMOGEN TEDBURY

Curator of Later Italian, Spanish and French Paintings (maternity cover)



GUERCINO (1591–1666)  
*King David*, 1651

Oil on canvas, 223.5 × 170.2 cm

ACCEPTED IN LIEU OF INHERITANCE TAX BY HM GOVERNMENT  
AND ALLOCATED TO THE NATIONAL GALLERY, 2025, NG6707

### PROVENANCE

Painted for Giuseppe Locatelli (1627–1711), Cesena, in 1651; by descent to the Marchesi Locatelli, Cesena; acquired from the Marchese Locatelli in 1768 by Gavin Hamilton (1723–1798), painter, archaeologist and dealer, on behalf of John Spencer, 1st Earl Spencer (1734–1783); by descent, Spencer House, St James’s Place, London, and at Althorp House, Northamptonshire; sold by order of the Trustees of the Spencer Collection, at Christie’s, London, 6 July 2010, lot 7; where purchased by Jacob, Lord Rothschild, and displayed at Spencer House, London, before transfer to Waddesdon Manor, Buckinghamshire, in 2023; accepted in lieu of Inheritance Tax by HM Government and allocated to the National Gallery, 2025.

### EXHIBITIONS

On loan to the National Gallery 2010; *King David and the Wise Women: Guercino at Waddesdon*, Waddesdon Manor, Buckinghamshire 2024.

### LITERATURE

G.F. Barbieri, *Il Libro dei Conti*, MS, 1629–66 (Bologna, Biblioteca Comunale dell’Archiginnasio, MS B 331); C.C. Malvasia, *Felsina pittrice: Vite de’ pittori bolognesi*, 2 vols, Bologna 1678, vol. 2, p. 378; J.A. Calvi, *Notizie della vita, e delle opere del cavaliere Gioan Francesco Barbieri ditto il Guercino da Cento*, Bologna 1808, p. 128; D. Mahon, *Il Guercino: Catalogo critico dei dipinti*, exh. cat., Palazzo dell’Archiginnasio, Bologna 1968, p. 196, under no. 90; repr. Bologna 1991, p. 348; O. Piraccini, ‘Tre lettere del Guercino al marchese Giuseppe Locatelli di

Cesena’, *La Piè* (July–Aug. 1975), pp. 151–4; L. Salerno, *I dipinti del Guercino*, Rome 1988, no. 283, repr.; T. Henry, D. Mahon, N. MacGregor, M. Helston and F. Russell, *Guercino in Britain: Paintings from British Collections*, exh. cat., National Gallery, London 1991, no. 29, repr.; D.M. Stone, *Guercino: Catalogue completo dei dipinti*, Florence 1991, no. 270, repr.; G. Finaldi and M. Kitson (eds), *Discovering the Italian Baroque: The Denis Mahon Collection*, exh. cat., National Gallery, London 1997, p. 110, fig. 34; B. Ghelfi (ed.), with D. Mahon, *Il libro dei conti del Guercino, 1629–1666*, Bologna 1997, p. 153, no. 442; Sale, London, Christie’s, 6 July 2010, lot 7, repr.; N. Turner, *The Paintings of Guercino: A Revised and Expanded Catalogue Raisonné*, Rome 2017, no. 391, repr.; J. Carey, *King David and the Wise Women: Guercino at Waddesdon*, exh. cat., Waddesdon Manor, 2024.



Carl Gustav Carus  
*A View of the Sky from a Prison Window*, 1823

A seminal figure in German Romanticism, polymath Carl Gustav Carus was a physician, philosopher, natural scientist and painter. During his medical training in Leipzig he took drawing lessons with Julius Dietz (1770–1843), with whom he made studies of rocks, plants and trees as they walked around the city. In 1814 Carus moved to Dresden to take up the professorship of gynaecology at the Royal Academy of Surgery and Medicine, together with the directorship of the maternity hospital. In 1817 he met the leading Romantic landscape painter Caspar David Friedrich, who gave him advice on oil painting technique and influenced Carus’s early subject matter of ruined churches and evening and winter landscapes.

Carus painted this small, arresting work at the height of his friendship with Friedrich. A blue sky streaked with wisps of white cloud is viewed through a barred window. The room in which the window is located seems to be high up; no features of town or country are visible, nor anchoring of sky to land. A few stalks of straw are scattered on the windowsill and to the right the first few links of a heavy chain are set into the wall. The artist has portrayed a spider’s web just beyond the bars, its delicate threads stretching from top to bottom. Each crack and sign of damage is rendered, from the deep fissures caused by the bars themselves to chips along the front of the ledge. Yet, for all the detail, the work is thinly painted with the pale ground visible throughout.

Images of views from windows onto townscapes or landscapes were often incorporated into religious paintings of the Northern Renaissance. Friedrich depicted views from his studio and house in which the window signified both a literal and symbolic gateway onto the world beyond. But this is no studio or domestic setting. The barred window could be related to views of church ruins, subjects treated by both Carus and Friedrich. Carus made an engraving after a drawing he created in April 1814 of the interior of the church in Probstheida, destroyed in the Battle of Leipzig in 1813. Many of its windows, both high and low, are barred, features he might well have recalled in this small painting. At the same time, the bars, the chain and the blades of straw, perhaps from the floor or escaped from bedding, all evoke a prison. The signature and date inscribed into the stone could be said to imitate the writings prisoners scratched onto the walls of their cells. And this sense of imprisonment is echoed in the web beyond, a symbol of life or a trap waiting on the other side.

Such a subject reflects recent events in the Napoleonic Wars; it is possibly even a reference to Beethoven’s opera *Fidelio*, performed in Dresden in 1823, which recounts the story of the rescue of a political prisoner from prison. More universally, the window here is not the means through which to observe and depict a view of the outside world, but instead functions as a physical and psychological boundary between interior and exterior, dark and light, imprisonment and freedom.

SARAH HERRING  
*Associate Curator of Post 1800 Paintings*

**PROVENANCE**  
Private collection, Austria by the 1980s, and then by descent; sale, im Kinsky, Vienna, 20 June 2023, lot 2585; French and Company, New York; acquired by the National Gallery in 2025.

**EXHIBITIONS**  
*Romantiken: ett sätt att se*, Nationalmuseum, Stockholm 2024–5, no. 40.

**LITERATURE**  
Carl-Johan Olsson, *Romantiken: ett sätt att se*, Nationalmuseum, Stockholm 2024–5, pp. 23 and 140, no. 40.



CARL GUSTAV CARUS (1789–1869)  
*A View of the Sky from a Prison Window*, 1823  
Oil on canvas, 28.4 × 21.4 cm  
Signed and dated on the stone ledge: *CARUS/MDCCCXXIII*  
  
BOUGHT THANKS TO A GENEROUS LEGACY FROM  
MRS MARTHA DORIS BAILEY AND MR RICHARD HILLMAN BAILEY,  
AND WITH THE SUPPORT OF MR AND MRS BOOTH-CLIBBORN AND OTHERS,  
IN HONOUR OF CURATOR CHRISTOPHER RIOPELLE, 2025, NG6704





EVA GONZALÈS (1847–1883)  
*The Full-length Mirror*, about 1869–70  
Oil on canvas, 39 × 26.5 cm  
Signed bottom right: *Eva Gonzalès*

BOUGHT THANKS TO GENEROUS LEGACIES FROM  
MRS MARTHA DORIS BAILEY AND MR RICHARD HILLMAN BAILEY,  
MISS GILLIAN CLEAVER, AND MS SHEILA MARY HOLMES,  
WITH THE SUPPORT OF THE NATIONAL GALLERY TRUST, 2024, NG6702

Eva Gonzalès  
*The Full-length Mirror*, about 1869–70

Eva Gonzalès was the daughter of Emmanuel Gonzalès (1815–1887), writer and dramatist, and Marie Céline Raguét (1823–1880), musician and singer. Her formative years were spent in Paris in the society of prominent writers and artists of the day. In January 1866 she entered the women-only studio of Charles Chaplin and in February 1869 Alfred Stevens introduced her to Edouard Manet, who accepted her as his only formal pupil.

Gonzalès made her debut at the Paris Salon in 1870, and continued to exhibit to great acclaim right up until her untimely death following childbirth in 1883. This was also the year when Manet exhibited his extraordinary and complicated portrait of his new pupil. She is shown dressed in a beautiful white gown, seated at an easel and touching up a floral still life with outstretched arm. While presented in the manner of eighteenth-century self portraits, and thus the progeny of such artists as Elisabeth Louise Vigée Le Brun, the portrayal is complex and problematic, with Gonzalès occupying a space somewhere between professional artist and society beauty.

In 1917 the National Gallery acquired Manet’s portrait as part of the Sir Hugh Lane Bequest. With the acquisition of *The Full-length Mirror* the Gallery is now able to represent her as an artist in her own right. In a simple bare room a young woman stands looking at herself in a ‘psyché’, the French term for a full-length mirror. She wears a striped dress with an overdress of a pale grey, tied in a bow at the waist with a black fringed scarf, reminiscent of that worn by Gonzalès in Manet’s portrait. The grisaille picture on the wall adds to the muted tonality. The only touch of bright colour is provided by the small red flower she holds in her hands.

The subject of a woman at her toilette was popular with Impressionist painters, treated by, among others, Berthe Morisot and Manet himself. It was the continuation of a much longer tradition of depictions of women admiring themselves in a mirror, often in the guise of Venus, the personification of female beauty. Such vanity is missing in the work Gonzalès, where the fully clothed model stands in quiet contemplation of her appearance.

It is probable that Gonzalès painted *The Full-length Mirror* after starting as a pupil of Manet. Its handling is broad and unmodulated, the woman’s features delicately modelled in light and shadow in grey-brown. While subtly indicating that what we are looking at is a reflection, this restrained monochrome modelling is also reminiscent of Manet’s early work, as the enigmatic and spare setting is of his early studio scenes. The young woman is Gonzalès’s younger sister Jeanne, also an artist and her constant model. As opportunities for painting in public spaces and using certain models were restricted for women at this period, being able to rely on family members was crucial for such artists as Gonzalès, and indeed *The Full-length Mirror* exemplifies the type of domestic subject matter that was in many ways the limit of their permitted sphere of activity. Yet what this picture is showing above all is how Gonzalès was already applying lessons learned from both Chaplin and Manet to her consummate portrayals of the quiet spirit of bourgeois life.

SARAH HERRING  
*Associate Curator of Post 1800 Paintings*

**PROVENANCE**  
With the publisher Edouard Dentu (1830–1884), Paris, by whom probably acquired directly from the artist, and listed as hanging in his study in the inventory of his estate of 23 April 1884; on his death passed to his widow Louise Léonie Dentu (1842–1914, née Faure-Decamps); Dentu and Faure-Decamps had two children: Mélanie-Louise-Léonie-Jeanne Dentu (1864–1934) who in 1884 married Louis Philippe Henri de la Borie de la Batut (1856–1920) and Gabrielle-Henriette-Louise-Marie (b. 1871) who in 1888 married Paul André Bottet (b. 1860); at present it has not been possible to ascertain whether *The Full-length Mirror* was sold, or whether it passed by descent to either of these daughters; Camille Félicie Leroux (1875–1953), owner, in the 1920s, of Galerie Camille Hodebert at 134 rue du Faubourg Saint-Honoré, and the first wife of Louis César Haudebert (1879–1932), known as Hodebert, owner of the Galerie Barbazanges at 198 rue du Faubourg Saint-Honoré from 1923–8; sold by her at Hôtel Drouot, Paris, 29 May 1952, lot 115; Arthur Tooth and Sons Ltd, London (inv. 2989), acquired on 13 November 1952, and until 30 November 1953; private collection by descent, England; acquired by the National Gallery in 2024.

**EXHIBITIONS**  
*Peintures et Pastels de Eva Gonzalès*, Salons de la Vie Moderne, Paris 1885, no. 28; *Paris-Londres. A Collection of Pictures Many Recently Acquired in France*, Arthur Tooth and Sons, London 1953, no. 53.

**LITERATURE**  
P. de Katow, ‘L’exposition d’Eva Gonzalès, Salons de la “Vie Moderne”’, *Gil Blas*, vol. 7, no. 1887 (17 January 1885), p. 3; M.-C. Sainsaulieu and J. de Mons, *Eva Gonzalès 1849[sic]–1883. Etude critique et catalogue raisonné*, Paris 1990, p. 65, no. 8; C.J. Grant, *Eva Gonzalès (1849[sic]–1883): An Examination of the Artist’s Style and Subject Matter*, unpublished PhD dissertation, Ohio State University 1994, pp. 214ff.



Lawrence Alma-Tadema  
*After the Audience*, 1879

*After the Audience* is the first painting by this artist to enter the collection of the National Gallery. Lawrence Alma-Tadema was born in Friesland, the Netherlands. He first visited Italy in 1863. Having focused previously on Merovingian and Egyptian subjects, his extensive tour and study of Roman sites, particularly the impressive ruins and fresco decorations of Pompeii and Herculaneum, proved to be a turning point in his career. After the outbreak of the Franco-Prussian War in 1870, he relocated permanently to the UK. *After the Audience* is considered by his contemporaries and by later experts in Victorian painting to be one of Alma-Tadema’s masterpieces from the first decade after he settled in London. It was painted to impress Sir William Armstrong, the wealthy Newcastle engineer and industrialist, who had admired the artist’s earlier work, *An Audience with Agrippa* (The Dick Institute, East Ayrshire), when it was exhibited to great acclaim at the Royal Academy in 1876.

The main protagonist of *After the Audience* is Marcus Vipsanius Agrippa, the general, statesman and architect who was a close friend, son-in-law and lieutenant to Augustus Caesar, who reigned as the first Roman Emperor from 27 BC. Alma-Tadema’s perfectionism is fully demonstrated in the painting, where every detail and architectural line is painstakingly represented. With great skill he uses light to draw the viewer through the composition, offering just the hint of another grand building in the distance, set against a vivid blue sky. The exquisite detail of the objects laid over the tiger skin shows the artist’s supreme observational skill, as does the delineation of the full-length portrait sculpture of Augustus that dominates the foreground. This was based on the now-celebrated ‘Augustus of Prima Porta’, which had only been rediscovered in 1863 during archaeological excavations at the Villa of Livia situated to the north of Rome, underscoring Alma-Tadema’s desire for his work to be both current and authentic. While his meticulous attention to detail and meaningful subject matter chimed with John Everett Millais and other Pre-Raphaelites, his focus on Greek and Roman themes is more comparable to the academicism and classicism adopted by Frederic, Lord Leighton, John William Waterhouse and the French artist Jean-Léon Gérôme.

Alma-Tadema had a long and highly successful career. In his adopted country (he became the last officially recognised denizen of the UK in 1873) he rapidly ascended through the Victorian art establishment, becoming an Associate of the Royal Academy in 1876 and a full member in 1879, the same year *After the Audience* was painted. In 1899 he was knighted, the eighth continental artist to receive this honour. Beyond the fine art world, Alma-Tadema designed costumes, props and sets for the celebrated actor-manager, Sir Henry Irving, and made a life-long study of classical antiquities and architecture. This led to his paintings being used as source material by Hollywood directors, from Cecil B. DeMille to Ridley Scott, for their biblical and classical epics, including the latter’s *Gladiator* (2000), an area explored in exhibitions such as *Lawrence Alma-Tadema: At Home in Antiquity* (Vienna and London, 2016–17).

CHRISTINE RIDING  
Director of Collections and Research

PROVENANCE

Commissioned by Messrs Pilgeram and L.H. Lefevre, London 1879, probably acting on behalf of Sir William Armstrong; Henry J. Mason, Bankfield, Bingley, Yorkshire, by 1882; by descent to Mrs Henry J. Mason; Christie’s, London, 21 February 1947, lot 34, as ‘King Agrippe, after the Audience’; Dr and Mrs Alexander George, Dallas, Texas; bought at Sotheby’s, New York, 28 October 1982, lot 77; acquired by the National Gallery in 2025.

EXHIBITIONS

Royal Scottish Academy, Edinburgh 1879, no. 332; *Fine Art & Industrial Exhibition*, Bradford 1882, no. 299; Grosvenor Gallery, London 1882, no. 70; *Exhibition of Works by the Late Sir Lawrence Alma-Tadema RA, OM*, Royal Academy, London 1913, no. 202; *Sir Lawrence Alma-Tadema*, Van Gogh Museum, Amsterdam, Walker Art Gallery, Liverpool 1997, no. 51; *Lawrence Alma-Tadema: At Home in Antiquity*, Fries Museum, Leeuwarden, Österreichische Galerie Belvedere, Vienna, Leighton House, London 2016–17, unnumbered.

LITERATURE

R. Dircks, ‘The Later Works of Sir Lawrence Alma-Tadema O.M., R.A., R.W.A.’, *Art Journal*, Christmas supplement (December 1910), p. 30; R.P. Spiers, ‘Archaeological Research in the Paintings of Sir Lawrence Alma-Tadema’, *Architectural Review*, vol. 33 (March 1913), p. 46; J. Romijn and F.L. Bastet (eds), *De Wereld van Alma Tadema*, exh. cat., Leeuwarden 1974, p. 23; V.G. Swanson, *The Biography and Catalogue Raisonné of the Paintings of Sir Lawrence Alma-Tadema*, London 1990, p. 205, no. 244, repr. p. 393; E. Becker (ed.), *Sir Lawrence Alma-Tadema*, exh. cat., Amsterdam and Liverpool 1995, pp. 206–9, no. 51, repr.; R.J. Barrow, *Lawrence Alma-Tadema*, London and New York 2001, pp. 84–5, 191, no. 75, repr.; E. Prettejohn and P. Trippi (eds), *Lawrence Alma-Tadema: At Home in Antiquity*, exh. cat., London 2016, pp. 29, 66, 204, repr.



LAWRENCE ALMA-TADEMA (1836–1912)  
*After the Audience*, 1879  
Oil on wood, 91.4 × 66.2 cm  
Signed and inscribed, lower right: *L. Alma-Tadema. / op. CXCVI-*

BOUGHT THANKS TO GENEROUS LEGACIES FROM  
MRS MARTHA DORIS BAILEY AND MR RICHARD HILLMAN BAILEY,  
MISS GILLIAN CLEAVER, AND MS SHEILA MARY HOLMES, WITH THE SUPPORT  
OF THE NATIONAL GALLERY TRUST, 2024, NG6703



Hilaire-Germain-Edgar Degas  
*Ballet Dancers*, about 1895–1905

Degas is at the heart of the National Gallery’s collection of modern paintings. Not only do twelve works of high importance by the artist and five long-term loans hang on our walls, but thirteen paintings by his contemporaries – including Jean-Auguste-Dominique Ingres, Edouard Manet and Paul Gauguin – were acquired by the Gallery at the posthumous auction of the artist’s private collection in Paris in 1918. His conception of the origins of Modernism, assembled in Paris as the works were made, largely remains the same as ours. The newest addition to this distinguished group, a dazzling pastel of ballet dancers in mid-performance, shows Degas tackling what is arguably the key theme of his later years.

One of five versions of a distinctive composition, it shows four ballerinas, two in blue tutus, two in pink, gasping for breath and leaning against flats suggesting a forest interior as they briefly come off-stage. A fifth dancer, glimpsed from behind but at the exact centre of the composition, is caught in-flight as she makes her entry on-stage from the wings. (It is the only one of the five versions to include this distinctive detail.) Degas wants us to know we are privileged to observe a backstage ‘moment’ full of tension but minus ballet’s supposed effortless and floating ease. These young women are very much at work.

The pastel may be the earliest and most elaborate and complex of the five versions. Signed at lower left but undated, originally dated in the scholarly literature to about 1888, art-historical consensus now pushes the series to some years later in Degas’s career. The unusually prominent signature lets us know that Degas considered it to be a ‘finished’ work, densely worked with scintillating touches of colour and now ready for the market. He did not need to sell in his later years, did not need to ‘complete’ his later works if he chose not to; when he did so he wanted us to know and appreciate the fact.

CHRISTOPHER RIOPELLE  
*The Neil Westreich Curator of Post 1800 Paintings*

**PROVENANCE**  
Collection Durand Ruel, Paris; Paul Cassirer, Berlin, 1911–12 (according to Teresa Krasny 19/09/2024); Collection Max Linde, Lübeck; Collection Oscar Schmitz, Dresden, by 1926 (according to Teresa Krasny 19/09/2024); Schmitz relocates with his collection to Zurich in 1931; Wildenstein Gallery London (sticker on reverse of board, examined 19/09/24, states London) bought from the estate of the above in 1936; Mrs Watson-Hughes, London (by 1952); Sold by Lefevre Gallery, London, 1965; private collection Germany; Lady Marks family, London (probably 1970s), until acquired by the National Gallery in 2025.

**EXHIBITIONS**  
While fully documented, the work has not been loaned in some 60 years and is not particularly well known to Degas scholars. Thus, the opportunity to examine the work unframed and unglazed in the Conservation studios of the National Gallery on 19/09/24 has proved particularly enlightening.

**LITERATURE**  
P.-A. Lemoisne, *Degas et son oeuvre*, 4 vols, Paris 1945–9, vol. 3, cat. no. 942, p. 548, ill. p. 549; T. Krasny (ed.), *Digital Degas Catalogue Raisonné*, www.degascatalogueraisonne.com.



HILAIRE-GERMAIN-EDGAR DEGAS (1834–1917)  
*Ballet Dancers*, about 1895–1905  
Pastel on paper, 62.6 × 70.8 cm  
Signed, lower left: *Degas*  
  
ACCEPTED BY HM GOVERNMENT IN LIEU OF INHERITANCE TAX  
(UNDER A HYBRID ARRANGEMENT) FROM THE ESTATE OF ANN MARKS  
AND ALLOCATED TO THE NATIONAL GALLERY, BOUGHT WITH THE SUPPORT  
OF THE NATIONAL GALLERY TRUST, 2025, NG6705



Richard Long  
*Mud Sun*, 2025

The work of Richard Long explores mark-making as the most fundamental of human activities. *Mud Sun* was created with tidal sediment from the River Avon, collected near the artist’s native Bristol. With its emphasis on the artist’s agency as well as on art as creation from simple matter, this site-specific work is placed at the top of the main staircase in the Sainsbury Wing, marking the intersection of painting from 1200 to 1500 with that of the masters of the High Renaissance. Following the proportions and size of the existing architecture, Long applied the mud by hand in a simple circle of vivid, gestural strokes. This immediate means of production deliberately allows for drips and splashes to become integral part of his work, highlighting the momentum of the maker’s hand, the simple nature of the material he works with and the conditions of the artwork’s own making.

Since the 1960s, Richard Long has been considered part of an international generation of artists who have expanded art beyond traditional materials and ways of working. In 1967, Long became well known for his piece *A Line Made by Walking*, a simple track created by repeatedly walking back and forth in a field. The resulting trace of the artist’s body and its action in the landscape laid no claim to grandeur, permanence or authorship. Instead, the work distilled traditional concepts of sculpture to their basic components of human intervention in nature. In the years since then, Long has expanded his artistic practice to include walks, sculpture, mud works, word pieces and printed materials. Only ever using his own body as artistic tool and determining the scale of his works in close relationship to their location and environment, he has since become one of the most influential artists from Britain in the twentieth and twenty-first centuries.

Commissioned by the National Gallery, *Mud Sun* has entered the Contextual Collection, generously supported by Dr Didi Mei Yi Wong. The project has been supported by Lisson Gallery.

DANIEL F. HERRMANN  
*Ardalan Curator of Modern and Contemporary Projects*



RICHARD LONG (BORN 1945)  
*Mud Sun*, 2025  
River Avon mud on gesso, 492 × 613 cm  
  
COMMISSIONED BY THE NATIONAL GALLERY,  
SUPPORTED BY DR DIDI MEI YI WONG, 2025, H255

Loans

In addition to the group of pictures already on long-term loan to the National Gallery, a total of 26 further works from public and private collections are on display for the duration of *C C Land: The Wonder of Art* until May 2026. We are grateful for the support of all lenders that have agreed to be part of our Bicentenary celebrations. His Majesty The King, the National Gallery’s Royal Patron, has generously agreed to lend four works to our display on the collection of King Charles I and Henrietta Maria in Room 31; he has also granted the extension of the loan of Mantegna’s *Triumphs of Caesar*. Another four works are on loan from Tate, two originally purchased from the collection of John Julius Angerstein to found the National Gallery in 1824 and another two for our display in Room 34 devoted to Gainsborough and his family. The Federal Office of Culture of the Swiss Confederation has exceptionally lent Manet’s *At the Café* from the Oskar Reinhart Collection ‘Am Römerholz’, Winterthur, reuniting it with the National Gallery’s own *Corner of a Café-Concert* (on display in Room 41 until December 2025). Further works are on loan from the National Portrait Gallery, the Duke of Wellington and a number of private collections.

PER RUMBERG  
*The Jacob Rothschild Head of the Curatorial Department*

JOHN GIBSON (1790–1866)  
*Anna Brownell Jameson (née Murphy)*, 1862  
Marble, 57 × 33.5 cm  
Signed and inscribed  
LENT BY THE NATIONAL PORTRAIT GALLERY, LONDON

Anna Jameson (1794–1860) is considered England’s first female art historian. She was an early scholar of Italian Renaissance art and author of the first systematic study of Christian iconography in English. Through numerous publications including *A Handbook to the Public Galleries* (1842) and *Memoirs of the Early Italian Painters* (1845), Jameson played a pioneering role in educating the public about art and supporting the National Gallery’s mission. After her death, this portrait bust was created by her friend the esteemed Welsh sculptor John Gibson, who had been an apprentice in the studio of Antonio Canova, Italy’s leading sculptor.



TITIAN (ACTIVE ABOUT 1506; DIED 1576)  
*The Rest on the Flight into Egypt*, about 1512?  
Oil on canvas, laid on panel, 46.2 × 62.9 cm  
ON LOAN FROM A PRIVATE COLLECTION

The Holy Family sits at rest under the shelter of a tree. Freed from his swaddling cloth, the infant Christ nuzzles against his mother’s face. Joseph looks on, his careworn features in shadow. Titian painted this intimate scene at an early stage of his career. It demonstrates the colouring and atmospheric effects for which he became celebrated.





FLORIS VAN DIJCK (ABOUT 1575–BEFORE 1651) ROOM 23  
*Still Life with Cheeses, Grapes, Apples and Pears on Pewter and Porcelain Plates with a Roemer, Bread Roll and Nuts*, 1616  
Oil on wood, 49 × 77.7 cm  
Signed and dated  
ON LOAN FROM A PRIVATE COLLECTION

Floris van Dijck was one of the most important pioneers of ‘display piece’ still lifes. His works are very rare but were highly influential. Almost all his compositions centre on a stack of cheeses on a plate seen from a high viewpoint, presenting the various elements of the composition to their best advantage.



FRANS HALS (1582/3–1666) ROOM 23  
*Young Woman with a Display of Fruit and Vegetables*, 1630  
Oil on canvas, 157 × 200 cm  
Signed and dated  
ON LOAN FROM A PRIVATE COLLECTION

This is the only surviving example of a work in which Frans Hals collaborated with another painter. His Haarlem colleague Claes van Heussen painted the market stall laden with fruit and vegetables. Hals then added the young woman holding a pair of scales. Caught in the moment, she playfully catches our eye. Van Heussen’s delicate paint application stands in stark contrast to Hals’s free brushwork.



MICHAEL SWEERTS (1618–1664) ROOM 27  
*The Schoolroom*, about 1650  
Oil on canvas, 89.5 × 114 cm  
ON LOAN FROM BERKELEY CASTLE, GLOUCESTERSHIRE

Brussels-born Sweerts often took inspiration from the hustle and bustle of Roman street life. Here he depicts a schoolroom, with a young boy at the centre learning to read. The dedication required to acquire this skill is wittily compared to the expertise demonstrated by the brightly lit seamstress, who is equally devoted to her task.



ALONSO CANO (1601–1667) ROOM 30  
*The Immaculate Conception*, about 1628  
Oil on canvas, 148.7 × 96 cm  
ON LOAN FROM A PRIVATE COLLECTION

Emerging from golden light, the Virgin Mary presses her fingers together in prayer, her attributes arrayed around her. Cano trained with Velázquez’s teacher, Francisco Pacheco. Cano’s *Immaculate Conception*, like Velázquez’s (1618–19), now in the National Gallery, follows Pacheco’s advice about how the subject should be represented. Commissioned as an altarpiece for the church of San Alberto in Seville, this painting was only recently rediscovered.



JUSEPE DE RIBERA (1591–1652) ROOM 30  
*Saint Jerome*, 1642  
Oil on canvas, 128.5 × 99 cm  
Signed and dated  
ON LOAN FROM A PRIVATE COLLECTION

Ribera painted the ageing Jerome’s furrowed brow and slight, ascetic body with the free brushwork for which he was admired. The scroll, book and quill allude to the saint’s writings and his translation of the Bible. Although Ribera lived in Italy for much of his career, he often emphasised his Spanish origins in his signature, as he does here.



JUAN DE VALDÉS LEAL (1622–1690) ROOM 30  
*The Sacrifice of Isaac*, 1657–9  
Oil on canvas, 187 × 247 cm  
ON LOAN FROM A PRIVATE COLLECTION

God commanded Abraham to kill his only son as a test of his obedience. Just as Abraham raises the blade, an angel stays his hand: he has proven himself and Isaac will be spared. Valdés Leal captured the father’s agonised resolve and the utter vulnerability of his son. The painting was owned by Nicolás Omazur (about 1630–1698), a Flemish merchant who was one of Murillo’s chief patrons.





JACOPO TINTORETTO (ABOUT 1518–1594)  
*Esther before Ahasuerus*, about 1546–7  
Oil on canvas, 207.7 × 275.5 cm  
LENT BY HIS MAJESTY THE KING

When the Old Testament heroine Esther learned that her husband King Ahasuerus was plotting to massacre all the Jews in the Persian Empire, she intervened and convinced him to spare her people. Here she is fainting in response to his anger. This painting and Correggio’s *School of Love* (about 1525), now in the National Gallery, were both acquired by Charles I from the collection of the Dukes of Mantua.



ORAZIO GENTILESCHI (1563–1639)  
*Joseph and Potiphar's Wife*, about 1630–2  
Oil on canvas, 206 × 261.9 cm  
Signed and dated  
LENT BY HIS MAJESTY THE KING

While a slave in Egypt, Joseph resists the advances of his master Potiphar’s wife. Gentileschi’s composition for this Old Testament story is highly theatrical. He pays particular attention to the sumptuous textiles: the cloak, as well as the sheets of the unmade bed and the vibrant red curtain draped in the background. Orazio had been a friend of Caravaggio in Rome. He moved to London in 1626.



ANTHONY VAN DYCK (1599–1641)  
*Queen Henrietta Maria*, about 1631–2  
Oil on canvas, 109 × 86.2 cm  
Inscribed  
LENT BY HIS MAJESTY THE KING

Henrietta Maria (1609–1669) was the daughter of King Henry IV of France and Marie de’ Medici. She married Charles I in 1625. She was particularly interested in the visual arts, and her discerning taste played a vital role in shaping the Royal Collection. This is perhaps Van Dyck’s earliest portrait of her, painted shortly after his arrival in London in 1632.



ANTHONY VAN DYCK (1599–1641)  
*Cupid and Psyche*, 1639–40  
Oil on canvas, 200.2 × 192.6 cm  
LENT BY HIS MAJESTY THE KING

During his time in England, Van Dyck worked mainly as a portraitist. This is his only mythological painting to survive from that period. It was probably commissioned for the Queen’s House in Greenwich as part of a series devoted to Cupid and Psyche, which was never completed.



CASPAR WOLF (1735–1783)  
*The Geltenbach Falls in the Lauenen Valley with an Ice Bridge*, about 1778  
Oil on paper laid onto hardboard, 27.8 × 19.7 cm  
Inscribed  
PRIVATE COLLECTION, DEVON

Wolf painted this view as a preparatory study for a picture (now in the Oskar Reinhart Collection ‘Am Römerholz’, Winterthur) made for Abraham Wagner’s engraving project, *Remarkable Views of the Swiss Mountains*. In the foreground a spring thaw has transformed the solid ice into a delicate ice bridge, whose elegant serpentine form contrasts with the formidable rock formations behind, out of which the waterfall surges.



EDOUARD MANET (1832–1883)  
*At the Café*, 1878  
Oil on canvas, 78 × 84 cm  
Signed and dated  
THE SWISS CONFEDERATION, FEDERAL OFFICE OF CULTURE,  
OSKAR REINHART COLLECTION ‘AM RÖMERHOLZ’, WINTERTHUR

This painting was once the left half to the National Gallery’s *Corner of a Café-Concert*, together forming a large horizontal composition. The artist began the larger painting in August 1877 but radically altered his plans and cut it in half, completing each half separately. In them, Manet presents the meeting of distinct social worlds. The top hat of the upper class, the bowler hat of the bourgeoisie, the red military képi and the working-class blue smock all coexist in the microcosm of a Parisian café.





WILLIAM HOGARTH (1697–1764)  
*The Painter and his Pug*, 1745  
Oil on canvas, 90 × 69.9 cm  
Signed and dated  
TATE: PURCHASED 1824

Hogarth’s self portrait is a statement about his professional ambitions. His oval canvas is propped up on books by famous British authors. The curved line on his palette represents the ‘Line of Beauty and Grace’, which he believed underpinned all harmony in art and nature. His casual clothes create a down-to-earth appearance. His pet pug, Trump, alludes to the artist’s own pugnacious character.



THOMAS GAINSBOROUGH (1727–1788)  
*Portrait of Edward Richard Gardiner*, about 1760–8  
Oil on canvas, 62.2 × 50.2 cm  
Inscribed  
TATE: PRESENTED BY MISS MARJORIE GAINSBOROUGH GARDINER 1965

Edward Gardiner was Gainsborough’s nephew and was recorded as spending time in his studio. He appears to be wearing the same pale blue costume as the sitter in Gainsborough’s painting *The Blue Boy* (Huntington Collection, California). The use of historic costume suggests the influence of the Flemish portraitist Anthony van Dyck, whose work Gainsborough admired.



THOMAS GAINSBOROUGH (1727–1788)  
*The Pitminster Boy*, 1768–9  
Oil on canvas, 60.8 × 50.4 cm  
PRIVATE COLLECTION, COURTESY OF GAINSBOROUGH’S HOUSE

This portrait depicts the studio assistant who carried Gainsborough’s artistic materials when he sketched in the countryside. The fact it is unfinished suggests that the artist was experimenting freely with pose and expression. The painting follows the Dutch tradition of the *tronie*, in which a figure is painted to explore character, rather than as the portrait of an individual.



THOMAS GAINSBOROUGH (1727–1788)  
*Portrait of the Artist’s Daughter Mary*, 1777  
Oil on canvas, 77.5 × 64.8 cm  
Dated and inscribed  
TATE: BEQUEATHED BY SIR OTTO BEIT 1945

This portrait of Gainsborough’s older daughter Mary was produced around the same time as a portrait of his youngest, *Margaret Gainsborough holding a Theorbo*, now in the National Gallery. These paintings were kept by the artist’s family throughout the nineteenth century. Gainsborough was interested in emulating the work of great artists. This painting relates to a portrait by Peter Paul Rubens of his wife.



SIR DAVID WILKIE (1785–1841)  
*The Village Holiday*, 1809–11  
Oil on canvas, 94 × 127.6 cm  
Signed and dated  
TATE: PURCHASED 1824

Wilkie was famous for his paintings of everyday life. Here he represents a local pub scene. Recalling the classical theme of choosing between vice and virtue, one man is torn between staying to drink with his friends or going home with his family. The man slumped in the corner on the right acts as a stark warning of the effects of drinking to excess.



SIR DAVID WILKIE (1785–1841)  
*Chelsea Pensioners reading the Waterloo Dispatch*, 1822  
Oil on panel, 97 × 158 cm  
Signed and dated  
THE WELLINGTON COLLECTION, APSLEY HOUSE

This masterpiece was produced by Wilkie when at the height of his powers. He combined seventeenth-century Dutch and Flemish influences with the contemporary demand for genre scenes, in a painting celebrating the victory of the Battle of Waterloo (1815). It caused a sensation at the Royal Academy in 1822, and helped to redefine what constituted ‘history painting’.





CLAUDE MONET (1840–1926)  
*Still Life*, about 1869  
Oil on canvas, 46 × 56 cm  
Signed  
ON LOAN FROM A PRIVATE COLLECTION

Monet painted this carefully constructed still life at the very beginning of his career, when he had only just started working in the looser technique that would eventually become known as Impressionism. Like many of his admired contemporaries, Monet explored the theme of still life extensively in the 1860s. However, from the mid-1870s he turned almost exclusively to his now famous landscapes.



CLAUDE MONET (1840–1926)  
*Grainstack (Sunset: Winter)*, 1890–1  
Oil on canvas, 64.8 × 92.1 cm  
Signed  
ON LOAN FROM A PRIVATE COLLECTION

Between 1890 and 1891, Monet painted some 30 pictures of grainstacks. Depicting the same motif throughout the course of the day and the seasons, he recorded the changing light and atmospheric effects. This is the first of Monet’s ‘series’ paintings, which would mark a breakthrough in his career.



CLAUDE MONET (1840–1926)  
*Water-lilies*, 1917  
Oil on canvas, 148.5 × 164 cm  
Stamped  
ON LOAN FROM A PRIVATE COLLECTION

Monet painted this canvas alongside his large-scale, decorative water-lilies. He worked on them in a newly built studio at Giverny, to the west of Paris. The sky and bank are included largely as reflections on the water’s surface. Leaves form an abstract pattern in blue and purple, while three creamy-yellow water-lilies provide highlights.



PAUL CEZANNE (1839–1906)  
*Curtain, Jug and Dish of Fruit*, 1893–4  
Oil on canvas, 59 × 72.4 cm  
ON LOAN FROM A PRIVATE COLLECTION

Cezanne returned to his childhood home in 1886. There, he repeatedly painted the same set of ordinary objects in his studio, studying their formal qualities. Subtle moments of distortion, like the fruit hovering at the edge of the table, suggest he painted this work from different viewpoints. Cezanne’s ethos of construction gives these everyday items a profound sense of grandeur.



CHAIM SOUTINE (1893–1943)  
*The Little Pastry Chef*, about 1927  
Oil on canvas, 76.5 × 68.9 cm  
Signed  
PRIVATE COLLECTION, COURTESY OF EYKYN MACLEAN

During the 1920s, the Belarusian-Jewish artist Chaim Soutine became fascinated with the single-coloured uniforms of people working in Parisian restaurants and hotels. He painted six young pastry chefs, of which this is the last. The series of paintings established his artistic reputation and they are perhaps his best-known works. Focusing on the boy’s white jacket, the portrait shows Soutine’s distinctive brushwork.





## Preparing for the Bicentenary Display



Orazio Gentileschi's *Finding of Moses* (early 1630s) and Matteo di Giovanni's *Assumption of the Virgin* (probably 1474), in the Conservation studios

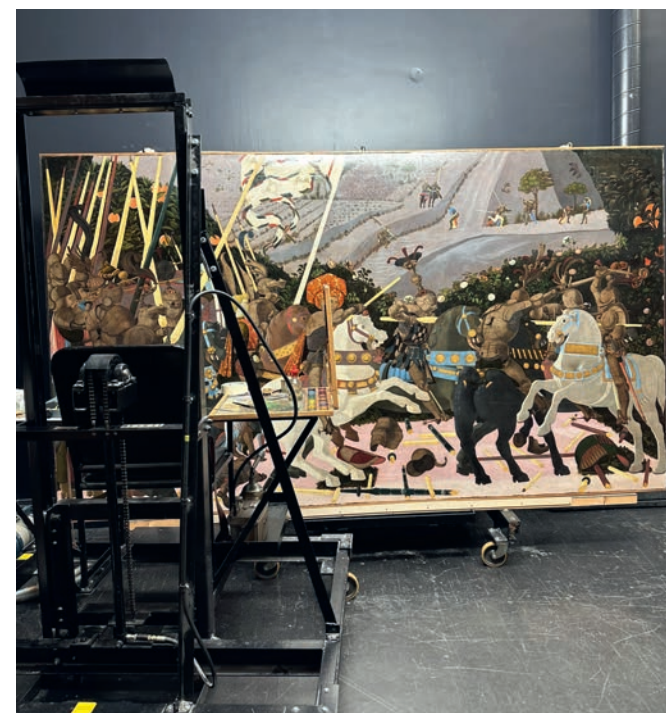
The planning of a museum's conservation programme must consider the impact it may have on the public display. Many visitors to the National Gallery make exceptional efforts to come to Trafalgar Square and are not always able to plan for subsequent visits. In such circumstances the absence of an iconic or well-loved painting from the galleries, whether for reasons of lending or conservation, can be keenly felt. In recent years, however, the NG200 capital projects undertaken by the National Gallery as part of its Bicentenary celebrations necessitated the removal of a substantial number of paintings from public view. This in turn allowed the Conservation Department to focus its efforts on several important treatments simultaneously in a manner that otherwise would not occur; work planned and carried out with an eye to elevating the visitor's experience of these pictures within the new display. And so in recent years the studios have themselves been a kind of treasure-house of painting, where Velázquez might sit next to Cezanne, or Rubens rub shoulders with Pollaiuolo.

The treatments brought more than aesthetic improvements, however remarkable they have been; each project was provided a new opportunity for coordinated, cross-disciplinary research with Scientific and Curatorial colleagues. Seen collectively, these treatments show something of the range of fascinating discoveries that can emerge during the conservation process.

Many concern the in-depth study of painting materials and technique. The cleaning of Jan van Eyck's *Portrait of a Man (Self Portrait?)* (1433) brought back the work's extraordinary plasticity and verisimilitude, while technical investigation confirmed his use of red lakes in the costume and ultramarine blue (lapis lazuli) in the background to create subtle colour relationships that had not previously been visible. While the treatment of *The Martyrdom of Saint Sebastian* by Antonio and Piero del Pollaiuolo (completed 1475) opened up our view of its magnificent panoramic landscape, the work of the Scientific Department investigated the nature of changes in colour that have occurred in



Paintings in the studio during treatment: Parmigianino's *Madonna and Child with Saints John the Baptist and Jerome* (1526–7), Nicolas Poussin's *Cephalus and Aurora* (about 1630) and *Eucharist* (about 1637–40), and Velázquez's *'The Rokeby Venus'* (1647–51)



Paolo Uccello's *Battle of San Romano* (probably about 1438–40)

some pigments, and explored the Pollaiuolo studio's innovative use of the relatively new oil paint medium.

Other treatments have provided opportunities to exploit new imaging techniques to better understand studio practice and conservation histories. Peter Paul Rubens's *Judgement of Paris* (probably 1632–5), the later of two versions by him in the Gallery, has been shown to have been expanded by him as he worked – something which had recently been understood as common in his landscapes, but less so in his figurative history painting. New insights were also gained about changes made to the composition not long after Rubens's death, revisions with profound implications for both the painting's meaning and its subsequent restoration history.

This kind of investigation can be expanded to wider research collaborations, which explore a painting's relationship with closely related works elsewhere. Paolo Uccello's *Battle of San Romano* (probably about 1438–40) has emerged from its restoration with its extraordinary invention and clarity fully restored – as well as providing new impetus for the ongoing research collaborations between the Gallery and both the Louvre and Uffizi, where the other two panels from Uccello's original cycle now are displayed. In a similar vein, the Gallery's recent restoration of Orazio Gentileschi's *Finding of Moses* (early 1630s) has shown a number of compositional changes made as he worked, only some of which seem to be present on the version now in the Prado – which may help clarify the relationship between the two works. Paul Cezanne's *Bathers (Les Grandes Baigneuses)* (about 1894–1905) provides a famous example of a work developed more or less in parallel with two other versions of the composition (Philadelphia Museum of Art and Barnes Collection), a fascinating narrative of exploration, innovation and response between the three canvases. The Gallery's recent cleaning of its painting has itself been revelatory and has provided an opportunity to revisit Cezanne's changes to its format using new techniques such as XRF mapping.

Not every treatment brings a conclusive research outcome. The Gallery's magnificent acquisition of the Netherlandish or French panel of *The Virgin and Child with Saints Louis and Margaret* (about 1510) occasioned the first cleaning of the work in well over a century, as well as freeing the thinned panel from its constricting cradle and providing a new, flexible secondary support. Technical research brought valuable insight on the panel's construction, painting materials, underdrawing, and more – but a firm consensus on the work's attribution remains elusive for the moment. The





Conservator Britta New removing the cradle from the back of the newly acquired *Virgin and Child with Saints Louis and Margaret*



Still from a behind-the-scenes film about the conservation of Cezanne's *Bathers* showing Conservator Paul Ackroyd at work

restored painting, however, has emerged as a powerful and arresting image of the highest quality.

Each restoration described above has had films made for the Gallery's media channels, which showcase both the department's collective expertise and the rich collaborative research environment in which this work is carried out. Such filming has proved to be very popular, bringing awareness of conservation to new audiences. Most important, however, is the viewing experience of the millions who will visit the new displays in which the conservation treatments play a subtle but vital role.

LARRY KEITH  
Head of Conservation and Keeper

PICTURES CLEANED AND RESTORED IN  
THE CONSERVATION DEPARTMENT 2024–2025

ANTONELLO DA MESSINA <i>Saint Jerome in his Study</i> NG1418	PAOLO UCCELLO <i>The Battle of San Romano</i> NG583
PAUL CEZANNE <i>Bathers (Les Grandes Baigneuses)</i> NG6359	DIEGO VELÁZQUEZ <i>Philip IV of Spain</i> NG745
PETRUS CHRISTUS <i>Portrait of a Young Man</i> NG2593	JAN WIJNANTS <i>Peasants driving Cattle and Sheep</i> NG884
KAREL DUJARDIN <i>Sheep and Goats</i> NG985	SUPPORTERS 2024–2025
FLORIS VAN DIJCK <i>A Banquet Still Life</i> NG6706	The Aldama Foundation The Polar Foundation Dame Hannah Rothschild DBE The Rothschild Foundation
JAN VAN EYCK <i>Portrait of a Man (Self Portrait?)</i> NG222	CONSERVATION PARTNER Bank of America
ORAZIO GENTILESCHI <i>The Finding of Moses</i> NG6684	CONSERVATION OF <i>BATHERS</i> ( <i>LES GRANDES BAIGNEUSES</i> ) BY PAUL CEZANNE <i>Supported by</i> Bank of America Art Conservation Project
PIETER DE HOOCH <i>A Woman and her Maid in a Courtyard</i> NG794	CONSERVATION OF <i>THE BATTLE OF SAN ROMANO</i> BY PAOLO UCCELLO <i>Supported by</i> Mr & Mrs Guiseppe Ciucci
PIETRO LORENZETTI AND WORKSHOP <i>A Crowned Female Figure (Saint Elizabeth of Hungary?)</i> NG3071	CONSERVATION OF <i>DIANA AND ENDYMION</i> BY PIERRE SUBLEYRAS <i>Supported by</i> Richard Mansell-Jones
CLAUDE LORRAIN <i>Landscape with Cephalus and Procris reunited by Diana</i> NG2	CONSERVATION OF <i>THE FINDING OF MOSES</i> BY ORAZIO GENTILESCHI <i>Supported by</i> Fondation Etrillard
MATTEO DI GIOVANNI <i>The Assumption of the Virgin</i> NG1155	CONSERVATION OF <i>PORTRAIT OF A MAN (SELF PORTRAIT?)</i> BY JAN VAN EYCK <i>Supported by</i> Mrs Clare McKeon
NETHERLANDISH OR FRENCH <i>The Virgin and Child with Saints Louis and Margaret</i> NG6708	CONSERVATION OF <i>THE VIRGIN AND CHILD WITH SAINTS LOUIS AND MARGARET</i> <i>Supported by</i> The Anthony and Elizabeth Mellows Charitable Settlement
ANTONIO AND PIERO DEL POLLAIUOLO <i>The Martyrdom of Saint Sebastian</i> NG292	
NICOLAS POUSSIN <i>Cephalus and Aurora</i> NG65	
REMBRANDT <i>A Franciscan Friar</i> NG166	
PETER PAUL RUBENS <i>A Landscape with a Shepherd and his Flock</i> NG157	
PETER PAUL RUBENS <i>The Judgement of Paris</i> NG194	
PETER PAUL RUBENS <i>Portrait of Susanna Lunden(?) (‘Le Chapeau de Paille’)</i> NG852	
SALOMON VAN RUYSDAEL <i>A Landscape with a Carriage and Horsemen at a Pool</i> NG1344	
PIERRE SUBLEYRAS <i>Diana and Endymion</i> NG6592	

Framing at the National Gallery



Jan van Eyck's *Arnolfini Portrait* shown before (left) and after reframing in a newly acquired fifteenth-century moulding frame (right)



The conservation treatments and re-displays connected to the National Gallery's Bicentenary celebrations have led to an exceptional level of activity in the Framing Department. Almost from the outset the Gallery developed a strategy of framing its pictures according to their origin and age. This was highly unusual at the time; Wilhelm von Bode noted in an article on his own framing activity in Berlin in 1912 that the National Gallery, London, was the first to adopt this 'modern scheme'.

The leaders of the Gallery understood that framing paintings in ways which were as close as possible to their original settings would intensify the impact of each composition in accordance with the artist's vision. For the first 100 years this was attempted exclusively by the commissioning of newly made replica frames. Only slowly did it become apparent that nineteenth- and early twentieth-century craftsmen were unable to produce frames which could convincingly stand in for the lost originals. The Gallery started to purchase period frames from the 1940s onwards. Some of the frames acquired then, such as the aedicular setting for Mantegna's *Virgin and Child with the*

*Magdalen and Saint John the Baptist* (about 1490–1505), are exemplary and have stood the test of time.

Over the last 20 years we have undertaken a more focused campaign of framing improvements. More than 400 paintings in the permanent collection have been reframed, the majority with newly acquired antique frames. We have only resorted to the creation of replicas when the prospect of finding a suitable old frame was remote. Using antique frames can lead to challenging results that are at odds with conventions and viewing habits. The framing of Jan van Eyck's *Arnolfini Portrait* (1434) with a newly acquired fifteenth-century moulding frame is a striking example. Several of van Eyck's paintings have survived in their original frames, but we know that the *Arnolfini Portrait* had already been transformed into an allegorical picture with lockable shutters by the early sixteenth century, and it has been in at least five different frames since it entered the National Gallery's collection in 1842. There is always a tendency to use more elaborate frames for such important images in the belief that this will lift their appearance. In this case the opposite is



true: the figures have become more monumental and the detail more legible in the simple narrow fifteenth-century frame. As with van Eyck’s surviving original frames, the moulding of convex and concave surfaces intersected by steps and angled shoulders tricks the viewer into assuming greater depth.

Paul Cezanne’s avant-garde composition of *Bathers* was until recently shown in a conventional gilded eighteenth-century frame. The way most Impressionist paintings are framed today is still in the manner of the early twentieth-century dealers, who were keen to make these new paintings palatable to bourgeois taste by giving them old master frames. Such frames are at odds with the strident modernity of the compositions, and ignore the artists’ own views, often replacing the ones they had chosen themselves. Many of the artists’ frames would have been entirely or partly painted, and were usually plain without centre-corner ornamentation. It is very difficult to re-imagine these and almost impossible to make convincing replicas. The best option is to look for earlier frames that follow similar ideas or have aged in a way that is compatible with existing artist examples. We believe we have found such a frame in a sixteenth-century Italian cassetta; with only fragments of gilding and a pale blue painted frieze, it is highly unusual, and surprisingly suitable for Cezanne’s very modern composition.

The re-display of the pictures in the Sainsbury Wing has been the catalyst for the creation of two large altarpiece frames, which front either end of the central vista: a loftier flight of rooms intended to evoke a basilica. *The Martyrdom of Saint Sebastian* by Antonio and Piero del Pollaiuolo is shown in a newly carved and gilded aedicular *all’antica* frame, based on parts of two original frames for works by the artist and a contemporary one from Florence. The very large polyptych frame which we have made for the southern end of the vista contains the 12 panels of Jacopo di Cione’s *San Pier Maggiore Altarpiece* (1370–1). These are seen in one unified frame for the first time since the eighteenth century when the church was demolished and the altarpiece broken up. It is the largest, most complex framing structure in the National Gallery. The images were originally painted into the carved and gilded framework, which was an essential part of the artist’s vision. Our recreation has restored some of the majesty of the first setting, and it seems particularly fortuitous that the length of the Sainsbury Wing’s vista corresponds almost exactly to that of the former church of San Pier Maggiore in Florence.

PETER SCHADE  
*Head of Framing*



Jacopo di Cione’s *San Pier Maggiore Altarpiece* in the new frame



Gilding the frame for Jacopo di Cione’s *San Pier Maggiore Altarpiece*



*The Martyrdom of Saint Sebastian*, by Antonio and Piero del Pollaiuolo, in its newly carved frame

PAINTINGS REFRAMED IN 2024–2025

Framed with recently  
acquired antique frames

- GIOVANNI BELLINI  
*The Agony in the Garden* NG726
- GERARD TER BORCH  
*An Officer dictating a Letter*  
NG5847
- JAN BOTH  
*A View on the Tiber* NG958
- PAUL CEZANNE  
*Bathers (Les Grandes Baigneuses)*  
NG6359
- GIOVANNI BATTISTA CIMA  
DA CONEGLIANO  
*Christ Crowned with Thorns*  
NG1310
- AELBERT CUYP  
*The Small Dort* NG962
- JAN VAN EYCK  
*The Arnolfini Portrait* NG186
- JAN GOSSAERT  
(JEAN GOSSART)  
*An Elderly Couple* NG1689

- FRANS HALS  
*Portrait of a Man in his Thirties*  
NG1251
- BARTHOLOMEUS  
VAN DER HELST  
*Portrait of a Lady in Black Satin  
with a Fan* NG1937
- JAN VAN DER HEYDEN  
*A Farm among Trees* NG993
- PIETER DE HOOCH  
*A Woman and her Maid  
in a Courtyard* NG794
- ISAACK LUTTICHUYS  
*Portrait of a Girl* NG6690
- NETHERLANDISH  
OR FRENCH  
*The Virgin and Child with Saints  
Louis and Margaret* NG6708
- PISANELLO  
*The Virgin and Child with Saints*  
NG776
- GREGORIO PRETI  
*Christ disputing with the Doctors*  
NG1676

- FOLLOWER  
OF REMBRANDT  
*A Man seated reading at a Table  
in a Lofty Room* NG3214
- PETER PAUL RUBENS  
*The Judgement of Paris* NG194
- JACOB VAN RUISDAEL  
*A Landscape with a Ruined  
Castle and a Church* NG990
- HERMAN SAFTLEVEN  
*Christ teaching from  
Saint Peter’s Boat* NG2062
- WILLEM VAN DE VELDE  
*A Dutch Ship and Other Small  
Vessels in a Strong Breeze*  
NG2573
- WILLEM VAN DE VELDE  
*Three Ships in a Gale* NG981
- ELISABETH LOUISE  
VIGÉE LE BRUN  
*Alexandrine-Emilie Brongniart*  
NG5871

Frame reproductions

- PETRUS CHRISTUS  
*Portrait of a Young Man* NG2593
- ANTONIO AND PIERO  
DEL POLLAIUOLO  
*The Martyrdom of Saint Sebastian*  
NG292
- PAOLO UCCELLO  
*The Battle of San Romano*  
NG583

SUPPORTERS 2024–2025

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# The Last Caravaggio

18 April – 21 July 2024

Michelangelo Merisi da Caravaggio is one of the most influential painters in the history of art. His dramatic compositions, stark lighting and practice of using real people as models unleashed a pictorial revolution that changed painting across Europe. In Rome, where he lived between the early 1590s and 1606, Caravaggio won celebrity and a devoted following. But his artistic brilliance was matched by his violent temperament and in 1606 he killed a man, fleeing Rome with a death sentence on his head. Caravaggio spent almost four years on the run – in Naples, Malta and Sicily – making works with increasingly sombre palettes and intense drama. By May 1610 he was back in Naples and, although he did not know it, working on his last painting.

Commissioned by the Genoese nobleman Marcantonio Doria (1570–1651), *The Martyrdom of Saint Ursula* is Caravaggio’s last documented painting. It depicts a scene from the legend of Saint Ursula, a Christian princess who set sail to Rome with 11,000 virgin followers who were massacred by the Huns in Cologne. The Prince of the Huns offered to save Ursula’s life if she married him, but she refused to compromise her Christian faith

and was martyred. Caravaggio’s authorship was only established in 1980 by the remarkable discovery of a letter in the State Archives in Naples describing his involvement with the picture. Thanks to the exceptional generosity of two Neapolitan lenders – the Gallerie d’Italia and the Archivio di Stato – the painting and the letter were presented together for the first time in Britain in this exhibition, alongside the Gallery’s own late painting, *Salome receives the Head of John the Baptist* (about 1609–10).

Just weeks after *The Martyrdom of Saint Ursula* was finished, Caravaggio died penniless and alone following an attempt to return to Rome. His art has inspired generations of artists and continues to do so today. Like his life, Caravaggio’s final painting is characterised by darkness and violence, but it stands as witness to the enduring power of his storytelling.

The exhibition was supported by The Capricorn Foundation as part of the H J Hyams Exhibition Programme, with additional support from The Huo Family Foundation.

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



Caravaggio’s *Martyrdom of Saint Ursula* (1610, Intesa Sanpaolo Collection, Gallerie d’Italia Naples) displayed alongside the letter describing his involvement in the work

# Discover Degas & Miss La La

6 June – 1 September 2024



Installation view with *Miss La La* at the *Cirque Fernando* on the left

Centred around Hilaire-Germain-Edgar Degas’s iconic painting *Miss La La at the Cirque Fernando* (1879) – a key work in the National Gallery’s Impressionist collection – *Degas & Miss La La* was the third in the series of ‘Discover’ exhibitions.

Drawing on new discoveries and important research published in the last decade, it focused on two main themes: the identity of the sitter – the acrobat Anna Albertine Olga Brown (1858–1945), who was born in Poland to a European mother and an African-American father – and the genesis of Degas’s picture, from the rapid sketches done on the spot to his careful studies of the final composition. Curated by Anne Robbins, Curator of Paintings at the Musée d’Orsay, Paris, with Chiara Di Stefano, Associate Curator of Post 1800 Paintings at the National Gallery, the exhibition also addressed timely issues about representation, identity and the visual imagery of multiracial people in late nineteenth-century France.

*Degas & Miss La La* included 48 works, ranging from oil paintings, posters, prints and photographs to drawings. One of the highlights was Pierre-Auguste Renoir’s *Acrobats at the Cirque Fernando* (Francisca and Angelina Wartenberg), a generous loan from the Art Institute of Chicago. While this work was painted in the same weeks as *Miss La La*, when Degas and Renoir often attended performances at

the Cirque Fernando, the two pictures could not be more different in tone, style and composition. A particular highlight of the exhibition was a group of works shown to the public for the first time: among them, two previously unpublished drawings by a selection of archival photographs exceptionally lent by private collectors.

These and other exhibited works were explored in a fully illustrated catalogue featuring contributions by renowned international scholars.

*Discover Degas & Miss La La*, which received 5-star reviews in the press and was described by *The Times* as ‘a scene-stealing hit’, attracted more than 2,000 visitors per day. The exhibition was supported by The Thompson Family Charitable Trust and ARTscapades. The Sunley Room exhibition programme is supported by the Bernard Sunley Foundation.

CHIARA DI STEFANO  
Associate Curator of Post 1800 Paintings



*Van Gogh: Poets & Lovers*

14 September 2024 – 19 January 2025



*Portrait of a Peasant (Patience Escalier)*  
(Norton Simon Museum, Pasadena)

Vincent van Gogh spent 27 months in Provence in the south of France, from February 1888 to May 1890. It was a decisive period for the rapid development of his art, indeed, it would turn out, for the evolution of modern art as a whole. Full of daring experimentation, conceptually as well as in technique, the significance of the stay in Arles and nearby Saint-Rémy only slowly became apparent to the wider world long after the artist's death in July 1890. By the 1920s, however, Vincent – as he signed many works – was on his way to becoming universally famous, a renown based in large part on work he achieved there. The National Gallery's exhibition celebrated the 200th anniversary of its founding in 1824 – which coincidentally was the centenary of its acquisition of Van Gogh's *Sunflowers* in 1924 – and looked with fresh eyes at this transformative moment.

The Gallery's first exhibition devoted to the artist included 61 paintings, watercolours and drawings borrowed from institutions and private collectors around the world. Among them were some of the artist's best-known works as well as masterpieces not seen in public for generations. Among the former, *The Bedroom* (Art Institute of Chicago); *Portrait of a Peasant* (Norton Simon Museum, Pasadena); *Starry Night* (Musée d'Orsay, Paris). Among the

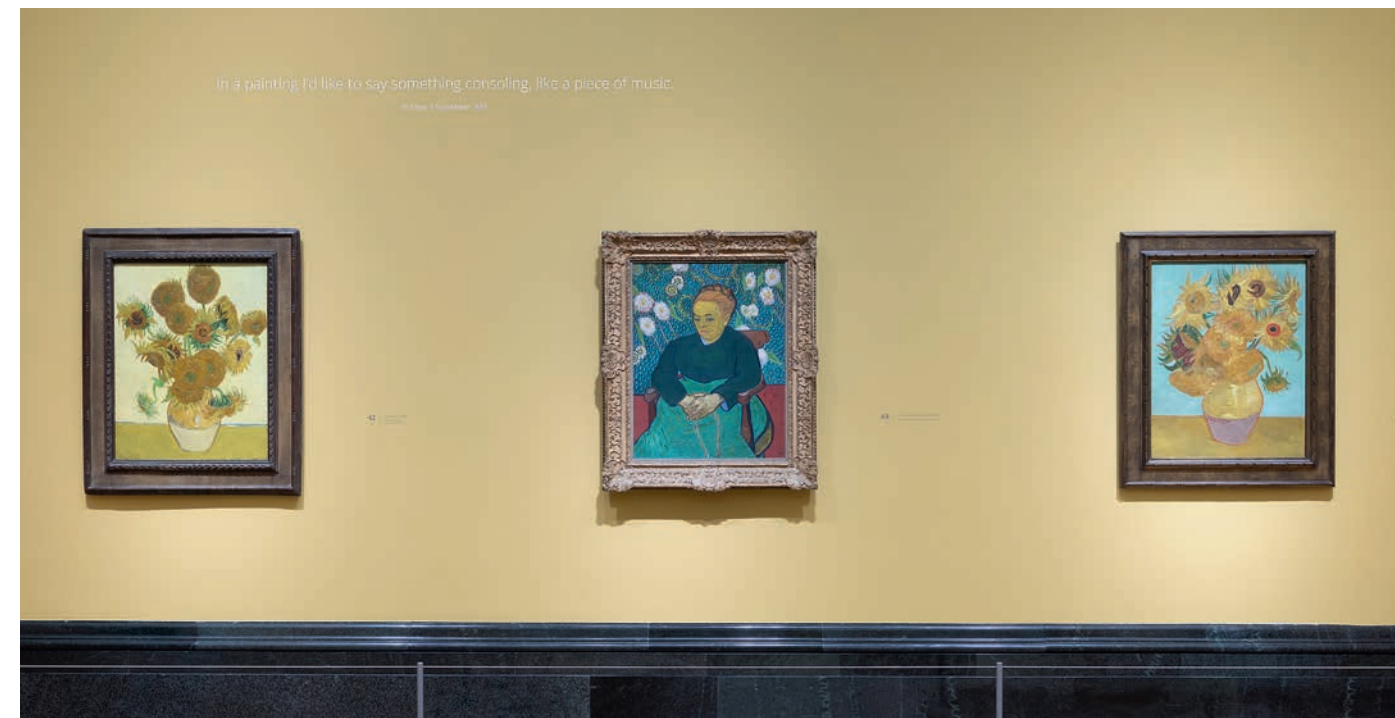
latter, *The Trinquetaille Bridge* (private collection); *The Poet's Garden (Public Garden at Arles)* (private collection); *Still Life with Coffee Pot* (Goulandris Foundation, Athens). The two greatest Van Gogh collections, the Van Gogh Museum, Amsterdam, and the Kröller-Müller Museum, Otterlo, were both generous lenders.

Van Gogh's most ambitious canvases and works on paper were grouped thematically, allowing visitors to explore the artist's creative process and sources of inspiration, with special attention paid to his fascinating practice of turning the places and people he encountered into idealisations. Thus, friends who sat for portraits emerged as representative social types, including the Poet and Lover of the exhibition's subtitle, the Peasant, the Nursemaid, the Woman of Arles. Unassuming small-scale parks where locals gathered became romantic gardens where these figures might stroll. He imagined the Renaissance poets Petrarch and Boccaccio conversing there; Vincent and his friend Paul Gauguin, when he arrived in autumn 1888, would be their contemporary equivalents in turn.

Even the overgrown parks of the hospitals where Vincent stayed – the exhibition did not ignore his recurring mental health issues – took on in his art this quality of archetype. Lovers might tryst here too. Later, these same sites would be reconceived as places of suffering. Towards the end, certain motifs like local olive orchards, repeatedly addressed, took on ever deeper spiritual resonance. The curators' aim was to trace how Vincent crafted a deeply resonant and poetic framework for his oeuvre. They considered too how, painting in series, he arranged his works in decorative groupings as he plotted how they would come to be exhibited in Paris and other art capitals of Europe, anticipating their reception by a nascent avant-garde, of which he considered himself a champion.

The exhibition was conceived by guest curator and leading Van Gogh expert Cornelia Homburg, and co-curated by her and Christopher Riopelle, The Neil Westreich Curator of Post 1800 Paintings at the National Gallery, with Julien Domercq, former Associate Curator. Lead Philanthropic Supporter of the exhibition was Kenneth C. Griffin and Griffin Catalyst. It was supported as well by Christie's, White & Case, and David and Molly Lowell Borthwick, with additional support from Adrian Sassoon and Edmund Burke. *Van Gogh: Poets & Lovers* was seen by 334,589 visitors, a new record for a National Gallery exhibition.

CHRISTOPHER RIOPELLE  
*The Neil Westreich Curator of Post 1800 Paintings*



*Sunflowers* (National Gallery), *La Berceuse (The Lullaby)* (Museum of Fine Arts, Boston) and *Sunflowers* (Philadelphia Museum of Art, Pennsylvania)



*The Poet's Garden (Public Garden at Arles)* (private collection)



*The Sower* (Sammlung Emil Bührle)



*Hockney and Piero: A Longer Look*

8 August – 27 October 2024

Part of the National Gallery’s Bicentenary programme, the goal of *Hockney and Piero: A Longer Look*, was to shed light on an overlooked yet important part of the Gallery’s DNA: its relationship with living artists over its 200-year history and how display, without charge, of its historical collection has encouraged fresh creativity. To stand in for countless artistic relationships over time, we exhibited the work of one famous living painter alongside one iconic Gallery painting, creating an attractive, thought-provoking triptych. Piero della Francesca’s *Baptism of Christ* (probably about 1437–45) was flanked by David Hockney’s *Looking at Pictures on a Screen* (1977, private collection) and *My Parents* (1977, Tate), both of which reproduce Piero’s *Baptism* in their backgrounds and reveal its influence in other more subtle ways. Focusing on three paintings enabled visitors to look closely and slowly, reflecting on how Hockney absorbed and transformed Piero’s world.

Archival documents, displayed opposite, enabled a deeper analysis of Hockney’s 70-year relationship with the National Gallery and Piero, especially his involvement in 1981 with the pioneering, artist-led exhibition series, ‘The Artist’s Eye’. We explored four themes of importance

to Hockney and the Gallery: dynamic artistic dialogue over time; the power of images, even in reproduction; the joy and benefits of close looking; and the duty of public galleries to share their collections, thereby encouraging artistic encounters between people and paintings.

The catalogue, doubling up as a new institutional history, was written through the lens of artists who have engaged with the Gallery since its foundation. An accompanying film, ‘Re-Curated: David Hockney The Artist’s Eye’, brought Hockney’s 1981 exhibition to life through a digital reconstruction.

*Hockney and Piero* was supported by The Capricorn Foundation as part of the H J Hyams Exhibition Programme, with additional support from Riverstone. The exhibition proved extremely popular, attracting 176,963 visitors, reaching 1.4 million people across social media, with a further 1,239 people attending events in the Public Programme. It even featured as a question in the final of the BBC’s *University Challenge*.

SUSANNA AVERY-QUASH  
*Senior Research Curator (History of Collecting)*



Piero della Francesca’s *Baptism of Christ* flanked by Hockney’s *Looking at Pictures on a Screen* and *My Parents*

*NG Stories: Making a National Gallery*

4 October 2024 – 12 January 2025

*NG Stories: Making a National Gallery* brought the human stories behind the National Gallery’s 200-year history to life. This immersive digital experience, spanning two rooms in the Ground Floor Galleries, attracted 166,000 visitors and offered a unique exploration of the people who have shaped the Gallery and cared for the collection.

The exhibition blended archival material, newly digitised photography and interactive digital experiences to make connections with the past. Visitors encountered stories of the first housemaid, the keepers and porters who lived in the basement to safeguard the paintings, and dramatically recreated the wartime Myra Hess concerts, blending archive footage, architectural drawings and a contemporary performance of elements of the original music.

Created in collaboration with digital agencies The Workers and The Office of Future Interactions, *NG Stories* used depth cameras and interactive projections to immerse visitors in the narratives of people past and present, merged with bold, colourful live captures of the public as they entered the space. A striking soundscape by sound artist Nick Ryan combined contemporary recordings from behind the scenes and front of house with historical

archives, to create a multisensory experience of the Gallery and its activities.

Beyond the Gallery, *NG Stories* extended to an online audience, inviting the public to share their personal connections with the collection. Selected stories were incorporated into the storytelling, bringing personal reflections of how the Gallery has significant meaning for the public and their connection to art.

Supported by Bloomberg Philanthropies, *NG Stories* was a key component of the NG200 programme and the main onsite reflection of the Gallery’s history and reaffirming the Gallery’s commitment to making innovative digital experiences. By celebrating the people who have cared for and contributed to the collection, the exhibition deepened public engagement with the people’s Gallery.

Content created for *NG Stories* will continue to live online and has also been repurposed for use as part of the reopening of the Sainsbury Wing programme of content for the media wall display.

LAWRENCE CHILES  
*Head of Digital*



View of the *NG Stories: Making a National Gallery* immersive digital exhibition in the Ground Floor Galleries



## Discover Constable & The Hay Wain

17 October 2024 – 2 February 2025

John Constable produced his masterpiece – *The Hay Wain* – for the Royal Academy Summer Exhibition of 1821. This painting was the subject of an exhibition in the Sunley Room which explored its social, political and art-historical significance. The timing in the National Gallery’s Bicentenary year was apt as 1824 also marked the key international moment for Constable, when this painting was exhibited at the Paris Salon and he received a gold medal from the French King Charles X.

To understand the context in which the picture was created, *Discover Constable & The Hay Wain* introduced visitors to the contemporary artistic representation of rural England and how the landscape was changing both physically and politically at the turn of the nineteenth century. Bringing together paintings of the English landscape by artists from the generation before Constable, such as *The Coming Storm* by George Morland (Wolverhampton Art Gallery), and through the work of his contemporaries, including Francis Danby’s *Scene in Leigh Woods* (Bristol Museum and Art Gallery) and Richard Parkes Bonington’s atmospheric *A Wooded Lane* (Yale Center for British Art), allowed visitors to understand how Constable’s approach both challenged and reflected that of other painters, and how distinctive *The Hay Wain* was.

Other sections looked at the stage Constable had reached in his life and career by 1821, the process by which he developed this particular composition and the kinds of paintings he produced afterwards. Different types of works were included, from sketchbooks, oil sketches

and drawings, to finished exhibition paintings. A group of studies centring around Flatford Mill and the house of William Lott highlighted how the artist drew inspiration from these sites for many years before he created his best-known work. His attachment to the area was exemplified through two significant and highly detailed paintings of his parents’ kitchen and flower gardens, painted from the top floor of his father’s house, rarely seen together outside of Christchurch Mansion, and generously lent by Colchester and Ipswich Museum.

While Constable’s most famous landscape *The Hay Wain* depicts the Suffolk countryside in which he was born and lived for much of his early life, he painted it in his London studio in 1821. While this image of the English landscape is now often viewed as nostalgic, the exhibition demonstrated that its popularity was far from assumed when it was first shown. It explored the rise in appreciation for both the painting and the artist over the last 200 years, and how its trajectory was linked to the history of the National Gallery Collection.

The exhibition, which received more than 214,000 visitors, was curated by Christine Riding, the National Gallery’s Director of Collections and Research, and Mary McMahon, Associate Curator (NG200 Collections). It was supported by The Thompson Family Charitable Trust and Boodles. The Sunley Room exhibition programme is supported by the Bernard Sunley Foundation.

MARY MCMAHON  
Associate Curator (NG200 Collections)



Constable’s *Hay Wain* shown alongside George Stubbs’s *The Reaper* (1783, National Trust, Upton House) and Thomas Gainsborough’s *Cornard Wood, near Sudbury, Suffolk* (1748, National Gallery)

## Parmigianino: The Vision of Saint Jerome

5 December 2024 – 9 March 2025

*Parmigianino: The Vision of Saint Jerome* marked the return of the artist’s Roman masterpiece to public display for the first time in 10 years following conservation. The painting was presented to the National Gallery by the British Institution in 1826 and the exhibition formed part of the Gallery’s Bicentenary celebrations.

Also known as *The Madonna and Child with Saints*, the picture is the subject of one of the most dramatic moments in Giorgio Vasari’s *Lives of the Artists*. As Vasari recounts, Parmigianino was at work on this very painting in May 1527 when the imperial troops of Holy Roman Emperor Charles V invaded and sacked the Eternal City. A group of soldiers burst into the artist’s studio but were so astounded by the painting that they allowed him to continue. The exhibition sought to go beyond Vasari’s anecdote and explore what makes Parmigianino’s painting so striking – and the means by which he arrived at his surprising, but supremely elegant, visual solution for the commission.

To this end, a selection of some of the most important and beautiful of Parmigianino’s preparatory drawings were reunited with the painting for the first time, generously lent from the Ashmolean Museum, The British Museum, the J. Paul Getty Museum, The Stephen Kohl Art Foundation, The Royal Collection and the Gabinetto dei Disegni e delle Stampe, Gallerie degli Uffizi. The exhibition presented a rare opportunity for visitors to see painting and drawings in close proximity, offering a focused encounter with the dynamic creative process of one of the most inventive and mercurial minds of the Renaissance.

Curated by Maria Alambritis and Matthias Wivel, Head of Research at the Ny Carlsberg Glyptotek in Copenhagen, *Parmigianino: The Vision of Saint Jerome* was supported by The Capricorn Foundation as part of the H J Hyams Exhibition Programme, with further support from Katrin Henkel, Marco Voena and Wolfgang Ratjen Stiftung, Liechtenstein. In addition, the generous support of the Rick Mather David Scrase Foundation enabled Maria’s continuation as Project Curator and supported her research discovering a previously unknown full compositional study for the painting, presented for the first time in the catalogue.

MARIA ALAMBRITIS  
Project Curator (Parmigianino)



Parmigianino’s *Madonna and Child with Saints* with a study for the whole composition (1526, British Museum, London)



2024 Artist in Residence. Katrina Palmer: *The Touch Report*

11 December 2024 – 2 March 2025

Katrina Palmer began her residency in December 2023, occupying the National Gallery’s onsite studio to produce new work in response to the collections. As Professor of Sculpture at the Slade School of Art, University College London, Palmer’s interest in the materiality of objects expands to explore notions of dislocation and absence within historic settings. This often takes the form of experimental writing that is published in books or as sound works and installations. During this past year of great flux in the Gallery as we prepared for *C C Land: The Wonder of Art*, our first major collection rehang of the twenty-first century, Palmer found many points of interest on which to base her enquiry.

The resulting project took place in Room 17a, a discreet cabinet gallery that previously displayed Leonardo da Vinci’s *Burlington House Cartoon*. In the empty room, Palmer invited visitors to read her book *The Touch Report*. Written by the artist during her residency and published by Book Works, it explores the fragile material conditions and perceived power of historical paintings, while explicitly addressing their violent imagery. Named after the Gallery’s record of when artworks on public display are touched, *The Touch Report* is structured with an audit of the collection that focuses on the depictions of violence,



Visitors to the exhibition in Room 17a



A sample page from *The Touch Report*

subjugation and physical tension within the images, describing them in plain language. Accumulatively, the book invited visitors to reconsider the subjects contained within the paintings and the broader impacts of such images of brutality in society and our lives.

Copies of the book were available to read on chairs in Palmer’s specially constructed reading room, which also featured a sealed bookcase designed by the artist and a little-known nineteenth-century bronze sculpture of *Hercules and Antaeus* made after Stefano Maderno from the National Gallery’s stores.

The 2024 residency partnered with Touchstones Rochdale, Greater Manchester, which has acquired three works made by Palmer – a bookcase sculpture and two digital films – facilitated by the Contemporary Art Society and supported by Anna Yang and Joseph Schull.

PRIYESH MISTRY  
Associate Curator of Modern and Contemporary Projects

José María Velasco: *A View of Mexico*

29 March – 17 August 2025

Mexico’s most eminent nineteenth-century landscape painter, José María Velasco (1840–1912), is renowned for his precise but lyrical representations of the Valley of Mexico, the high-altitude volcano-ringed basin that surrounds Mexico City, the nation’s capital. In his sweeping compositions, subtle references to centuries of Mesoamerican and Spanish colonial history are shot through with signs of the rapid industrialisation that transformed Mexico in the nineteenth century: steam rises from speeding trains and smoke emerges from the chimneys of high-walled factories.

While Velasco has always enjoyed great prominence in his own country, and exhibited regularly in the United States and Europe during his own lifetime, he had not been the subject of a monographic exhibition outside Mexico since 1976. *José María Velasco: A View of Mexico* was therefore not only the first-ever exhibition dedicated to a historical Latin American artist at the National Gallery, but the first in-depth exploration of Velasco’s oeuvre ever presented in Europe. Held during the 200th anniversary of diplomatic relations between the United Kingdom and Mexico, the exhibition offered audiences new perspectives, from beyond Europe, on the complex relationships between landscape, natural history and cultural identity that suffused nineteenth-century painting.

The exhibition included some of Velasco’s most celebrated paintings. A particular highlight was the artist’s

masterpiece, *The Valley of Mexico from the Hill of Santa Isabel* (1877), a panoramic view that unites modern Mexico City with the founding of the Mexica (or Aztec) capital, Tenochtitlan, and the cult of the Virgin of Guadalupe, one of Mexico’s most potent religious and cultural icons. This work, along with many others in the exhibition, was generously lent by the Museo Nacional de Arte in collaboration with the Instituto Nacional de Bellas Artes y Literatura. Loans from other public and private Mexican collections – including the Museo Kaluz, home to an important archive of the painter’s documents and correspondence – were joined by three paintings from the National Museum of the Czech Republic, together providing a comprehensive introduction to Velasco’s achievements as both an artist and scientist.

*José María Velasco: A View of Mexico* was curated by artist and independent curator Dexter Dalwood, and the National Gallery’s CEEH Associate Curator of Spanish Paintings, Daniel Sobrino Ralston. It was organised in collaboration with the Minneapolis Institute of Art. The exhibition in London was supported by Pictet Group, TAE (Transformación, Arte y Educación) and Lord and Lady Petitgas. The Sunley Room exhibition programme is made possible by the Bernard Sunley Foundation.

DANIEL SOBRINO RALSTON  
The CEEH Associate Curator of Spanish Paintings



Installation view, with *The Valley of Mexico from the Hill of Santa Isabel and Rocks* (1877 and 1894, Museo Nacional de Arte, INBAL, Mexico City), *The Textile Mill of La Carolina, Puebla* and *Pico de Orizaba* (1877 and 1876, both National Museum of the Czech Republic, Prague)



*Siena: The Rise of Painting, 1300–1350*

8 March – 22 June 2025

In the first half of the fourteenth century, the hilltop Tuscan city of Siena was a bustling hub of commerce and banking, internationally connected via major trade and pilgrimage routes. Politically stable and economically prosperous, the city had undergone ambitious urban renewal with the construction of soaring new civic and ecclesiastical buildings, including the striped marble cathedral built to honour the city's supreme protectress, the Virgin Mary. Against this backdrop, the arts flourished. In addition to many noteworthy projects for their native city, Sienese painters, sculptors and artisans executed commissions for patrons in Florence, Assisi and other cities in central Italy, for the Angevin kings of Naples, and for the Papal Court in Avignon. Their art came to be admired and emulated across Europe.

The medium of painting gained new prestige during this period. Sienese painters played a pivotal role in elevating this comparatively humble art form to become the most sought-after and prized among the European elite. Their works were characterised by supreme assurance and technical skill and were often, at the same time, daringly innovative and emotionally powerful. In addition to pictorial revolutions, painters experimented radically in conceiving new types of objects, such as large multi-tiered altarpieces and personal devotional works in a variety of forms. This was one of the crucial turning points in the story of Western art. *Siena: The Rise of Painting* examined the exceptional nature of painting in Siena at the dawn of the Renaissance and the role of its towering artists – Duccio, Pietro and Ambrogio Lorenzetti, and Simone Martini – in pushing the boundaries of what a painting could be.

One of two major exhibitions mounted in the Gallery's Bicentenary year, this was the first full-scale exhibition of early Sienese art to be held outside continental Europe. It was over 12 years in the making and, during that time, the project grew in ambition and scope, from a



Simone Martini, *Christ discovered in the Temple* (1342, Walker Art Gallery, Liverpool)

single-gallery display to a major international loan show, developed in partnership with The Metropolitan Museum of Art in New York.

Held in the Ground Floor Galleries, there were about 100 works on display arranged across 7 sections. In addition to paintings (on panel and in fresco) by the



The eight known surviving panels from the back predella of Duccio's monumental *Maestà*, painted for the high altar of Siena Cathedral



Pietro Lorenzetti's Pieve Polyptych (about 1320, Chiesa di Santa Maria della Pieve, Arezzo)

greatest artists of the period, Sienese works in a variety of media (metalwork, enamel, gilded glass, wood, marble and manuscript illumination) and a selection of objects from other countries and cultures (ivories, enamels, illuminated manuscripts, rugs and silks) were included throughout to highlight connections between the painters and the works of their contemporaries.

Key loans included Pietro Lorenzetti's early Pieve Polyptych from the Chiesa di Santa Maria della Pieve in Arezzo and his late *Birth of the Virgin* altarpiece made for Siena Cathedral. Other star works were Simone Martini's *Christ discovered in the Temple* (Walker Art Gallery, Liverpool), Duccio's *Bern Maestà* (Kunstmuseum, Bern) and the *Stoclet Madonna* (Metropolitan Museum of Art, New York), and Ambrogio Lorenzetti's *Annunciation* altarpiece and *Madonna del Latte* from Siena. Exceptionally, several pivotal objects were reunited in the exhibition for the first time since their dispersal centuries ago. Most notably, the eight known surviving panels from the back predella of Duccio's monumental *Maestà*, painted for the high altar of Siena Cathedral, were reunited at the heart of

the exhibition. Dazzling too were the reunited panels of Simone Martini's exquisite Orsini polyptych and Duccio's London and Boston triptychs.

In addition to the Curatorial team at the National Gallery, Caroline Campbell (now Director of the National Gallery of Ireland), Laura Llewellyn and Imogen Tedbury, and Stephan Wolohojian at The Met, the exhibition was conceived and developed by the pre-eminent scholar of Sienese art, Professor Joanna Cannon of the Courtauld Institute of Art in London, who also edited the catalogue. The exhibition was sponsored by Intesa Sanpaolo with lead philanthropic support from The Huo Family Foundation, Cockayne – Grants for the Arts, GRoW @ Annenberg, Peggy Czyzak-Dannenbaum, Laura Lindsay and The Vaseppi Trust, with further support from Fabrizio Moretti, Elizabeth and Daniel Peltz OBE, Count and Countess Emilio Voli and other donors.

LAURA LLEWELLYN  
Curator of Italian Paintings before 1500



*The Carracci Cartoons: Myths in the Making*  
10 April – 6 July 2025



Installation view: *Cephalus carried off by Aurora in her Chariot* (left) and *A Woman borne off by a Sea God (?)* (right)

That the Carracci cartoons have survived as objects is remarkable. These large-scale drawings, made in charcoal on once-blue paper, were created in preparation for the spectacular frescoed ceiling in the Gallery at the Palazzo Farnese in Rome. The palace then belonged to Odoardo Farnese, the young cardinal who sought to decorate the family residence. In 1594, he invited the Carracci brothers, Annibale and Agostino, from Bologna to Rome. Begun around 1597, the ambitious design, mostly attributed to Annibale, comprises an illusionistic architectural scheme composed of large, framed *quadri riportati* (‘simulated paintings’), with *trompe-l’oeil* figures sitting on the cornice, herms and bronze medallions, all painted on plaster.

The cartoons were made to transfer the designs for two of these framed pictures onto the vaulted ceiling: *Cephalus carried off by Aurora in her Chariot* and *A Woman borne off by a Sea God (?)* (both about 1599). They are extraordinary testaments to the brothers’ craftsmanship while at the same time allowing us a fascinating insight into the practical workings of the project. The traces of their use can be read across their surfaces: *Cephalus carried off by Aurora in her Chariot* has been cut into manageable pieces to trace its contours directly onto the wet plaster

whereas *A Woman borne off by a Sea God* was pricked to create a secondary cartoon. This shift in transfer technique marks a significant change in the working practice of the two brothers.

The exhibition, supported by The Capricorn Foundation as part of the H J Hyams Exhibition Programme, was the first time these works have been shown together to the public since their restoration in 1990–4 and subsequent display in 1995. Coinciding with *C C Land: The Wonder of Art*, the doors between Room 1 and 2 were opened, allowing the public to circulate between the newly rehung High Renaissance galleries and the Carracci cartoons in an art–historical continuum.

CHRISTINE SEIDEL  
*Associate Curator (Renaissance Painting)*

Exhibitions 2024–2025

THE LAST CARAVAGGIO

18 April – 21 July 2024  
ROOM 46  
*Supported by*  
The Capricorn Foundation  
in memory of Mr H J Hyams  
The Huo Family Foundation

DISCOVER DEGAS  
& MISS LA LA

6 June – 1 September 2024  
SUNLEY ROOM  
*Supported by*  
The Thompson Family Charitable Trust  
The Bernard Sunley Foundation  
*Exhibition publication supported by*  
ARTscapades

HOCKNEY AND PIERO:  
A LONGER LOOK

8 August – 27 October 2024  
ROOM 46  
*Supported by*  
The Capricorn Foundation  
in memory of Mr H J Hyams  
Riverstone

VAN GOGH: POETS & LOVERS

14 September 2024 – 19 January 2025  
ROOMS 1–8  
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NG STORIES: MAKING  
A NATIONAL GALLERY

4 October 2024 – 12 January 2025  
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2024 NATIONAL GALLERY  
ARTIST IN RESIDENCE  
KATRINA PALMER:  
THE TOUCH REPORT

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Digital at the National Gallery



200 Creator, potter Adam Johnson, filming in the Gallery

As the National Gallery looks to its third century, digital is becoming one of the ways in which it delivers its mission. This year, the Gallery celebrated its Bicentenary through a range of innovative digital initiatives, generously supported by Bloomberg Philanthropies, the NG200 Digital Partner.

Through these projects and its wider digital outputs, the Gallery achieved its greatest-ever digital audience reach. There were over 14.65 million visits to the Gallery’s website, the highest number yet. Through the Gallery’s social media channels its global reach was a further 294 million impressions and 104 million video views across a range of channels, including YouTube, Instagram, LinkedIn, Threads, Facebook and more.

IMMERSIVE EXPERIENCES

The Bicentenary year’s digital programme began with the *Big Birthday Light Show*, which featured spectacular projections across the façade of the Gallery with the aim of ‘bringing the inside out’. The projections were enjoyed by an audience of over 20,000 people in Trafalgar Square across the two nights. The light and sound experience – created by event company nVisible, visual effects company Visual Edge Media and projection specialists Creative Technology – featured key moments from the Gallery’s history, its iconic paintings, animations, archive material, voiceovers from Gallery staff and personal contributions from the public and celebrity Gallery enthusiasts, including Michael Palin and Jacqueline Wilson.

The redesigned Sainsbury Wing foyer now includes a suite of screens to provide a digital welcome to visitors across a ‘connected canvas’ of stunning new large-scale and high-fidelity screens. Developed over two years with interaction and experience design agency, The Office of Future Interactions, the canvas greets every visitor with a

digital content programme using highlights from the collection, introductions to the Gallery’s themes and topics, captivating details, dramatic moments and intriguing behind-the-scenes footage. Digital is now embedded in the Sainsbury Wing from the moment the visitor crosses the threshold and across every floor, providing a unified digital visitor experience to help guide, inform and engage.

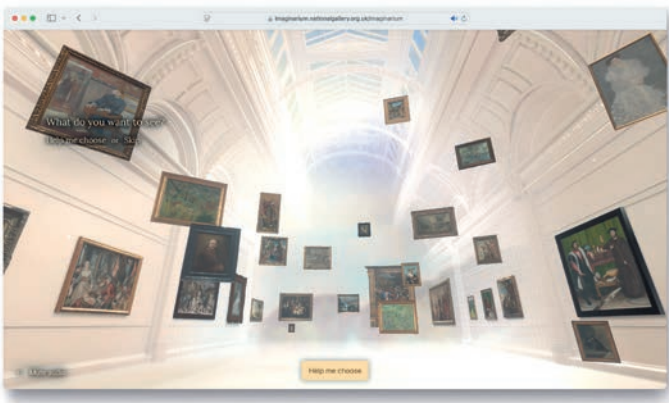
Building on the success of the Gallery’s augmented reality (AR) mobile app for children *The Keeper of Paintings and the Palette of Perception*, which this year won a Design for a Better World Award, we launched two new experiences: *The Keeper of Paintings and the Mischievous Masterpieces*, an AR game designed to accompany the Gallery’s *Art Road Trip* project and *The Keeper of Paintings: Canvas Quest*, an AR game which takes place in the Roden Centre for Creative Learning. Both were co-created with children, working closely with colleagues in Learning and Curatorial teams, continuing a strategy that puts children at the heart of the experience and its development.

BRINGING THE COLLECTION TO A GLOBAL AUDIENCE

This year we launched a range of new online initiatives that take the collection to a global audience. Ranging from scholarly depth to engaging and inspiring to fun and creative, there is something for everyone.

Following an open call in autumn 2023, the Gallery collaborated with 200 Creators to produce content which was published across the creators’ and the Gallery’s social media channels. The 200 Creators included historians, influencers, comedians and a former *Great British Bake Off* contestant. The content reached an audience of over 18 million, generating over 40 million views and 2.2 million engagements across multiple social media platforms.

In March 2025, we launched *National Gallery Imaginarium*, an online experience that continues our exploration of virtual environments, taking inspiration from the physical Gallery settings and broadening out to a more expanded place: our visitors’ imagination. *National Gallery Imaginarium* puts people in dialogue with great paintings. Visitors step inside a new digital room to get closer than ever before to the paintings digitally, to imagine the painting’s world and the artist’s inspiration and to see how others have interpreted the same work. Developed by strategic design agency Fabrique and digital product studio Q42, the experience features an introduction by poet and novelist Sir Ben Okri and soundscape by sound artist Nick Ryan.



*National Gallery Imaginarium*, launched in March 2025, is a new online experience that puts people in dialogue with paintings



The redesigned Sainsbury Wing foyer now includes a suite of screens to provide a digital welcome to visitors

Alongside *National Gallery Imaginarium*, we launched *200 Paintings for 200 Years* that makes accessible online 200 catalogue entries. These in-depth essays showcase everything we know about our paintings. They discuss in detail the subject matter, authorship, provenance and art historical significance of the works. New information based on the re-examination of each picture is combined with technical photographs. The project totals 2.2 million words of academic research along with 2,700 images, including 75 X-rays, 155 infrared images and over 250 photomicrographs. For the first time, the Gallery also published high-resolution deep zoom images of the paintings, along with bibliographies, provenance and frame information for the majority of the collection.

In partnership with Google Arts & Culture we launched *The National Gallery Reframed* in November 2024. The project features new images of the collection, online stories and *National Gallery Mixtape*, a fun interactive web

experience that uses Google’s artificial intelligence technology to generate a musical composition from the user’s selection of National Gallery paintings and musical style prompts.

INNOVATIONS IN FILM CONTENT

The NGX Studio remains the centre of the Gallery’s digital content production and is a vibrant creative hub for content production of all kinds including filming, live streaming of events, audio guide recording and more. Among the many films we produced this Bicentenary year are a series of over 60 behind-the-scenes films which followed the NG200 programme and the work at the Gallery and around the country. Highlights include our *Artists on Artists* films featuring conversations with author Amy Key and singer Naomi Kimpenu, profiling women’s voices for *The Last Caravaggio* exhibition, and actors Fisayo Akinade and Nima Taleghani from Netflix’s *Heartstopper* talking about Van Gogh. A series on the chemistry of colour, working in collaboration with the Scientific Department, kicked off with the story of ultramarine in *The Wilton Diptych* and Renoir’s *The Umbrellas* that supported the *National Treasures* project. We were also able to bring content from across the UK for *National Treasures* with a series of 12 audio-guide interviews and BSL painting introductions in collaboration with regional gallery partners distributed on the Bloomberg Connects app.

To celebrate the 200 years of the Gallery, we produced a three-part documentary series – *200 Years of Your National Gallery* – totalling almost one and a half hours, which tells the in-depth story of the Gallery’s history, key moments, artists, paintings and people. The documentary draws extensively on the Gallery’s rich archive and is presented by a range of Gallery staff.

JOHN STACK  
Director of Digital Innovation and Technology

LAWRENCE CHILES  
Head of Digital

SUPPORTERS 2024-2025

BICENTENARY DIGITAL PARTNER  
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200 PAINTINGS FOR 200 YEARS  
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Research at the National Gallery

The National Gallery continues to consolidate and expand its recognised global leadership concerning the generation and dissemination of knowledge about our world-renowned and evolving collection of paintings, including their making and meaning and how we care for them, with public benefit always in mind.

In November 2024 the latest in the series of National Gallery Catalogues was published by National Gallery Global, generously supported by the Arthur and Holly Magill Foundation.

*The German Paintings before 1800* is a fully illustrated, two-volume catalogue that presents the most up-to-date art-historical research and technical analysis on the 80 paintings in the Gallery’s collection that were created in the German-speaking lands before 1800. The first catalogue on this area of the collection since 1959, the publication includes extensive entries on three masterpieces, *The Ambassadors* (1533), *Christina of Denmark, Duchess of Milan* (1538) and *A Lady with a Squirrel and a Starling* (about 1526–8) by Hans Holbein the Younger, alongside significant entries on works by Albrecht Dürer, Adam Elsheimer, Stephan Lochner, Johann Liss and the two most recent acquisitions *Cupid complaining to Venus* (1529) by Lucas Cranach the Elder (bringing the total to eight paintings by this artist) and *Allegory of the Continent of Asia* (about 1750) by the eighteenth-century Austrian painter Franz Anton Maulbertsch.

The catalogue also contains two essays, the first discussing the history of the paintings’ acquisition by the National Gallery and the taste for German painting in Britain, and the second addressing the ways in which these German artists produced their work.

The principal author was Susan Foister, formerly the National Gallery’s Deputy Director and Curator of Early Netherlandish and German Paintings, with contributions from colleagues in the Conservation and Scientific departments, including Marika Spring, Head of Science, and Rachel Billinge, Research Associate in the Conservation Department, and Lea Viehweger, formerly a Research Assistant at the National Gallery.

NEW RESEARCH DEPARTMENT

The implementation of the National Gallery’s Research Strategy saw the introduction of a new staffing structure during 2024 that will support its delivery and ensure it can fulfil its potential to deliver maximum value to the Gallery. On a day-to-day basis, all research at the National Gallery now falls under the leadership and scope of a newly

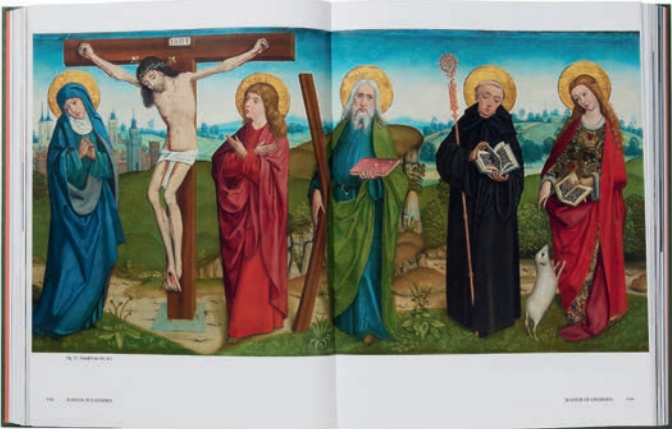


created full-time role of Head of Research, reporting to the Director of Collections and Research, who will lead the Research Department.

After an international search, Jack Hartnell was selected for the role of Head of Research in December 2024, and officially joined the National Gallery on 1 May 2025. Prior to this, he was Associate Professor of Art History in the Department of Art History and World Art Studies at the University of East Anglia. His specialism is in the visual culture of premodern science and its display and his most recent book, *Medieval Bodies: Life, Death, and Art in the Middle Ages*, was published in 2018.

The Research Department, situated in the Research Centre, will act as a hub, collaborating with colleagues to develop new research initiatives and liaising with academic partners. It is responsible for major research projects and networks, for research events, and – in collaboration with NGG’s Publishing Department – for scholarly publishing, such as the National Gallery Catalogues and the *Technical Bulletin*. It also hosts the National Gallery’s research fellowships, doctoral students and resident artists. The Head of Research has two direct reports, Alan Crookham, Chief Librarian and Archivist, and Susanna Avery-Quash, Senior Research Curator, who will lead the Library and Archive and Research Management teams respectively.

CHRISTINE RIDING  
Director of Collections and Research



Susan Foister’s two-volume collection catalogue *The German Paintings before 1800*, was published in November 2024

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# Technical Research for the German Paintings Scholarly Catalogue

This year the two-volume German paintings scholarly catalogue was published, the culmination of a substantial long-term programme of research. Led by the primary author, Susan Foister, the project involved collaboration with the Scientific and Conservation teams on technical notes in each entry that formed the basis of understanding physical aspects of each work, including the processes of its making and also its conservation history. This research was especially valuable for the German paintings as it supported proposed reconstructions for the many that are from dismembered altarpieces, highlighted geographical variations in materials and extended understanding of the gilding techniques prominent in many of the works.

Almost every painting was examined in the conservation studio. The construction of the supports was described, as was evidence of alterations or trimming. The surface was studied with a stereomicroscope and photomicrographs were made, providing observations on technique and materials but also enabling descriptions of small details more easily seen under magnification, such as the thistle badge on the hat in Lucas Cranach the Elder's *Portrait of Johann Friedrich the Magnanimous* or the tiny ploughman and horse in the background landscape of Adam Elsheimer's *Baptism of Christ*. New infrared reflectography was done and paint samples were analysed or re-analysed to answer specific questions about layer structures, pigments and paint media.

The Gallery's Photographic team was also central to the extensively illustrated catalogue, including new high-resolution imaging of almost every painting, together

with scanning and mosaicking of X-ray plates to the latest standards. Dendrochronological analysis helped in dating many of the panels and the wood was identified wherever possible.

An advantage of the cataloguing programmes, investigating a body of works together, is the overview gained of the history of materials and techniques. It also places any observations in context, to better understand what was usual and what was more uncommon, as well as any geographical trends. A variety of woods were identified across our German panel paintings, including oak, beech, lime, walnut, spruce and fir, but oak was typical for Northern works, while spruce and fir were associated with alpine regions. These panels were usually prepared for painting with chalk bound in glue, but in more southerly German-speaking lands this was sometimes substituted with dolomite, a different local white mineral. The unusual mineral pigment purple fluorite, used by Michael Pacher, Wolf Huber and Albrecht Altdorfer, was also typical of southern Germany and the Tyrol. Through the new analyses, zinc vitriol and colourless powdered glass were discovered as additives used by artists to improve the drying and handling properties of their oil medium.

The earlier paintings often have extensive gilding, using various techniques for different purposes and effects. Gold and silver leaf were most common, but *zwischen*gold (gold and silver leaf beaten together) was utilised for its slightly different hue, to contrast against adjacent pure gold, or otherwise as a cheaper alternative. Water gilding on a soft



Master of the Life of the Virgin, detail from *The Presentation in the Temple* (1475–80), with a water-gilded background, applied relief brocade (woman with doves), mordant gilding (Virgin) plus painted gold brocade (cope of the priest, Simeon)

layer of bole was employed for intricately punched gold backgrounds. Mordant gilding, where gold was adhered with an oil-based tacky paint, was more suitable for small details such as fine patterns around the borders of draperies. Sheets of applied relief brocade were an efficient way to depict cloth-of-gold, but in more important figures it was often instead laboriously painted, with highlights on individual threads made with tiny strokes of lead-tin yellow.

Ten of the German catalogue entries were among the 200 made available online for NG200 celebrations. The scholarly cataloguing refreshes our knowledge of our paintings and is continuing, with the Flemish catalogue currently ongoing. These publications are a cornerstone of our research and form fundamental authoritative reference works to underpin the National Gallery's many public engagement activities.

MARIKA SPRING  
Head of Science

**SUPPORTERS 2024–2025**

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ALDAMA SCIENTIFIC  
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AH/X00905X/1)

ECHOES PROJECT  
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FOR TECHNICAL  
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Supported by  
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ref. no. AH/V012304/10)

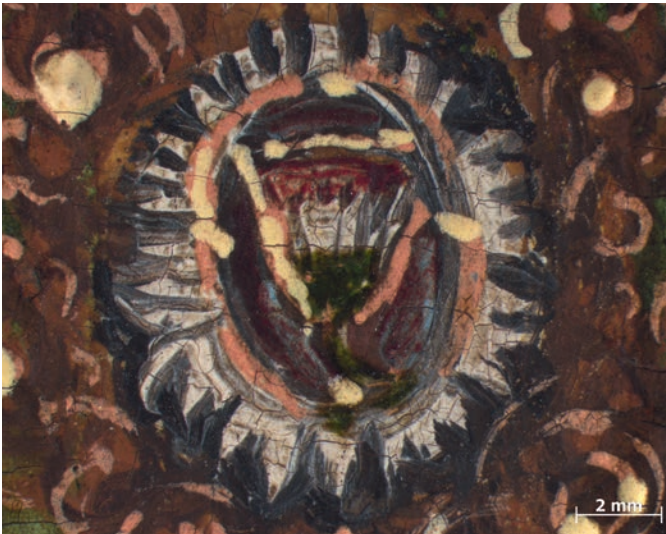
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DIGITAL RESEARCH  
RESOURCE PROJECT  
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AH/Z50600X/1)



Lucas Cranach the Elder, detail from  
*Portrait of Johann Friedrich the Magnanimous* (1509)



Photomicrograph of the centre of the hat badge in Cranach's  
*Portrait of Johann Friedrich the Magnanimous* (left)



It has been a significant year for Learning and National Programmes, with the delivery of major NG200 projects *Art Road Trip*, the *Free Festival of Art* including *Take One Picture* and *Summer on the Square* and the transformation of the new Roden Centre for Creative Learning. During the year we have engaged 270,960 learners in total. 66,000 adults, 144,760 children and young people, 6,000 teachers and 4,000 parents and carers participated in our programmes either at the Gallery, online or across the country. Over 35,200 people attended the *Free Festival of Art* on Trafalgar Square and 15,000 adults and children engaged with *Art Road Trip* as it connected with communities in every region of the UK.

ART ROAD TRIP

On 20 May, our travelling art studio, *Art Road Trip*, launched in Derry/Londonderry as part of the NG200 Bicentenary celebrations. This initiative took art and creativity on the road for a year, visiting every region of the UK and working in partnership with local arts organisations to develop a bespoke programme at each stop. The vehicle, full of replica paintings and high-quality art materials, was supported by a team of *Art Road Trip* facilitators as it visited areas with the highest levels of inequality in the country.

In the year since launching in May, *Art Road Trip* has delivered 178 days of arts events and the vehicle has driven over 8,000 miles, travelling to 115 different sites where activity has taken place. We have engaged with 15,000 participants, 49 schools and 65 community groups. Participating groups have included families, young people at risk, women's centres, isolated older adults, adults with



Participant in the *Art Road Trip* at The Leap, Bradford

learning disabilities and individuals experiencing mental illness. For its final public event, *Art Road Trip* returned to the National Gallery, engaging with members of the public to celebrate the opening of the transformed Sainsbury Wing.

*Art Road Trip* also took our national schools programmes *Take One Picture* and *Articulation* out on the road, aiming to inspire schools to participate. These programmes have significant impact on children's learning and wider lives, providing an important legacy for *Art Road Trip*.

In order of the journey, our partners were Greater Shantallow Community Arts, Derry/Londonderry; Community Arts Partnership, Belfast; Ideas Test, Swale and Medway; Market Place, Fenland and West Suffolk; Create Gloucestershire; Glasgow Women's Library; Deveron Projects, Huntly; LeftCoast, Blackpool; SEED, Sedgemoor; Right Up Our Street, Doncaster; Cultural Spring, Sunderland and South Tyneside; Freshly Greated, Great Yarmouth; The Leap, Bradford; Transported, Boston and South Holland; Creative Black Country, Walsall and Wolverhampton; Valleys Kids, Rhondda Cynon Taff; Tŷ Pawb, Wrexham; and Croydon Council.

FREE FESTIVAL OF ART – MADE BY CHILDREN FOR CHILDREN

From 1 August to 1 September 2024, on the North Terrace of Trafalgar Square, the *Free Festival of Art* brought together the *Take One Picture* exhibition alongside the *Summer on the Square* programme of activities for families, developed by artists working with children. Henri Rousseau's *Surprised!* – a vibrant painting of a tiger in a jungle – was the theme for the exhibition and all activities. 65,700 children and



*Art Road Trip*: Art Ideas Test workshop, Sheerness



*Summer on the Square*: Preacher the Storyteller

3,900 teachers from 300 schools explored the painting, with children from 50 schools exhibiting their artwork. This included projects about camouflage, animal eyes, rainforest foliage and habitat loss affecting tigers.

We hosted *Summer on the Square* in partnership with Westminster City Council, creating a programme of free, creative sessions designed to inspire children and families to explore *Surprised!* and their own creativity. Activities were open to everyone, with storytelling sessions leading families into the National Gallery to explore the collection.

ARTICULATION

This year, our national secondary schools programme *Articulation* has engaged with over 39,900 young people. *Articulation* is designed with and for young people to use art as a springboard to develop vital oracy, independent research and presentation skills. To deliver the programme we work in partnership with over 30 museums and galleries across the country. Young people help us to ensure the programme is as accessible as possible to their peers and this year have developed new introductory sessions in spoken word, debate and the art of commentary. The Grand Final, held on 25 March 2025 at the British Library, was the culmination of 19 events held across the country. The winning presentation was given by Joseph from Rugby Free Secondary School, who spoke about *Time Painting* (2020), by Cristina Troufa.

Young people who have participated in prize events are invited to join a growing network of 500 Articulation Alumni. This year they have made contributions to events

including National Gallery Friday Lates, events and family workshops. They also gave short talks about Claude's *Seaport with the Embarkation of Saint Ursula* (1641) as part of *Parliament Visits*.

KAREN ESLEA  
Head of Learning and National Programmes



Articulation Grand Finalists at the British Library





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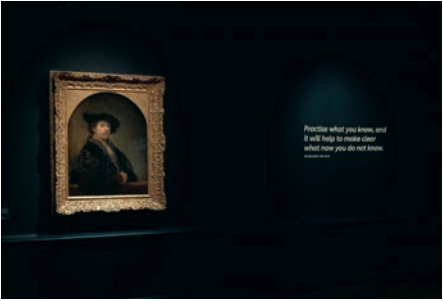
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1. Artemisia in Birmingham / 2. Canaletto in Aberystwyth / 3. Caravaggio in Belfast / 4. Constable in Bristol  
5. Monet in York / 6. Rembrandt in Brighton

On 10 May 2024, the 200th birthday of the National Gallery, 12 exhibitions opened simultaneously across the country. *National Treasures* was a hugely ambitious but incredibly exciting strand of the NG200 programme, with each partner venue receiving a masterpiece from the collection and having complete autonomy over the curation of their displays and exhibitions. This resulted in 12 totally different projects, enabling viewers to see the pictures in a very different light, with the borrowing institutions using their expertise and knowledge of local audiences to drive visits to their exhibitions and showcase their own collections alongside the National Gallery paintings.

For the duration of the displays, 35 million people – more than half the UK population – were within an hour's journey of a National Gallery masterpiece. Two works, *The Wilton Diptych* (about 1395–9) and Sandro Botticelli's *Venus and Mars* (about 1485), were loaned from the National Gallery's collection for the first time since their acquisition, in 1929 and 1874 respectively.

J.M.W. Turner's *Fighting Temeraire* (1839) was at the heart of *Turner: Art, Industry & Nostalgia* at the Laing Art Gallery in Newcastle upon Tyne, an exhibition examining the nineteenth-century industrialisation of Britain. The show, which included 19 other pieces by Turner, also featured works by Tacita Dean, Chris Killip and L.S. Lowry.

Bristol Museum & Art Gallery put John Constable's *Hay Wain* (1821) at the centre of a full-scale exhibition, *Truth to Nature*, featuring more than 80 works arranged across

three galleries on the theme of landscape, from Jacob van Ruisdael in the early seventeenth century to the present day.

Caravaggio's *Supper at Emmaus* (1601) at Ulster Museum was displayed in a room with natural illumination, to emphasise the artist's characteristic use of light and shade. The Jesuit Fathers and the National Gallery of Ireland in Dublin lent a companion work by Caravaggio, *The Taking of Christ* (1602), with the double loan hailed as a moment of successful collaboration between Belfast, Dublin and London.

More than 80 years after *The Stonemason's Yard* (about 1725) was moved to Wales to escape the wartime bombing of London, Canaletto's canvas made an emotional return to the National Library of Wales, Aberystwyth, where the National Gallery's paintings were housed before being stored underground at locations including the Manod slate mines. It formed the centre of an exhibition exploring the National Library of Wales's collection of Welsh landscape art.

York Art Gallery used *The Water-Lily Pond* (1899), one of Claude Monet's best-known works, as the springboard for a large loan exhibition examining the birth of *plein-air* painting, and the influence of Japanese prints on Monet and the Impressionists in general. The museum commissioned a related work from the contemporary artist Michaela Yearwood-Dan.

Botticelli's *Venus and Mars* was on show, in the Fitzwilliam's Octagon Gallery with works from the



7



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12

7. Renoir in Leicester / 8. Turner in Newcastle / 9. Velázquez in Liverpool / 10. Vermeer in Edinburgh  
11. *The Wilton Diptych* in Oxford / 12. Botticelli in Cambridge

Cambridge museum's collection, including Titian's *Venus and Cupid with a Lute-Player* (1555–65). The display analysed sex and power, gender and the body through Italian art of the 1400s and 1500s.

Leicester Museum & Art Gallery, commissioned a family-friendly animation, inspired by Pierre-Auguste Renoir's *The Umbrellas* (about 1881–6). The animation depicted a wet day on a Parisian street, with a soundscape of rain, carriages and bustling pedestrians, and focused on the character of the little girl, which brought the painting to life.

Rembrandt's *Self Portrait at the Age of 34* (1640) at Brighton Museum & Art Gallery was hung alongside *Hey, Rembrandt!*, a project where the museum worked with the charity Photoworks. The photographer Alejandra Carles-Tolra mentored 14 local teenagers, members of a photography group, to create their own self portraits in response to the old master painting.

The Ashmolean Museum exhibited *The Wilton Diptych*, made for King Richard II, in the 'England 400–1600 Gallery', together with other royal pieces including the ninth-century 'Alfred Jewel' and an early sixteenth-century 'Cloth of Gold', the funeral pall of King Henry VII. It was displayed in a new case setting off the object in all its incredible detail.

Artemisia Gentileschi's *Self Portrait as Saint Catherine of Alexandria* (about 1615–17) at the Ikon Gallery in Birmingham was at the centre of *Mirror Martyr Mirror Moon*, an exhibition created in response to the painting

by the contemporary Irish artist Jesse Jones. The space was animated with semi-transparent drapes with images projected onto them and a film that encompassed dance and movement. It was a moving and immersive contemporary installation.

The Walker Art Gallery, Liverpool, challenged the traditional history of seeing Diego Velázquez's *Rokeby Venus* (1647–51) through the male gaze, by displaying works by women and non-binary artists, including Ethel Walker's *The Spanish Gesture*, photographs by René Matic and Zanele Muholi, and Harriet Hosmer's *Puck* alongside the painting.

Johannes Vermeer's late-period painting, *A Young Woman Standing at a Virginal* (about 1670–2), was placed in a large gallery at the heart of the Scottish National Gallery's permanent collection, one rich in Dutch seventeenth-century art, allowing it to be viewed in the context of the artist's earlier, and much larger, *Christ in the House of Martha and Mary* (around 1654–5).

There were 724,816 visits to *National Treasures* exhibitions, exceeding the 500,000 target. Some 25% of visitors had never visited the National Gallery in London, with a further 25% having not visited in the past five years. Viewing the paintings outside the context of the Gallery encouraged visitors to slow down and look more closely, something many enjoyed.

ALEXANDRA KAVANAGH  
Head of National Touring Exhibitions





Claude’s *Seaport with the Embarkation of Saint Ursula* visits St Stephen’s Hall within the Palace of Westminster

In November, a very special Bicentenary *Visit* to the Houses of Parliament took place, with the aim of celebrating the government’s founding of the National Gallery for the nation. Claude’s *Seaport with the Embarkation of Saint Ursula* (1641), one of the founding collection of 38 Angerstein paintings, was situated at the heart of UK Parliament, in St Stephen’s Hall within the Palace of Westminster, placing culture at the centre of civic life. Marking 200 years since the establishment of the National Gallery through an Act of Parliament, the work was on display for three weeks to recognise and celebrate a gallery of great paintings for the British public.

The display provided a unique opportunity to reflect on the history of the collection, while showcasing the Gallery’s forward-looking national programmes with a large and influential group of advocates, as well as with local communities. The painting could be seen through the free guided tours of the Houses of Parliament and Palace of Westminster, which anyone can arrange through their local MP. It was also part of regular visits made by school groups, while Parliament guides worked with the National Gallery’s art educators on resources and conversations around the painting’s history and to understand and share the stories it tells. The Friday Late at St Stephen’s Hall was a sold-out ticketed event that included life drawing and curator talks. A total of 39,189 visitors had access to the painting, with 11,887 of those directly engaged in a tour or associated event.

ALEXANDRA KAVANAGH  
*Head of National Touring Exhibitions*

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The National Gallery  
*through the Bicentenary year*



Crowds in Trafalgar Square for the *Big Birthday Light Show*





The *Big Birthday Light Show* on the façade of the Wilkins Building marked the start of the Bicentenary celebrations



Jools Holland and Ruby Turner performing in the Rausing Room for the opening of the Big Birthday Weekend



Fundraising campaign poster for NG200



The commemorative £2 coin issued by the Royal Mint to celebrate 200 years of the National Gallery



Students from Central Saint Martins 'Re-activate' a Friday Late at the National Gallery



Participants in 'Renaissance selfies', a free workshop led by London Drawing during the Big Birthday Weekend





For the final venue of its tour, *Masterpieces from the National Gallery, London* opened at the Chimei Museum, Tainan, Taiwan, in May 2024



John Stack joined the National Gallery as Director of Digital, Innovation and Technology in May 2024



BBC's *Songs of Praise* was broadcast from the National Gallery in May 2024



Visitors to the opening of *Discover Degas & Miss La La*



A work inspired by Henri Rousseau's *Surprised!* installed in the Getty Entrance as part of *Take One Picture* during the Gallery's *Free Festival of Art*



*Summer on the Square* provided activities for families and children during the *Free Festival of Art* in August 2024





Opening event for the record-breaking exhibition *Van Gogh: Poets & Lovers*



Publisher Marlene Taschen (centre), with Rebecca Marks and Anh Nguyen, editors of *The National Gallery: Paintings, People, Portraits*, at its launch in October 2024



Bridget Riley examines Georges Seurat's *Bathers at Asnières* with Christopher Riopelle, The Neil Westreich Curator of Post 1800 Paintings



Maggi Hambling talking about Rembrandt's *Self Portrait at the Age of 63* at the *Unexpected View* event in October



A Friday Late in September featuring a life-drawing session organised by Originary Arts



Hew Locke discusses Andrea Mantegna's *Triumphs of Caesar* with Laura Llewellyn, Curator of Italian Paintings before 1500, at the *Unexpected View* event



David Hockney on a private visit before the opening of *Hockney and Piero: A Longer Look*





Hand-painted mural created by Global Street Art on Fulham Road, London, in celebration of *Siena: The Rise of Painting, 1300–1350*



Andy Hibbert, Director of Finance and Resources, is now the National Gallery's Chief Financial Officer



Jack Hartnell was appointed the National Gallery's new Head of Research in December 2024



The National Gallery Board of Trustees in the Conservation Studio



Hoardings during work on the Roden Centre for Creative Learning decorated with images taken from previous *Take One Picture* exhibitions



Visitors interacting with the digital screens in the immersive exhibition *NG Stories: Making a National Gallery*





The new Clore Art Studio in the Roden Centre for Creative Learning



The Mexican Ambassador to the United Kingdom, H.E. Josefa González Blanco Ortiz Mena, at the opening of the exhibition *José María Velasco: A View of Mexico*



Artist Ming Wong became the 2025 National Gallery Artist in Residence in March



The architect of the Roden Centre for Creative Learning, Hannah Lawson of Lawson Ward Studio, with children from Soho Parish Primary School at the opening event on 25 February 2025



Tavaziva Dance performing in the Welcome Space of the Roden Centre for Creative Learning



Larry Keith, Head of Conservation and Keeper, with George Beaumont Patrons during a visit to the church of San Francesco d'Assisi in Palermo





Gillian Phillips, an artist and writer from Sheffield, won the prize draw to sleep in the Sainsbury Wing before its reopening May 2025



The carving of the Sainsbury Wing name on the exterior of the building by Cardozo Kindersley Workshop



Director Gabriele Finaldi and architect Annabelle Selldorf cut the ribbon to the newly refurbished Sainsbury Wing



His Majesty The King greets members of the Board of Trustees. From left: Patricia Rubin, Stuart Roden, Tonya Nelson and Chairman John Booth



Sir Richard Long with his work *Mud Sun* (2025), a new commission by the National Gallery



Their Majesties, The King and Queen, tour the Sainsbury Wing accompanied by John Booth, Chairman of the Board of Trustees, and Director Gabriele Finaldi





Gabriele Finaldi with Sir Chris Bryant MP, Minister of State for Creative Industries, Arts and Tourism, and Data Protection and Telecoms.



Artist David Dawson and Anh Nguyen, the National Gallery's Director of Development



Former National Gallery Associate Artist George Shaw with Emily Stone, Project Curator, and Jeremy Deller, creator of *The Triumph of Art*



Sir Grayson Perry and Emma Ridgway, Director of the Foundling Museum, London



Dame Tracey Emin with creative director Harry Weller



Sainsbury Wing opening party in May 2025 and attendees opposite



## Public and Private Support of the Gallery

The opening of the newly refurbished Sainsbury Wing in May 2025, together with the complete redisplay of the permanent collection – *C C Land: The Wonder of Art* – was a moment of immense pride for the National Gallery. The Development Department’s journey to this point had begun years earlier, amid Covid lockdowns, as we embarked on the biggest fundraising campaign in the Gallery’s history – £95 million – to underpin the ambitious projects and programme of activities planned in celebration of the Gallery’s 200th birthday. In July 2024, we were thrilled to announce that we had reached our target figure thanks to a significant closing gift from the newly created Julia Rausing Trust, established in memory of one of the Gallery’s most generous benefactors of recent times. The NG200 campaign has galvanised the support of loyal friends to the Gallery and introduced us to new donors and sponsors, inspired by the many wonderful initiatives planned to mark the Bicentenary, as well as the transformative improvements to our estate. We are particularly grateful for the early lead gifts committed to the project by the Sainsbury Family (through The Headley Trust and The Linbury Trust), Garfield Weston Foundation, The John Booth Charitable Trust, The Foyle Foundation, The National Gallery Trust, and the American Friends of the National Gallery, which collectively formed the foundation for the fundraising campaign. As we neared the reopening of the Sainsbury Wing in May, we were delighted to receive a significant gift from the Blavatnik Family Foundation, generously made in support of NG200, at this special moment in the Gallery’s history.

Ahead of the reopening of the Sainsbury Wing, the Roden Centre for Creative Learning opened in February 2025, to provide a joyous new hub for creativity and discovery. In particular, we would like to thank Bianca and Stuart Roden for their lead support of the Centre, the Clore Duffield Foundation, Julia Rausing Trust, and the Rothschild Foundation, for their generous grants towards this light-filled space – one of the largest dedicated gallery learning facilities in the UK.

The National Gallery’s efforts to encourage interest and access to its collection extends well beyond the gallery walls. As a part of the NG200 programme, we launched *National Treasures* in 12 partner venues around the UK, bringing masterpieces to the nation thanks to lead philanthropic support from the Garfield Weston Foundation. Throughout the year, *Art Road Trip* – a travelling art studio filled with resources and accompanied by Gallery educators – has been engaging with diverse

communities across the country, to bring art and ideas inspired by the National Gallery collection directly to where they live. This remarkable programme ran workshops with schools, families, young people, prisons and more, all of which was made possible thanks to the generosity of its supporters.

Our outreach has also increased digitally and, as part of our Bicentenary programme, we have developed innovative content to showcase not just the paintings, but also the breadth of the Gallery’s activities, skills and personalities. With thanks to Bloomberg Philanthropies, the NG200 Digital Programme has achieved over 51 million engagements to date, capturing the imaginations of online visitors across the world.

To mark its 200th birthday, the Gallery presented two major exhibitions, both of which were years in the planning. In June 2024, *Van Gogh: Poets & Lovers* opened to five-star reviews, bringing together many of Van Gogh’s most spectacular paintings in a once-in-a-century exhibition. Made possible thanks to Lead Philanthropic Supporter Kenneth C. Griffin, Griffin Catalyst, and supported by Christie’s, White & Case, David and Molly Lowell Borthwick, and Adrian Sassoon and Edmund Burke, the exhibition became our most visited ever, culminating in 24-hour openings during its final weekend to meet demand.

In March 2025, *Siena: The Rise of Painting, 1300–1350* opened in partnership with The Met in New York. Displaying rare examples of fourteenth-century Italian art, the exhibition presents shimmering jewel-like paintings and exquisite objects to tell the story of this important moment in the history of Western European painting. We are grateful to the many supporters who have funded the exhibition including Intesa Sanpaolo, the Huo Family Foundation, GRoW @ Annenberg, Cockayne – Grants for the Arts, Peggy Czyzak-Dannenbaum, Laura Lindsay and The Vaseppi Trust.

The continuing support of the Capricorn Foundation has enabled us to hold insightful free displays in the newly named H J Hyams Room. The extremely popular *The Last Caravaggio* saw queues of visitors eager to see the artist’s sublime final masterpiece, with further support from the Huo Family Foundation. *Discover Degas & Miss La La* was another fantastic free exhibition, which turned the spotlight on Degas’s famous muse. This was held in the Sunley Room, with the longstanding support of the Bernard Sunley Foundation, and thanks to the generosity of The Thompson Family Charitable Trust.



*The Triumph of Art* in Trafalgar Square, the final event in a nationwide performance by Jeremy Deller, marked the close of the National Gallery’s Bicentenary celebrations on 26 July 2025





Their Graces, the Duke and Duchess of Devonshire, and Lord and Lady Burlington hosted major donors at a dinner to celebrate the National Gallery’s Bicentenary, at Chatsworth House in May 2024

As we end a year of immense activity, we would like to acknowledge the many patrons, corporate members, individuals, trusts, foundations and companies, who have provided invaluable support across all areas of the National Gallery’s work, together with those who have included a legacy gift in their will. Philanthropy has been fundamental to the success and evolution of the Gallery throughout its history, and we remain ever grateful to those sharing our belief in making great art accessible to all.

ANH NGUYEN  
*Director of Development*

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*The Gallery is pleased to acknowledge all those listed below, and those who choose to be anonymous, who have lent works to the collection between April 2024 and March 2025.*

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*The National Gallery is grateful for the generosity of our legators. These gifts, no matter how large or small, make an enormous impact on our work, and benefit the future of the National Gallery and generations of art lovers and visitors. We are indebted to the many generous individuals who have remembered the Gallery in their wills and would like to express our profound gratitude for the legacies received this year.*

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CATERING

With the reimagining of the Sainsbury Wing, the opportunity arose to look at a completely new public catering offering for the west side of the building, complementing our existing café and restaurants, Ochre and Muriel's Kitchen, situated at the east end of Wilkins Building. Two bespoke propositions have been developed, with new Gallery catering partners Searcy's, a renowned restaurant, bar and event specialist founded in 1847, and celebrated chef Giorgio Locatelli, considered by many to be one of the best Italian chefs in the UK.

Searcy's and the Locatelli team have developed two very different offerings. A restaurant and bar, Locatelli at the National Gallery, on the mezzanine floor, is inspired by the egalitarian environment of an Italian trattoria, while an espresso bar on the ground floor, Bar Giorgio, recalls classic Milanese establishments.

Menus for both Locatelli and Bar Giorgio have been developed by Giorgio with long-standing colleagues and collaborators, including Executive Chef Imma Savinelli, who has worked closely with Giorgio since joining Locanda Locatelli in 2018.

In Bar Giorgio, to accompany a perfect Italian espresso, visitors are able to try Giorgio's maritozzi menu, offering a selection of both sweet and savoury takes on the classic Roman brioche-type pastry. Upstairs, in Locatelli, the menu is both reflective of the National Gallery and of the team's collective dedication to Italian produce and cooking. Similarly an all-Italian wine list has been developed, together with cocktails and drinks for all occasions.

The furniture and interiors adjacent to Bar Giorgio have been designed by Studio Linse, within the overall Selldorf Architects scheme. Specialist hospitality designers LXA Design have developed the furniture and scheme for Locatelli, together with the new conference and event space, the Whitcomb Room, also on the mezzanine level.

The brief to LXA Design was to create a sense of intimacy, comfort and operational ease on the very open mezzanine space, ensuring that the statement elements were celebrated. At the north end of the restaurant Paula Rego's masterpiece, *Crivelli's Garden*, returns to the restaurant it was originally commissioned for. To the south, Annabelle Selldorf's bold and joyful yellow bar provides a key focus, with views beyond onto Trafalgar Square.



The new Locatelli restaurant and bar on the mezzanine floor, with Paula Rego's *Crivelli's Garden* on the north wall



Crivelli's Bookshop on the mezzanine floor

RETAIL

As part of the refurbishment of the ground and first floors of the Sainsbury Wing, two unique new shop locations have been developed to complement visits to the Gallery, with the aim of meeting the needs of a wider range of guests and customers.

Ryder Interiors (formerly RFK Architects) were appointed for the retail stores, to work alongside the hospitality designers, Studio Linse (ground floor, Bar Giorgio) and LXA Designs (mezzanine, Locatelli bar and restaurant), in close collaboration with Selldorf Architects and Purcell Architects. As the interiors evolved, the Retail teams developed and refined individual store locations and product ranges, with the aim of establishing clear identities for each location, working to establish National Gallery stores as shopping destinations in their own right.

On the ground floor of the Sainsbury Wing, guests will find the Welcome Shop, a busy, buzzy location, at the rear of the spacious ground floor foyer. The interior features references to Venturi Scott Brown's original Egyptian columns and a clever, flexible shopfit. The Welcome Shop is intended as a first stop for the purchase of Gallery guides and activity books, art materials, souvenirs and more. Upstairs on the mezzanine level, visitors will find Crivelli's Bookshop, presenting a refined edit of books, textiles, art materials and ceramics, all of which link to themes and stories within the collection. Crivelli's Bookshop sits adjacent to Locatelli's bar and restaurant, where Paula Rego's *Crivelli's Garden* hangs. The shopfit was inspired by reading rooms, encouraging a slower pace and longer dwell time.

Guests visiting this shop will find a diverting collection of books and magazines, including poetry, cookbooks



The Welcome Shop in the foyer of the Sainsbury Wing

and specialist art titles as well as hard to find and out-of-print publications. The full range of our renowned National Gallery Catalogues can be found here, alongside key academic and scholarly texts. A book ordering service is available.

Fresh ideas and products abound across all retail locations, including new collections celebrating the history of the Gallery, its famous location and central London iconography. A collaboration with British ceramicists Sussex Lustreware has resulted in the launch of a 'Take Me to London, City of Art' jug, decorated with a vintage illustration of the National Gallery, an inscription 'The Nation's Mantelpiece' and Louis MacNeice's 1945 poem, 'The National Gallery'.

The Gallery's spectacular rehang has provided the opportunity to create a new Art Guide for visitors, providing orientation, inspiration and suggested routes. A distinctive design showcases the dramatic details of key works in the collection. The self-guided Audio Tour of the Gallery's collection has also been refreshed, taking visitors on a journey through the redisplayed galleries with content spanning more than 60 paintings. Users can personalise every aspect of the experience, with a selection of pre-curated tours available or the option to have a bespoke tour created for them based at their interests. Brand-new handheld devices have also been introduced, providing a new medium in addition to the existing 'bring your own device' proposition, for those seeking a more traditional experience. The Art Guide and the Art Tour are available across the site and to pre-buy online.

SUSAN NOONAN  
Chief Commercial Officer



For National Gallery Global (NGG), 2024–25 proved a year of exceptional growth and development, where business activities built on learnings of FY23–24, in turn maximising the potential of NG200 activities and programming onsite and in domestic and international markets. At the close of FY24–25, the company achieved a final result for commercial activities of £25.9m, a very pleasing +19% on budget (+49% on the previous year).

A key area of focus, accounting for 68% of total company revenue, Omnichannel Retail & Onsite Guest Services finished +17% on budget (+58% on the previous year). These results reflect the proactive, ambitious approach to store locations and environments, but crucially the ongoing remodelling and recalibration of product ranges and propositions.

A new, redeveloped Getty Shop, since renamed ‘Emporium’, was delivered in May 2024 at the start of the Bicentenary year. Devised by Ryder Interiors, the design unifies and harmonises the two very different architectural styles of the Wilkins Building and the Annenberg Court, while taking inspiration from National Gallery elements, such as the rich blue wall colour.

An intense programme of product development for all locations continued apace, with new approaches to creative interpretation of collection and exhibition content – and therefore product type, origin and price point – rolled out across the year, with the aim of broadening appeal and customer engagement.

This fresh approach was reflected in both merchandise and publishing categories. With the excitement and opportunity presented by the *Van Gogh: Poets & Lovers* exhibition, the Publishing team launched the first title *Van Gogh: Sunflowers* in its new *One Painting, One Story* series. Designed to be accessible and have wide appeal, each book focuses on a single painting in the collection. The series now includes *Holbein: The Ambassadors*, *Leonardo: The Virgin of the Rocks* and *Monet: The Water-Lily Pond*, with two further titles planned for publication in Autumn 2025.

The Bicentenary year provided an opportunity to offer visitors a unique set of publications to celebrate the Gallery and its history. A special collector’s edition of *The National Gallery: Masterpieces of Painting* was packaged in a bespoke presentation box and signed by the Director. A new history of the Gallery by historian Jonathan Conlin was commissioned, providing an overview of the Gallery’s story up to the present day. The long-term loan from the Royal Collection Trust of Mantegna’s *Triumphs of Caesar* was celebrated in an accessible publication outlining the

importance of this monumental series. The Bicentenary year also saw the publication of Susan Foister’s authoritative two-volume collection catalogue on *The German Paintings before 1800*, incorporating the latest research on some of the Gallery’s most important holdings.

New locations, and a new approach to product was strongly reflected in conversion rates and guest engagement. Prior to the pandemic the stores consistently saw guest conversion trend around 9%, with a surge during the pandemic year 2020–21. At the close of FY24–25, conversion rates sit at 20%, a level previously only seen during the exceptional mid-pandemic period.

Similarly, a new approach to product ranging and presentation resulted in E-commerce finishing +28% on plan (+62% on the previous year), building confidence for future growth and development. Results for FY24–25 exceeded the previous record for E-commerce, set in 2011–12, though just missing pandemic-level peaks.

Onsite Catering also benefited from strong audience and customer demand, particularly around the Autumn/Winter period. Events, art-inspired afternoon teas and private dining in pre-theatre menus in Ochre proved popular. At the close of FY24–25, commission revenue for Ochre, Muriel’s Kitchen and Espresso Bar exceeded plan by 10%.

Despite a very challenged estate and diary, our B2B Venue Hire & Events business performed very well, generating over £1.1m, +25% on budget and on last year.

Taking 18% of total company revenue, results in Loyalty and Membership leapt above plan, driven by exceptional performances of *Van Gogh: Poets & Lovers*, but also *Siena: The Rise of Painting*. The close of 2024–25 saw record levels of Membership totalling 66,654 (+76% from the 37,714 members this time last year). The lure of the Van Gogh exhibition generated record levels of membership acquisition revenue. While the exhibition programme is one very strong draw, the team continue to develop the Membership programme and offering, with online and in-person events proving popular.

Further up the loyalty ladder, Corporate Membership (managed by Development, with event benefits delivered by NGG teams), finished its first full year, and despite a reduced estate, achieved revenues of £672k (+15% higher than budget). At the end of the financial year there were 23 corporate members.

Trade Publishing, Brand Licensing and Travel Trade combined account for 6% of overall company sales, delivering revenue from business to business demand. Activity



The redeveloped Emporium shop with the product range for *Siena: The Rise of Painting*

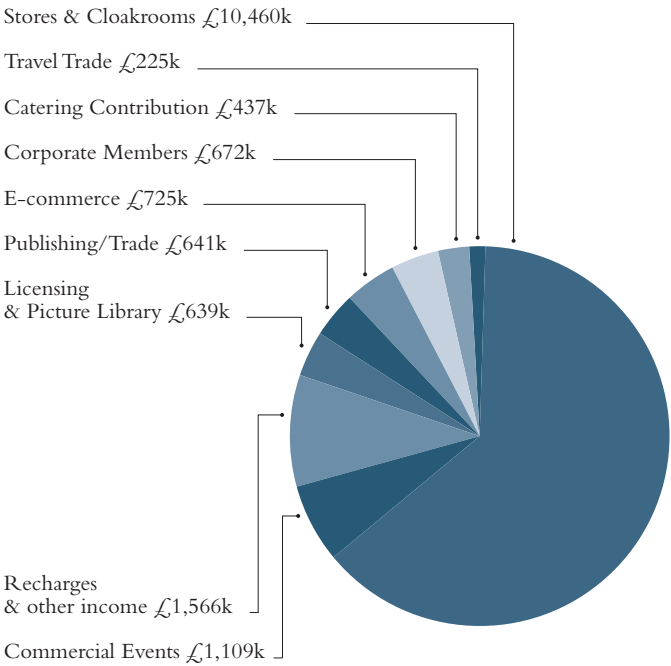
and revenue in Publishing and Travel Trade have both seen year on year growth (+50% and +47% respectively), buoyed by the build in reputation from NG200 activities, including the international touring programme in Taiwan.

Across the year, Brand Licensing collaborations launched with major brands and partners. Most notable of these was a successful homewares, gift and stationery collection with Marks & Spencer in October, with further collections developed for 2025.

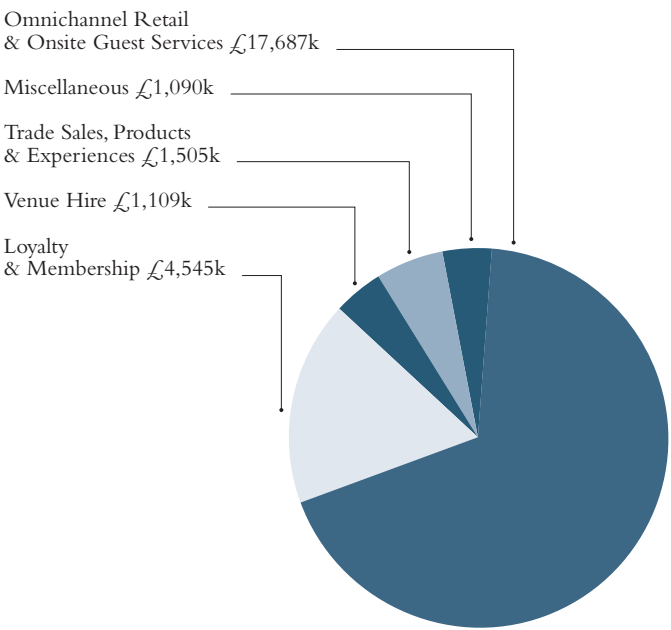
For Publishing, sales of National Gallery titles and content within trade markets in the UK, US and Rest of World achieved revenues of £641k, a record year. This success was notable for the demand for exhibition catalogues and collection titles: the *Van Gogh* and *Siena* catalogues and *Masterpieces of Painting* all performed above plan in domestic and international markets.

SUSAN NOONAN  
Chief Commercial Officer

NATIONAL GALLERY GLOBAL LIMITED  
INCOME 2024–25 (TOTAL £16,473K)



COMMERCIAL ACTIVITIES  
(including exhibition ticketing and membership)  
INCOME 2024–25 (TOTAL £25,936K)





The following titles were published between 1 April 2024 and 31 March 2025

EXHIBITION CATALOGUES



*The Last Caravaggio*  
Francesca Whitlum-Cooper, with a contribution by Iris Moon  
235 × 160 mm; 56 pp  
38 illustrations  
Paperback with flaps £9.99  
April 2024



*Discover Degas & Miss La La*  
Anne Robbins and Chiara Di Stefano, with contributions by Laurie Fierstein, Darcy Grimaldo Grigsby, Denise Murrell, Sterre Overmars, Isolde Pludermacher and Christopher Riopelle  
250 × 210 mm; 136 pp  
108 illustrations  
Paperback with flaps £16.95  
May 2024



*Hockney and Piero: A Longer Look*  
Susanna Avery-Quash, with contributions by Martin Gayford, David Hockney and Sacha Llewellyn  
270 × 230 mm; 112 pp  
73 illustrations  
Paperback with flaps £14.95  
July 2024



*Mantegna: The Triumphs of Caesar*  
Caroline Elam and Guido Rebecchini  
230 × 220 mm; 64 pp  
44 illustrations  
Paperback with flaps £12  
December 2024  
August 2024



*Siena: The Rise of Painting, 1300–1350*  
Edited by Joanna Cannon with Caroline Campbell, Stephan Wolohojian et al.  
280 × 240 mm; 312 pp  
250 illustrations  
Hardback £35  
August 2024



*Van Gogh: Poets & Lovers*  
Cornelia Homburg, with Christopher Riopelle and contributions by Renske Cohen Tervaeert, Julien Domerq, Michael Glover, Cindy Kang, Sterre Overmars, Judy Sund and Marnin Young  
280 × 250 mm; 256 pp  
180 illustrations  
Hardback £35  
August 2024



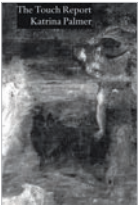
*Discover Constable & The Hay Wain*  
Christine Riding and Mary McMahon, with contributions by Jenny Gaschke, Anne Lyles and Emma Roodhouse  
250 × 210 mm; 120 pp  
94 illustrations  
Paperback with flaps £16.95  
October 2024



*Parmigianino: The Vision of Saint Jerome*  
Maria Alambritis and Matthias Wivel, with contributions by Larry Keith and Aimee Ng  
270 × 230 mm; 96 pp  
88 illustrations  
Paperback with flaps £14.95  
November 2024



*2024 National Gallery Artist in Residence: Katrina Palmer*  
Oreet Ashery, Annabel Bai Jackson, Sarah Hodgkinson and Priyesh Mistry  
270 × 230 mm; 96 pp  
76 illustrations  
Hardback £20  
December 2024



*The Touch Report*  
Katrina Palmer  
130 × 195 mm; 344 pp  
Paperback £18  
December 2024  
Published by Book Works



*José María Velasco: A View of Mexico*  
Dexter Dalwood and Daniel Sobrino Ralston, with contributions by Dawn Ades, María Elena Altamirano Piolle, Pablo Arredondo Vera, Omar Olivares Sandoval and Valéria Piccoli  
260 × 240 mm; 120 pp  
72 illustrations  
Hardback £20  
March 2025

ACADEMIC PUBLICATIONS



*The Linbury Lecture at the National Gallery 2023: Inhabiting the Museum*  
Annabelle Selldorf  
230 × 160 mm; 52 pp  
35 illustrations  
Paperback with flaps £12.99  
September 2024



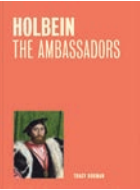
*National Gallery Catalogues: The German Paintings before 1800*  
Susan Foister, with contributions by Marika Spring, Rachel Billinge and Lea Viehweger  
285 × 216 mm; 960 pp  
1,250 illustrations  
Hardback, two volumes in a slipcase £150  
November 2024



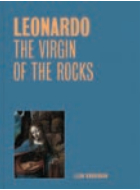
TRADE TITLES



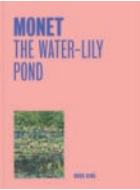
*Van Gogh: Sunflowers (One Painting, One Story)*  
Martin Gayford  
210 × 160 mm; 64 pp  
30 illustrations  
Paperback with flaps £10  
August 2024



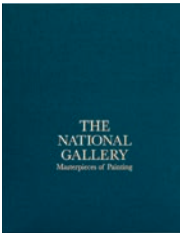
*Holbein: The Ambassadors (One Painting, One Story)*  
Tracy Borman  
210 × 160 mm; 64 pp  
30 illustrations  
Paperback with flaps £10  
February 2025



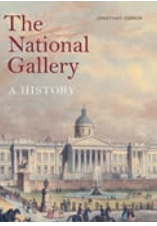
*Leonardo: The Virgin of the Rocks (One Painting, One Story)*  
Leah Kharibian  
210 × 160 mm; 64 pp  
30 illustrations  
Paperback with flaps £10  
February 2025



*Monet: The Water-Lily Pond (One Painting, One Story)*  
Ross King  
210 × 160 mm; 64 pp  
30 illustrations  
Paperback with flaps £10  
February 2025



*The National Gallery: Masterpieces of Painting (limited collector's edition)*  
Gabriele Finaldi  
310 × 250 mm; 392 pp  
346 illustrations  
Hardback in a presentation box £200  
May 2024



*The National Gallery: A History*  
Jonathan Conlin  
234 × 156 mm; 384 pp  
140 illustrations  
Jacketed hardback £35  
February 2025



Staff Publications

April 2024 – March 2025

PAUL ACKROYD

Conservator

‘NG6692, Portrait of Charles William Lambton (‘The Red Boy’), 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/national-gallery-2024/charles-william-lambton> (with M. McMahon, M. Melchiorre Di Crescenzo, D. Peggie and R. Billinge)  
‘NG1172, Equestrian Portrait of Charles I’, 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/martin-cahill-and-cornelis-forthcoming/equestrian-portrait-of-charles-i> (with G. Martin, N. Cahill, M. Melchiorre Di Crescenzo, R. Billinge and D. Peggie)

MARIA ALAMBRTIS

Project Curator (Parmigianino)

*Parmigianino: The Vision of Saint Jerome*, exh. cat., National Gallery, London 2024 (with M. Wivel; contributions by L. Keith and A. Ng)

SUSANNA AVERY-QUASH

Senior Research Curator (History of Collecting)

*Hockney and Piero: A Longer Look*, exh. cat., National Gallery, London 2024

‘Sir Charles Eastlake and Conservation at the National Gallery, London’, in J. Martineau and D. Bomford (eds), *The Art of Conservation*, London 2024, pp. 188–212

‘Sir Charles Eastlake, the National Gallery and Milan: A Study in Connoisseurial Networks’, *Journal of the History of Collections*, vol. 36 (November 2024), pp. 457–74, <https://doi.org/10.1093/jhc/fhae004>

‘Artists and their Origins: Sir Charles Lock Eastlake (1793–1865) and his Place within the Nineteenth-Century Art World of Plymouth’, *Reports and Transactions of the Devonshire Association for the Advancement of Science, Literature and the Arts*, 156 (November 2024), pp. 49–88

ANNETTA BERRY

Interpretation Manager and Editor (NG200: Main Event)

Chapters 1–10 in A. Nguyen and R. Marks (eds), *The National Gallery: Paintings, People, Portraits*, Cologne 2024, pp. 82–567

RACHEL BILLINGE

Research Associate, Conservation

Contributions to S. Foister, *National Gallery Catalogues: The German Paintings before 1800*, 2 vols, London 2024  
‘Piero della Francesca, *St Michael* NG 769, Technical Notes’, in M. Brüggén Israëls and N. Silver (eds), *Piero della Francesca: The Augustinian Polyptych Reunited*, exh. cat., Museo Poldi Pezzoli, Milan 2024, pp. 118–33 (with M. Brüggén Israëls, H. Howard and J. Dunkerton)

‘Leonardo da Vinci’s London *Virgin of the Rocks* re-examined’, *Techne: Hors-Série Léonard de Vinci, l’expérience de l’art*, 2024, pp. 100–15 (with M. Spring, M. Melchiorre Di Crescenzo and C. Higgitt)

‘NG4451, The Wilton Diptych’, 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/national-gallery-2024/the-wilton-diptych> (with D. Gordon, H. Howard and R. Beard)

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(with M. McMahon, M. Melchiorre Di Crescenzo, P. Ackroyd and D. Peggie)

‘NG6685, The Lavergne Family Breakfast’, 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/national-gallery-2024/the-lavergne-family-breakfast> (with F. Whitlum-Cooper, C. Higgitt and L. Harrison)

‘NG5769, An Old Woman (‘The Ugly Duchess’), 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/national-gallery-2024/an-old-woman-the-ugly-duchess> (with E. Capron, M. Spring and B. New)

‘NG1172, Equestrian Portrait of Charles I’, 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/martin-cahill-and-cornelis-forthcoming/equestrian-portrait-of-charles-i> (with G. Martin, N. Cahill, M. Melchiorre Di Crescenzo, P. Ackroyd and D. Peggie)

‘NG6461, Samson and Delilah’, 2025 <https://www.nationalgallery.org.uk/paintings/catalogues/martin-cahill-and-cornelis-forthcoming/samson-and-delilah> (with G. Martin, N. Cahill, M. Spring, C. Higgitt, J. Russell, R. Beard and L. Keith)

ANDREW BRUCE

Senior Photographer

Editor, *Langford’s Basic Photography: The Guide for Serious Photographers*, 11th edn, London 2024

NINA CAHILL

Research Assistant (Flemish School Catalogue)

‘NG1172, Equestrian Portrait of Charles I’, 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/martin-cahill-and-cornelis-forthcoming/equestrian-portrait-of-charles-i> (with G. Martin, M. Melchiorre Di Crescenzo, P. Ackroyd, R. Billinge and D. Peggie)

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EMMA CAPRON

Curator of Early Netherlandish and German Painting

‘Courtesy F’: Simone Martini and Court Art’, in J. Cannon, C. Campbell and S. Wolohjian (eds), *Siena: The Rise of Painting, 1300–1350*, exh. cat., National Gallery, London 2024, pp. 100–15  
‘NG5769, An Old Woman (‘The Ugly Duchess’), 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/national-gallery-2024/an-old-woman-the-ugly-duchess> (with M. Spring, B. New and R. Billinge)

BART CORNELIS

Curator of Dutch and Flemish Paintings 1600–1800

‘Acquisitions: Abraham Bloemaert, *Lot and his Daughters*, 1624’, *The National Gallery Review of the Year: April 2023 – March 2024*, London 2024, pp. 12–13

ALAN CROOKHAM

Research Centre Manager

‘Documents to Digital: 200 Years of the National Gallery Archive’, *Boletín ANABAD*. LXXIII (2023), NÚM. 1, ENERO-MARZO, pp. 113–29

JILL DUNKERTON

Conservator

‘Piero della Francesca, *St Michael* NG 769, Technical Notes’, in M. Brüggén Israëls and N. Silver (eds), *Piero della Francesca: The Augustinian Polyptych Reunited*, exh. cat., Museo Poldi Pezzoli, Milan 2024, pp. 118–33 (with R. Billinge, M. Brüggén Israëls and H. Howard)

GABRIELE FINALDI

Director

‘Gabriele Finaldi, Director of the National Gallery, on Bartolomé Bermejo’s *Saint Michael triumphant over the Devil with the Donor Antoni Joan*’, in A. Nguyen and R. Marks (eds), *The National Gallery: Paintings, People, Portraits*, Cologne 2024, pp. 32–3  
*The National Gallery: Masterpieces of Painting* (limited collector’s edition), London 2024

NICHOLAS FLORY

Simon Sainsbury Curatorial Fellow

‘List of Exhibited Works’, in J. Cannon, C. Campbell and S. Wolohjian (eds), *Siena: The Rise of Painting, 1300–1350*, exh. cat., National Gallery, London 2024, pp. 272–81

LYNNE HARRISON

Conservator

‘NG6685, The Lavergne Family Breakfast’, 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/national-gallery-2024/the-lavergne-family-breakfast> (with F. Whitlum-Cooper, C. Higgitt and R. Billinge)

SARAH HERRING

Associate Curator of Post 1800 Paintings

‘NG3259, Eva Gonzalès’, 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/national-gallery-2024/eva-gonzales> (with H. Tomlinson, C. Higgitt and M. Spring)

DANIEL F. HERRMANN

Ardalan Curator of Modern and Contemporary Projects

‘Residenz und Widerstand: *Care* als Mittel systemischer Veränderung’, in U. Theißen, S. Ristow and L. Bosbach (eds), *KUNST+CARE. Fürsorge als Chance und Risiko im aktuellen Kunstbetrieb*, Düsseldorf 2024, pp. 34–8

CATHERINE HIGGITT

Principal Scientist

‘Leonardo da Vinci’s London *Virgin of the Rocks* re-examined’, *Techne: Hors-Série Léonard de Vinci, l’expérience de l’art*, 2024, pp. 100–15 (with M. Spring, M. Melchiorre Di Crescenzo and R. Billinge)

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[org.uk/paintings/catalogues/martin-cahill-and-cornelis-forthcoming/samson-and-delilah](https://www.nationalgallery.org.uk/paintings/catalogues/martin-cahill-and-cornelis-forthcoming/samson-and-delilah) (with G. Martin, N. Cahill, M. Spring, J. Russell, R. Billinge, R. Beard and L. Keith)

JOSHUA HILL

Aldema Scientific Fellow

‘How to Approach Long-term Monitoring of Chemical Dynamics in Oil Paintings?’, *npj Heritage Science* 13 (2025), no. 24, <https://doi.org/10.1038/s40494-025-01583-4> (with J.R. Duivenvoorden, P. Targowski, M. Sylwestrzak et al.)

HELEN HOWARD

Senior Scientist

‘Piero della Francesca, *St Michael* NG 769, Technical Notes’, in M. Brüggén Israëls and N. Silver (eds), *Piero della Francesca: The Augustinian Polyptych Reunited*, exh. cat., Museo Poldi Pezzoli, Milan 2024, pp. 118–33 (with R. Billinge, M. Brüggén Israëls and J. Dunkerton)

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ANNABEL BAI JACKSON

Dorset Curatorial Fellow for Modern & Contemporary Projects

*Katrina Palmer: 2024 National Gallery Artist in Residence*, exh. cat., National Gallery, London 2024 (with O. Ashery, S. Hodgkinson and P. Mistry)

LARRY KEITH

Head of Conservation and Keeper

‘Restoration, Construction and Painting Technique’, in M. Alambritis and M. Wivel, *Parmigianino: The Vision of Saint Jerome*, exh. cat., National Gallery, London 2024, pp. 48–51

‘NG6671, Self Portrait as Saint Catherine of Alexandria’, 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/national-gallery-2024/self-portrait-as-saint-catherine-of-alexandria> (with L. Treves and M. Melchiorre Di Crescenzo)

JON KING

Research Assistant (Women and the Arts Forum)

‘Ethel Walker, Advocacy and Recognition in the Early Twentieth Century’, *Tate Papers*, no. 36 (2025), <https://www.tate.org.uk/research/tate-papers/36/ethel-walker-advocacy-and-recognition-in-the-early-twentieth-century>

LAURA LLEWELLYN

Curator of Italian Paintings before 1500

‘In Focus: Two Portable Altarpieces by Simone Martini’, in J. Cannon, C. Campbell and S. Wolohjian (eds), *Siena: The Rise of Painting, 1300–1350*, exh. cat., National Gallery, London 2024, pp. 117–25 (with I. Tedbury)  
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MARY MCMAHON

Associate Curator (NG200 Collections)

‘From “Dull Replica” to “National Treasure”’: The Afterlife of *The Hay Wain*’, in *Discover Constable & The Hay Wain*, exh. cat., National Gallery, London 2024, pp. 62–75  
‘Celebrating 200 Years of the National Gallery’, *Bulletin for Professional Advisers*, Christie’s 2024  
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MARTA MELCHIORRE DI CRESCENZO

Senior Scientist

‘Leonardo da Vinci’s London *Virgin of the Rocks* re-examined’, *Techne: Hors-Série Léonard de Vinci, l’expérience de l’art*, 2024, pp. 100–15 (with M. Spring, C. Higgitt and R. Billinge)  
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PRIYESH MISTRY

Associate Curator of Modern and Contemporary Projects

*Katrina Palmer: 2024 National Gallery Artist in Residence*, exh. cat., National Gallery, London 2024 (with O.Ashery, A. Bai Jackson and S. Hodgkinson)

BRITTA NEW

Conservator

‘NG5769, An Old Woman (“The Ugly Duchess”)’, 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/national-gallery-2024/an-old-woman-the-ugly-duchess> (with E. Capron, M. Spring and R. Billinge)

ANH NGUYEN

Director of Development

*The National Gallery: Paintings, People, Portraits*, Cologne 2024 (ed. with R. Marks)

STERRE OVERMARS

The Harry M. Weinreb Curatorial Fellow (Post 1800 Paintings)

‘Chronology’, in A. Robbins and C. Di Stefano (eds), *Discover Degas & Miss La La*, exh. cat., National Gallery, London 2024, p. 124  
‘Tracing Thoughts: Van Gogh’s Ambitions in Arles and Saint-Rémy’, in C. Homburg (ed.), *Van Gogh: Poets & Lovers*, exh. cat., National Gallery, London 2024, pp. 198–207

JOSEPH PADFIELD

Principal Scientist

‘E-RIHS IP D5.2 Data Management Plan for E-RIHS ERI’, 2024, <https://doi.org/10.5281/zenodo.1260792>  
‘E-RIHS IP D3.5 E-RIHS Quality System Implementation Plan’, 2024, <https://doi.org/10.5281/zenodo.14546122> (with B. Doherty, M. Andrews and V. Virgili)  
‘E-RIHS IP D5.8 E-RIHS ERIC User Strategy’, 2024, <https://doi.org/10.5281/zenodo.13624647> (with A. Heritage)  
‘E-RIHS IP D5.1 DIGILAB Implementation Plan’, 2024, <https://doi.org/10.5281/zenodo.13622848> (with L. De Luca and A. Guillem)  
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‘E-RIHS/controlled-lists: E-RIHS Controlled List Formatter (v1.0)’, 2024, <https://doi.org/10.5281/zenodo.11047474> (with W. Fremout)  
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DAVID PEGGIE

Senior Scientist

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DANIEL SOBRINO RALSTON

The CEEH Associate Curator of Spanish Paintings

*José María Velasco: A View of Mexico*, exh. cat., National Gallery, London 2025 (with D. Dalwood; contributions by D.Ades, M.E. Altamira Piolle, P.Arredondo Vera, O. Olivares Sandoval and V. Piccoli)

‘Velázquez’s Early Years’ and catalogue entries (x2), in *Velázquez: un segno grandioso*, exh. cat., Gallerie d’Italia, Naples 2024, pp. 17–46; pp. 82–91

TIMOTHY REVELL

Articulation Outreach and Alumni Manager

‘The Black and White of Art’, exhibition review: *Careers by Design. Hendrick Goltzius and Peter Paul Rubens*, Staatliche Graphische Sammlung München, at the Pinakothek der Moderne, Munich (13 June – 15 September 2024), *Colnaghi Studies Journal*, vol. 15 (October 2024), pp. 120–33

CHRISTINE RIDING

Director of Collections and Research

‘The Nation’s Gallery’, in A. Nguyen and R. Marks (eds), *The National Gallery: Paintings, People, Portraits*, Cologne 2024, pp. 14–27  
*Discover Constable & The Hay Wain*, exh. cat., National Gallery, London 2024 (with M. McMahon; contributions by J. Gaschke, A. Lyles and E. Roodhouse)

CHRISTOPHER RIOPELLE

The Neil Westreich Curator of Post 1800 Paintings

‘Acquisitions: Henri Rousseau, *Portrait of Joseph Brummer*, 1909’, *The National Gallery Review of the Year: April 2023 – March 2024*, London 2024, pp. 14–15  
‘*Miss La La* in Toronto’ and ‘*Miss La La* in Britain’, in A. Robbins and C. Di Stefano (eds), *Discover Degas & Miss La La*, exh. cat., National Gallery, London 2024, pp. 60–9, 129; 116–17, 130  
‘Van Gogh on Classic Ground’, in C. Homburg (ed.), *Van Gogh: Poets & Lovers*, exh. cat., National Gallery, London 2024, pp. 67–79

PER RUMBERG

The Jacob Rothschild Head of the Curatorial Department

*Michelangelo, Leonardo, Raphael: Florence, c. 1504*, exh. cat., Royal Academy of Arts, London 2024–5 (with S. Nethersole)  
‘Leonardo da Vinci’s *Burlington House Cartoon*: A New Hypothesis’, *The Burlington Magazine*, vol. 166, no. 1458 (September 2024), pp. 928–31

JOANNA RUSSELL

Scientist

‘NG6461, Samson and Delilah’, 2025 <https://www.nationalgallery.org.uk/paintings/catalogues/martin-cahill-and-cornelis-forthcoming/samson-and-delilah> (with G. Martin, N. Cahill, M. Spring, C. Higgitt, R. Billinge, R. Beard and L. Keith)

CHRISTINE SEIDEL

Associate Curator (Renaissance Painting)

‘The Earliest Documented Work of Marinus van Reymerswale’, *The Burlington Magazine*, vol. 166, no. 1456 (July 2024), pp. 704–7 (with M. Parada López de Corselas)  
Catalogue entries (x2) in K. Dyballa and S. Kemperdick (eds), *Niederländische und französische Malerei 1400–1480. Kritischer Bestandskatalog, für die Gemäldegalerie – Staatliche Museen zu Berlin*, Petersberg 2024, no. 3, pp. 32–41; no. 13, pp. 121–8

MARIKA SPRING

Head of Science

Contributions to S. Foister, *National Gallery Catalogues: The German Paintings before 1800*, 2 vols, London 2024  
‘Leonardo da Vinci’s London *Virgin of the Rocks* re-examined’, *Techne: Hors-Série Léonard de Vinci, l’expérience de l’art*, 2024, pp. 100–15 (with M. Melchiorre Di Crescenzo, C. Higgitt and R. Billinge)  
‘Collaboration in the Conservation of *The Nativity* (c. 1515) by Baldassare Tommaso Peruzzi’, *BAPCR Hand in Hand: Collaboration in Art and Conservation, 16 June 2023*, Postprints, London 2024, pp. 15–22 (with O. Stoddart, E. Geddes da Filicaia and A. Stewart)

‘NG3259, Eva Gonzalès’, 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/national-gallery-2024/eva-gonzales> (with S. Herring, H. Tomlinson and C. Higgitt)  
‘NG5769, An Old Woman (“The Ugly Duchess”)’, 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/national-gallery-2024/an-old-woman-the-ugly-duchess> (with E. Capron, B. New and R. Billinge)  
‘NG6461, Samson and Delilah’, 2025 <https://www.nationalgallery.org.uk/paintings/catalogues/martin-cahill-and-cornelis-forthcoming/samson-and-delilah> (with G. Martin, N. Cahill, C. Higgitt, J. Russell, R. Billinge, R. Beard and L. Keith)

CHIARA DI STEFANO

Associate Curator of Post 1800 Paintings

*Discover Degas & Miss La La*, exh. cat., National Gallery, London 2024 (ed. with A. Robbins; contributions by L. Fierstein, D. Grimaldo Grigsby, D. Murrell, S. Overmars, I. Pludermacher and C. Riopelle)

IMOGEN TEDBURY

Curator of Later Italian, Spanish and French Paintings (maternity cover)

‘In Focus: The Back Predella of Duccio’s *Maestà*’, in J. Cannon, C. Campbell and S. Wolohjian (eds), *Siena: The Rise of Painting, 1300–1350*, exh. cat., National Gallery, London 2024, pp. 47–51  
‘In Focus: Two Portable Altarpieces by Simone Martini’, in J. Cannon, C. Campbell and S. Wolohjian (eds), *Siena: The Rise of Painting, 1300–1350*, exh. cat., National Gallery, London 2024, pp. 117–25 (with L. Llewellyn)  
‘Sienese Paintings: Dismembered, Revalued, Collected’, in J. Cannon, C. Campbell and S. Wolohjian (eds), *Siena: The Rise of Painting, 1300–1350*, exh. cat., National Gallery, London 2024, pp. 255–69  
Exhibition review: *Jacopo Bassano: Venetian Renaissance Master*, Sinebrychoff Art Museum, Helsinki (12 September 2024 – 12 January 2025), *Apollo*, December 2024, pp. 100–1  
‘Robert Langton Douglas and “Documentary Evidence”’, in E. Camporeale and A. de Marchi (eds), *Il mestiere del conoscitore. Bernard Berenson, Herbert Horne, Roger Fry*, Bologna 2024, pp. 373–402  
‘The Rise of Performance Art in Renaissance Italy’, *Apollo*, March 2025, pp. 96–103

HAYLEY TOMLINSON

Conservator

‘NG3259, Eva Gonzalès’, 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/national-gallery-2024/eva-gonzales> (with S. Herring, C. Higgitt and M. Spring)

FRANCESCA WHITLUM-COOPER

Curator of Later Italian, Spanish and French Paintings

*The Last Caravaggio*, exh. cat., National Gallery, London 2024  
‘NG6685, The Lavergne Family Breakfast’, 2024, <https://www.nationalgallery.org.uk/paintings/catalogues/national-gallery-2024/the-lavergne-family-breakfast> (with C. Higgitt, L. Harrison and R. Billinge)



2024–25 was an excellent year financially for the Gallery, with record profits coming from our commercial trading activities including retail, exhibition admissions and membership. Much of this performance is associated with the hugely successful *Van Gogh: Poets & Lovers* exhibition. Development also had a strong year, meeting the NG200 fundraising target as well as continuing to support business as usual activity.

While the next few years appear to be challenging from a central government funding perspective, a multi-year Grant-in-Aid settlement will at least provide us with certainty from a planning perspective. Within the context of this difficult backdrop we have developed an ambitious yet achievable financial plan covering the next three years that provides a robust platform for growth as we reopen the Sainsbury Wing and associated capital projects, and seek to embed and capitalise on the NG200 legacy.

INCOME

Total income excluding donations for picture acquisitions was £94m (2023–24: £95.6m). This includes £31.8m (2023–24: £24.7m) of self-generated income excluding donations, of which £23.5m (2023–24: £18m) came from commercial trading activities, including those undertaken by National Gallery Global.

EXPENDITURE

The Gallery’s total expenditure for the year was £71m (2023–24: £62m), with the increase attributable primarily to the increased activity associated with the programme to mark our Bicentenary, and preparations for the reopening of the Sainsbury Wing.

GALLERY VISITORS

The number of visitors to the Gallery this year was 3.2m (2023–24: 3.1m).

EXHIBITION ATTENDANCE

Eleven temporary exhibitions were open during the year.

*The Last Caravaggio\**

286,298 (94 days)

*Discover Degas & Miss La La\**

181,107 (87 days)

*Hockney and Piero: A Longer Look\**

176,963 (80 days)

*Van Gogh: Poets & Lovers*

334,589 (127 days)

*NG Stories: Making a National Gallery\**

166,052 (100 days)

*Discover Constable & The Hay Wain\**

214,381 (108 days)

*Parmigianino: The Vision of Saint Jerome\**

139,673 (94 days)

*2024 National Gallery Artist in Residence*

*Katrina Palmer: The Touch Report\**

Attendance not recorded (81 days)

*Siena: The Rise of Painting, 1300–1350*

95,170 (106 days)

*José María Velasco: A View of Mexico*

33,831 (141 days)

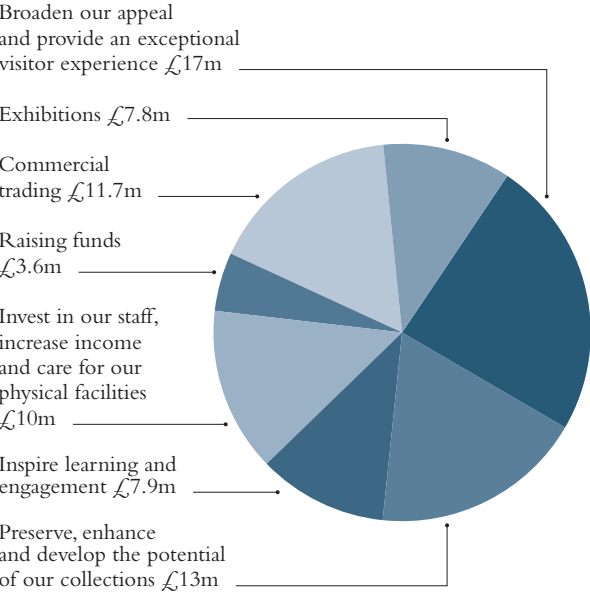
*The Carracci Cartoons: Myths in the Making\**

130,961 (87 days)

*\*Free exhibition*

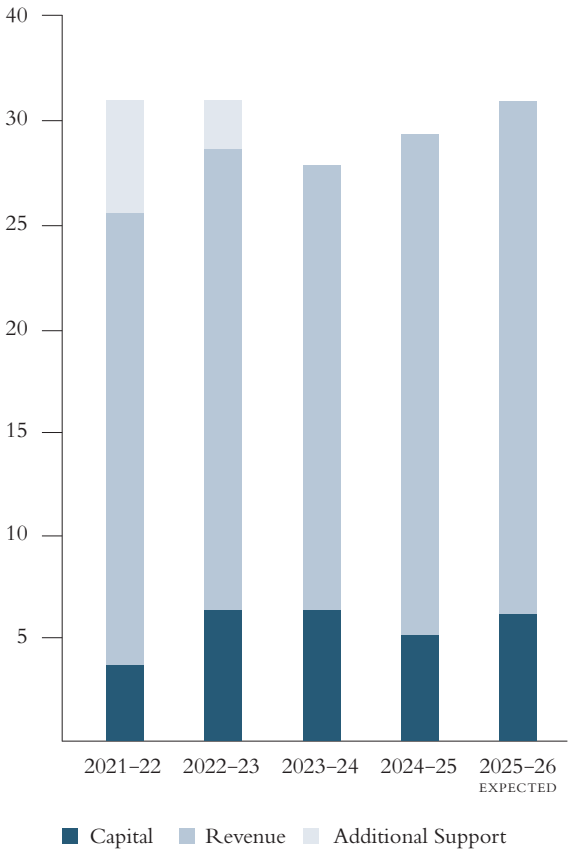
MATTHEW FOWLER  
Head of Finance

OPERATING EXPENDITURE 2024–25



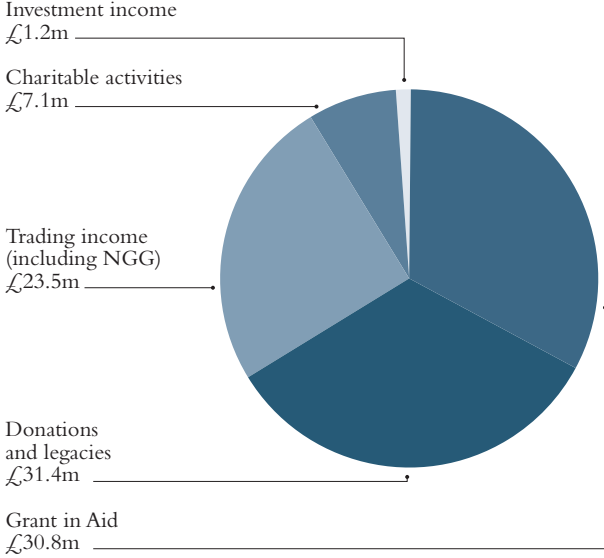
GRANT IN AID

(£millions)



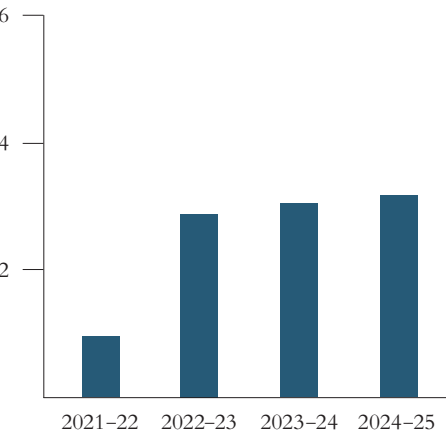
INCOME 2024–25

(excluding donations for picture acquisitions)



NUMBER OF VISITORS

(millions)





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Tel: 020 7747 2885  
[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)  
[hello@nationalgallery.org.uk](mailto:hello@nationalgallery.org.uk)

*Editor:* Kate Bell  
*Design:* Fernando Gutiérrez Studio  
*Design assistant:* Amalia Aranguren at Fernando Gutiérrez Studio  
*Picture research:* Becca Thornton  
*Production:* Clare Davis

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FRONT AND BACK JACKET:  
*The Big Birthday Light Show*, May 2024

FRONT AND BACK COVER:  
The refurbished Sainsbury Wing entrance and foyer

INSIDE FRONT AND BACK COVER:  
Staff photograph in Trafalgar Square, June 2024

PAGE 2:  
View with George Stubbs's *Whistlejacket* in Room 34