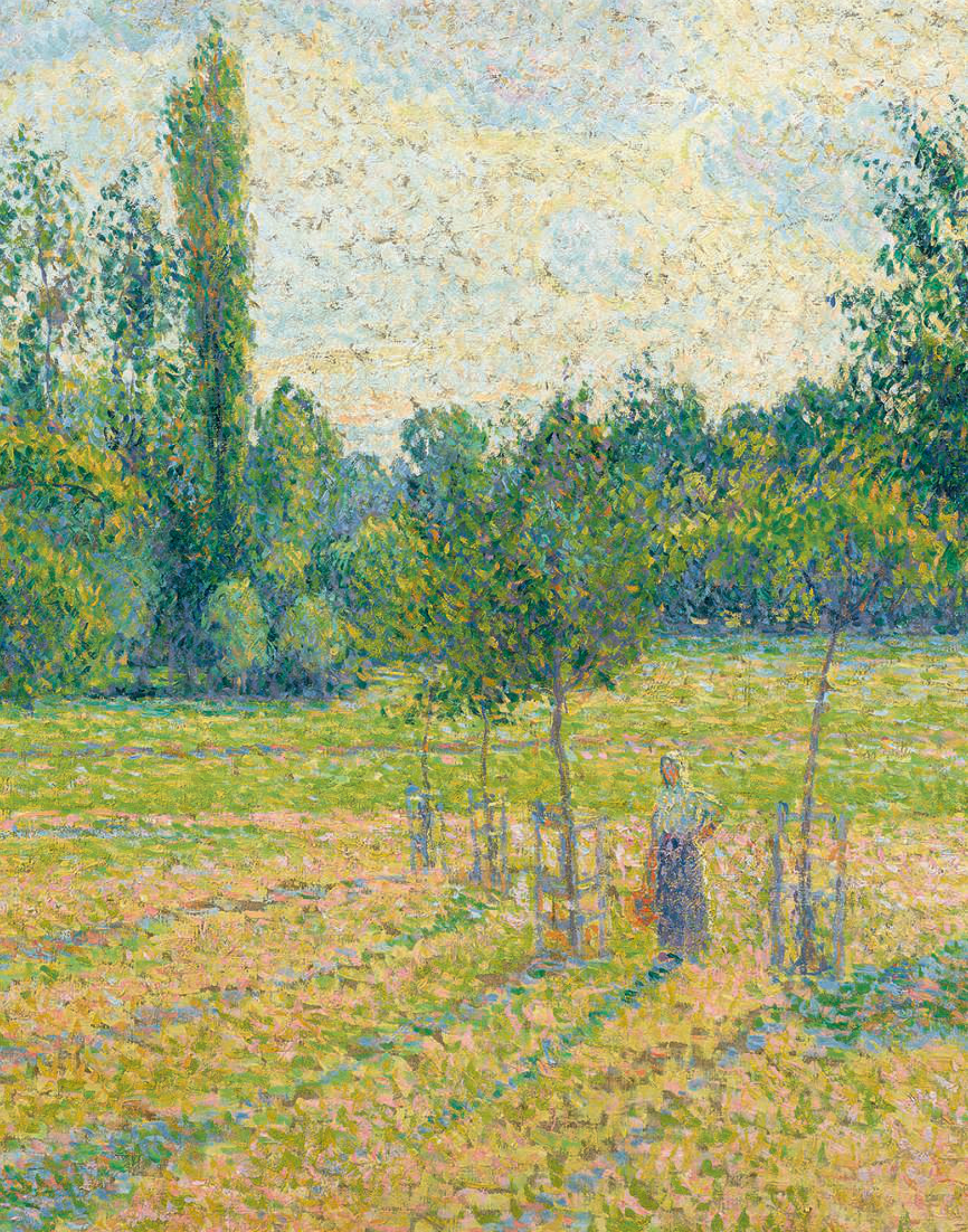


## REVIEW OF THE YEAR





# THE NATIONAL GALLERY

REVIEW OF THE YEAR

*April 2019 – March 2020*

Published by Order of the Trustees of the National Gallery  
*London 2020*



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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.



IN THE PAST YEAR, the National Gallery has made significant progress towards achieving the objectives set out in its Strategic Plan (2018–2023), amid a constantly expanding programme of innovative activities. The Gallery has continued to deliver a series of world-class exhibitions and to strengthen its digital presence. The year ended with terrible abruptness with the Gallery closing to the public for an extended period from 19 March – the Director’s Foreword reports on the Gallery’s response to the Covid-19 pandemic.

The Gallery is one of the first institutions to have the word ‘National’ in its title and this places a special responsibility upon us. We were pleased to be able to share our collections and expertise with museums across the country through the *Masterpiece Tour* (which took Nicolas Poussin’s *The Triumph of Pan* to Victoria Art Gallery, Bath, York Art Gallery and Auckland Castle), through loans to exhibitions, the Curatorial Traineeship Programme and the Subject Specialist Network, which brings together curators with an interest in historic paintings from all over the UK. In a new departure, during the spring and summer our recently acquired *Self Portrait as Saint Catherine of Alexandria* by Artemisia Gentileschi was taken on a nationwide tour of unusual and unexpected venues, including a library, a girls’ secondary school, a GP practice and a women’s prison. *Artemisia Visits* enabled us to reach new audiences in Scotland and England and attracted considerable public interest. A series of films was made about its progress.

Among our strategic ambitions is to ‘create a National Gallery with digital at its heart, to reflect a more digital world’, and we have invested significantly in people and systems to embed digital in everything the Gallery does.

In the autumn, the Gallery launched National Gallery X (NGX), a laboratory for digital research and development in collaboration with King’s College London. Located on Orange Street, behind the Sainsbury Wing, NGX will explore how technical innovations can be applied to collections and exhibitions. It will host a series of residencies and short-term ‘interventions’ from artists, ‘technologists’, curators and thinkers.

As part of its commitment to engage with younger visitors – and to celebrate 500 years since the death of Leonardo da Vinci in 1519 – the Gallery presented an immersive experience centred on one of its greatest paintings: Leonardo’s *Virgin of the Rocks*. It announced the exhibition via its social media channels, releasing a short video across Instagram and Facebook to an audience of over three million followers. In December the exhibition opened, attracting a distinctly younger and international audience.

The website has been rebuilt and redesigned, the range of content the Gallery offers through digital channels has been significantly broadened and our digital marketing has become more sophisticated and effective.

One of the highlights of the year was the acquisition of *The Finding of Moses* by Artemisia’s father, Orazio Gentileschi, for which the Gallery raised £19.5 million. We are enormously grateful to those who made this possible, the American Friends of the National Gallery (AFNGL), the Heritage Lottery Memorial Fund, Art Fund, as well as several trusts and numerous individuals. Commissioned when the artist was in London to celebrate the birth of the future King Charles II, the painting was made for the Queen’s House in Greenwich. After many years on loan to the Gallery, it now belongs to the nation and is on permanent display. Thanks to the Acceptance-in-Lieu scheme, we have acquired three paintings from the estate of George Pinto, a long-standing friend of the Gallery who passed away at the end of 2018, including what has been described as the masterpiece of Jean-Etienne Liotard,

Visitors to the *Sea Star*:  
Sean Scully at the National Gallery  
exhibition opening



*The Lavergne Family Breakfast*. In addition, we acquired as a hybrid Acceptance-in-Lieu Camille Pissarro’s *Late Afternoon in our Meadow*, which perfectly showcases the artist’s Pointillist style of the mid-1880s. We are grateful to HM Government, Arts Council England and the Acceptance-in-Lieu Panel for enabling these acquisitions. Following the success of the exhibition *Sorolla: Spanish Master of Light* at the Gallery last year, we were given the opportunity to buy *The Drunkard, Zarauz*, one of the paintings in the exhibition. It is the first painting by Sorolla to enter the collection, and the purchase was made possible as a result of a legacy from the late David Leslie Medd OBE.

In September, Hannah Rothschild CBE stepped down after four years as Chair of the National Gallery and ten as a Trustee. We would like to express our gratitude to her – for her leadership, vision and commitment to the Gallery. Hannah supported digital innovation, greater engagement with contemporary artists and a strong Learning Programme. Earlier in the year, Tony Hall was appointed by the Board to succeed Hannah and we are much looking forward to him taking up his responsibilities.

We extend our thanks to our Royal Patron, HRH The Prince of Wales, for his committed support of the Gallery. We also extend our thanks to our partner of many years, Credit Suisse, and to all our donors, lenders, supporters, sponsors and staff, without whom none of the achievements of the last year would have been possible.

JOHN KINGMAN (*INTERIM CHAIR*)  
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MOLLY STEVENS



ON 18 MARCH 2020 the National Gallery closed to the public as a result of the Covid-19 pandemic. At the time we did not know that our doors would remain shut for an unprecedented 111 days, reopening on 8 July. A successful year for the Gallery was thus prematurely brought to an abrupt end with all the staff sent home, the Titian and Maes exhibitions shut down early, and the entire country in lockdown just five days later. Numerous National Gallery picture loans were trapped in closed museums across the world and our first exhibition in Japan, *Masterpieces from the National Gallery*, which was due to open in early March, was not to welcome visitors until three and a half months later. In many ways, however, we were well prepared for the crisis: buildings and collections were swiftly secured, teams were quickly able to switch to remote working thanks to the advanced state of Information System preparations for moving to the One Gallery Hub, and we confidently metamorphosed into an online Gallery increasing our digital broadcast content threefold. Work on the Hub construction site continued, if at a slower pace, and we stayed in close touch with all our donors and supporters. The full implications of the crisis will become apparent as we move forward but the Gallery's immediate response has been both rapid and effective.

Our exhibition programme over the course of the year saw us working collaboratively with several international partners: the National Gallery of Canada for *The Credit Suisse Exhibition: Gauguin Portraits*, the Mauritshuis in The Hague for *Nicolaes Maes: Dutch Master of the Golden Age*, and the Prado, the Isabella Stewart Gardner Museum and, closer to home, the National Gallery of Scotland, for *Titian: Love, Desire, Death*. The last of these constituted a remarkable achievement in gathering together for the first time in nearly five centuries the six *poesie*, or poetic mythologies, painted by the aged Titian for the King of Spain. On a more modest scale, the Room 1 display on *Bartolomé Bermejo: Master of the Spanish Renaissance* enabled us to present the Gallery's *Saint Michael Triumphant* in the context of a rare selection of this painter's masterpieces.

The Gallery's ongoing commitment to working with contemporary artists was demonstrated by the exhibition *Sea Star: Sean Scully at the National Gallery*, in which Scully entered into a fruitful dialogue with Turner to produce a suite of new works. The painter and film-maker, Rosalind Nashashibi, was appointed the first Artist in Residence in a new iteration of the Gallery scheme and we look forward to seeing the works which have resulted from her time at the Gallery later in 2020.

The National Gallery has continued to be a leader in the fields of technical art history and conservation science, and this was demonstrated in the conservation treatment of the fifteenth-century altarpiece of *The Virgin and Child with Saints* by Giovanni Martini da Udine. This involved complex restoration of the large wooden panel and the design and application of a new 'auxiliary support' on the reverse. A new arched top (the original had been removed) was made for the altarpiece and it was cleaned and conserved. It was shown in the Gallery for the first time in many decades in an innovative display which enabled the public to see both sides of the altarpiece. The Gallery undertook the relining and conservation of Anthony van Dyck's *Equestrian Portrait of Charles I* and hosted 'Conserving Canvas', a one-day international workshop on the painting's structural treatment, supported by the Getty Foundation. Curator Sarah Herring's much-awaited catalogue of *The Nineteenth Century French Paintings, Volume I: The Barbizon School*, supported by the Arthur and Holly Magill Foundation, was published by National Gallery Company in the autumn of 2019 and continues the established tradition of highly detailed collection publications in which curators, conservators and scientists at the Gallery work in close collaboration.



Gabriele Finaldi launching the #SaveOrazio Appeal with children from the Soho Family Centre

A significant achievement in the management of the Gallery estate has been the complete refurbishment of the largest room in the building, Room 32, which, thanks to their generous patronage, will be called the Julia and Hans Rausing Room. New floors, stonework and air conditioning, wall fabric and lighting, and the recovery of the Crace-designed ceiling decorations have restored the Victorian sumptuousness of Edward Barry's 1876 extension. Rehung with the Italian Baroque pictures from the collection – Caravaggio, Guercino, Reni, Giordano, Artemisia and the newly acquired Orazio Gentileschi *Finding of Moses* – the room will constitute a high point in the Gallery itinerary.

Finally, we welcomed Anh Nguyen, as our new Director of Development, and Karen Eslea, as our Head of Learning and National Programmes. We said goodbye to the Publisher at National Gallery Company, Jan Green, and thanked her for all the beautiful books and catalogues she has produced in twenty-seven years of service to the Gallery.

GABRIELE FINALDI



CONRAD SHAWCROSS  
*Within a Certain Moment of Time*, 2019



CONRAD SHAWCROSS (born 1977)  
*Within a Certain Moment of Time*, 2019  
Bronze, aluminium and wood  
Box: 7 × 15 × 15 cm  
Medal set: 4.5 × 9.5 cm  
Edition of 15 plus 3 artist's proofs  
Stamped and numbered on box

In 2018 the National Gallery commissioned a medal from the British artist, Conrad Shawcross. Intended as a gift for donors in recognition of extraordinary generosity to the Gallery, the first was presented to Hannah Rothschild in 2019 in thanks for her four years as Chair of the Trustees. Shawcross's own relationship with the Gallery dates back to 2012 when he was one of three contemporary artists invited to take part in *Metamorphosis: Titian 2012*, an ambitious collaborative project between the Royal Ballet and the National Gallery. As an artist he is primarily known for his large-scale sculptures and installations, which are concerned with scientific, mathematical and cosmological ideas.

Conrad Shawcross's planet medal, entitled *Within a Certain Moment of Time*, comprises a trio of sphere-shaped forms: two milled in bronze, one in aluminium. When placed one inside the other they interlock and nest to form a single unified object. The medal is contained within a wooden box, also made by the artist.

A preparatory diagram by Shawcross shows the working method he used to understand the distances between Earth, the seven other planets and the sun in our solar system. The three sphere-shaped forms were made by calculating a ratio of the size of the planets Mars, Jupiter and Saturn and their distance from Earth, which was then used to create the nesting curves that tessellate so satisfactorily into one tripartite object. In this way they seem to indicate the simultaneous effects the planets may have on us at any certain moment in time.

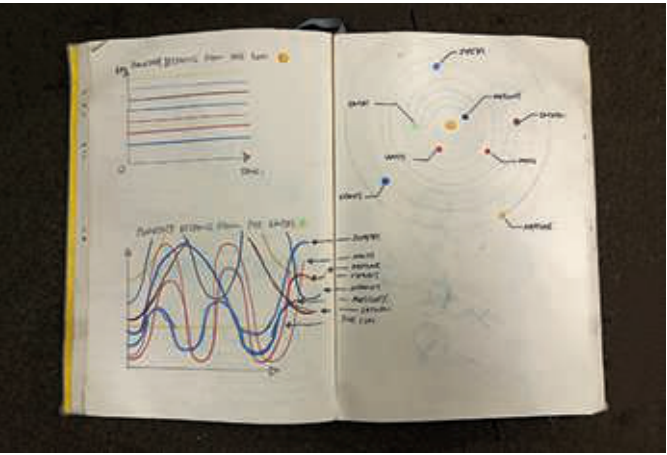
These highly polished shapes are elegant sculptural forms, as well as intriguing abstract artistic transformations of cosmological ideas. They are pleasing to hold in the hand, to interlock and then take apart. The obverse of the smallest bronze form is engraved with concentric circles, reminiscent of Shawcross's own gravitational ratio diagram, but also of the curving celestial shapes that have evoked the heavens in art for hundreds of years, seen for example in Francesco Botticini's *Assumption of the Virgin* (1475–6) in the National Gallery. Shawcross's first foray into the genre of medals connects him with the distinguished tradition of artists who incorporated medals into their oeuvre, which flourished particularly during the Renaissance with artists such as Pisanello (about 1394?–1455). In their hands, medals were not only commemorative, but also complex symbolic and allegorical reflections of the achievements and aspirations of the patron.

The metaphorical implications of Shawcross's medals being destined for those who have acted as guiding and

supporting forces for the National Gallery, at a particular moment in its history, are echoed by the artists' choice of title for the commission. That we are potentially affected by the complex changing relationship of the astronomical bodies that move around us is implicit in the idea behind Shawcross's planetary medals. 'Gravity is one of the most mysterious and elusive forces in the universe', Shawcross says. 'While we are always a constant distance from the sun, our distance from each of our neighbouring planets varies greatly throughout the year and due to the very different length of the yearly cycles of each planet this shifting relationship never exactly repeats.' The pull of the moon on our tidal system is understood, but we too are largely made up of water and Shawcross raises important questions about our relationship with forces beyond our own planet, whose rules we tend to believe are absolute.

Shawcross's interest in scale and measurement and the physical relationship of one thing to another is a persistent theme of his work, a quantifiable method for humans to make sense of the world around them. The Copernican model of the cosmos is rich material for him and yet he always hints at that which is beyond the physical world – the poetic, the psychological, the philosophical. For an artist whose work is often kinetic and usually on a massive scale, the planet medals are an entirely different type of commission: private and delightfully tactile.

MINNA MOORE EDE



Preparatory diagrams showing the distances between the planets and the sun



ALVISE VIVARINI  
*Virgin and Child*, about 1483–5

Intended for a private setting, probably within a household, Alvisè Vivarini’s captivating image of the *Virgin and Child* showcases his sensitivity and originality as a devotional painter. In a firm but tender embrace, Mary steadies the Christ Child who totters on the ledge before her. The infant leans into his mother’s body while his small hand moves to grip the neckline of her dress. The contours of their faces are a hair’s breadth apart, ready to slot together like two pieces of a jigsaw puzzle. Their intimacy is underscored by Mary’s brilliant red robe which encircles their two bodies, a burst of colour in an otherwise muted palette of earthy greens, greys and browns. Captured in a moment of domesticity, the Virgin wears no crown or jewellery, and her hair is hidden under a modest cap and veil. Their transparent haloes are barely perceptible. A length of swaddling wrapped around Christ’s waist accentuates the roundness of his small belly and offers a poignant allusion to the shroud that will later swathe his crucified body.

Alvisè was the last – and most gifted – member of the Vivarini dynasty, a family of painters from the island of Murano whose pre-eminence in fifteenth-century Venice was second only to that of the Bellini. The workshop was established by Antonio Vivarini, Alvisè’s father, passing after his death to his younger brother, Bartolomeo, and specialised in the production of multi-panelled gilded altarpieces, particularly for export. Alvisè was almost certainly trained by his uncle, and the sinewy figures and linear outlines of his youthful works are of Vivarini pedigree. His art underwent a profound shift, however, following Antonello da Messina’s brief sojourn in Venice between 1475 and 1476, which coincided with Alvisè’s emergence as an independent master. Moving from tempera to oil, Alvisè adopted Antonello’s method of modelling form using strong gradations of light and shade and bold outlines, employing geometrical shapes and deliberate colour accents to anchor his compositions. He expanded the workshop’s repertoire to include portraiture, a genre made popular in Venice by Antonello, a superb example of which is in the National Gallery’s collection (NG2672).

This new acquisition has been on loan to the Gallery since 2013 (see *The National Gallery Review of the Year 2013–14*). Alvisè painted the *Virgin and Child* many times, invariably placing them in a sparse interior behind a parapet, against a dark green curtain pulled back to reveal a window overlooking a mountainous landscape. Even so, his treatment of this subject was never derivative, as comparison with the *Virgin and Child* already in the Gallery’s collection (NG1872) attests. The creased *cartellino* lying on the sill almost certainly originally bore Alvisè’s signature and perhaps a date, just as in NG1872, but any such inscription has been lost. Nonetheless, the painting is readily identifiable as the work of Alvisè in the early 1480s. Having absorbed the key components of ‘Antonellismo’, and with an astute awareness of novel pictorial solutions promulgated by his famed compatriot, Giovanni Bellini, Alvisè had forged an artistic vocabulary that was uniquely his.

LAURA LLEWELLYN

PROVENANCE

In the collection of William Graham (d. 1885), London, by 1882; his posthumous estate sale, Christie’s, London, 8 April 1886; probably the ‘*Virgin and Child*’ by ‘L. Vivarini’ [L stands for Luigi, the common form of the Venetian ‘Alvisè’] listed in the estate sale as item 203 [Third Day Sale, catalogue, p. 32]; purchased by William Grindlay [collector; his estate sale took place at Christie’s the year after]; Alice, Lady Cooper; Sir William Cooper Bt (1901–1970), 3rd Baronet Cooper of Shenstone Court; his wife, Patricia, Lady Cooper; by descent to her son, Peter Hayes George, London, who promised in the 1980s to bequeath the painting to the National Gallery; on loan to the National Gallery from the collection of Annelie George, widow of Peter Hayes George, from 2013; presented by Mrs Annelie George from the estate of Peter Hayes George, made possible by his mother Patricia, Lady Cooper, Alice, Lady Cooper and Sir William H. Cooper Bt, 2019.



ALVISE VIVARINI (living 1457; died 1503/5)  
*Virgin and Child*, about 1483–5  
Oil on wood, 80.2 × 64.8 cm

PRESENTED BY MRS ANNELIE GEORGE FROM THE ESTATE OF PETER HAYES GEORGE,  
MADE POSSIBLE BY HIS MOTHER PATRICIA, LADY COOPER, ALICE,  
LADY COOPER AND SIR WILLIAM H. COOPER BT, 2019, NG6682





ORAZIO GENTILESCHI (1563–1639)  
*The Finding of Moses*, early 1630s  
Oil on canvas, 257 × 301 cm

BOUGHT WITH THE SUPPORT OF THE AMERICAN FRIENDS OF THE NATIONAL GALLERY, THE NATIONAL GALLERY TRUST, THE NATIONAL HERITAGE MEMORIAL FUND, ART FUND (THROUGH THE LEGACY OF SIR DENIS MAHON), THE MAURICE WOHL CHARITABLE FOUNDATION, THE DEBORAH LOEB BRICE FOUNDATION, THE CAPRICORN FOUNDATION, THE MANNY AND BRIGITTA DAVIDSON CHARITABLE FOUNDATION, ALEJANDRO AND CHARLOTTE SANTO DOMINGO, BEATRICE SANTO DOMINGO, THE WEI FAMILY AND OTHER DONORS, AND THROUGH PUBLIC APPEAL AND BEQUESTS, 2020, NG6684

EXHIBITIONS

*Orazio Gentileschi at the Court of Charles I*, National Gallery, London; Museo de Bellas Artes, Bilbao; Museo Nacional del Prado, Madrid 1999; *Orazio and Artemisia Gentileschi*, Palazzo Venezia, Rome; Metropolitan Museum of Art, New York; Saint Louis Art Museum 2001–2; *Charles I: King and Collector*, Royal Academy of Arts, London 2018.

SELECTED LITERATURE

R. Ward Bissell, *Orazio Gentileschi and the Poetic Tradition in Caravaggesque Painting*, University Park and London 1981, no. 66, pp. 53, 60, 189, 190, 191–2; G. Finaldi, in G. Finaldi (ed.), *Orazio Gentileschi at the Court of Charles I*, exh. cat., London, Bilbao and Madrid 1999, no. 8, pp. 68–9; A. Weston-Lewis, ‘Orazio Gentileschi’s Two Versions of *The Finding of Moses Reassessed*’, in London, Bilbao and Madrid 1999, pp. 39–52; A. Sánchez-Lassa de los Santos, ‘Technique and Materials in the Paintings

of Orazio Gentileschi’, in London, Bilbao and Madrid 1999, pp. 79–97; G. Finaldi and J. Wood, ‘Orazio Gentileschi at the Court of Charles I’, in K. Christiansen and J. Mann (eds), *Orazio and Artemisia Gentileschi*, exh. cat., Metropolitan Museum of Art, New York 2001, pp. 223–31; G. Finaldi, in New York 2001, no. 48, pp. 238–41; K. Serres, ‘Henrietta Maria, Charles I and the Italian Baroque’, in *Charles I: King and Collector*, exh. cat., Royal Academy of Arts, London 2018, no. 86, pp. 175, 182–3, 246.

ORAZIO GENTILESCHI  
*The Finding of Moses*, early 1630s

*The Finding of Moses* is the first painting by Orazio Gentileschi to enter the National Gallery’s permanent collection. Prior to its acquisition, the painting had been on long-term loan to the Gallery for almost twenty years, occupying a central place in the Italian Baroque gallery and providing inspiration for talks, exhibitions and publications. Orazio – and this work in particular – had been identified as an acquisition priority for the Gallery, ever since its sale from Castle Howard in 1995. *The Finding of Moses* is one of only a handful of works painted by Orazio during his twelve-year residence in London, at the court of Charles I.

Orazio Gentileschi may not be as widely known today as his daughter Artemisia, whose *Self Portrait as Saint Catherine of Alexandria* (about 1516–17) was also recently acquired by the Gallery (see *The National Gallery Review of the Year 2018–19*), but he was one of the most interesting figures of the Italian Baroque. Born in Pisa, the son of a goldsmith, Orazio’s life and career spanned a period marked by significant artistic movements and innovations: from the late mannerism of his early paintings to the revolutionary style of Caravaggio, whose powerful naturalism he temporarily adopted, and the refined ‘courtly’ manner of his later works. Together with Anthony van Dyck and Peter Paul Rubens, Orazio was one of the leading international painters who came to London to serve Charles I.

In this vast canvas Orazio paints the Old Testament story of the Finding of Moses (Exodus 2: 2–10). The infant Moses has been placed in a basket and hidden in bulrushes to ensure his safety, following Pharaoh’s edict that all newborn sons of Hebrews should be killed. Having discovered the basket on the banks of the River Nile, where she has come to bathe with her ladies-in-waiting, Pharaoh’s daughter proposes to take Moses back to her palace.

Orazio’s monumental painting is composed of numerous elegant life-size female figures, most of whom look or gesticulate towards the plump infant, seen wriggling in the basket in the centre. The woman wearing a magnificent yellow gown embellished with jewels is Pharaoh’s daughter. The diminutive figure kneeling respectfully at her feet is Miriam, Moses’s sister, who has been hiding nearby. She has suggested that their mother, the standing woman who draws a protective arm around her, might help nurse the infant – her unfastened chemise suggests she is about to do just that. The picture’s rich colouring and sumptuous fabrics recall the large-scale history paintings of Titian and Paolo Veronese. One of the most beautiful passages in the painting is the idyllic landscape on the right; far more evocative of the English countryside than Egypt, where the story is set. The river is intended to evoke the River Thames, on whose banks the Queen’s House in Greenwich (where this painting once hung) is situated.

Orazio came to London in 1626 and this picture was a royal commission, painted for Queen Henrietta Maria in the early 1630s. Its subject may have been inspired by the recent birth of the heir to the throne, the future Charles II, in May 1630. An autograph variant of the composition, painted around the same time but executed in a less spontaneous manner, is in the Museo Nacional del Prado, Madrid. That painting was presented as a gift to Philip IV of Spain, whose wife Isabella of Bourbon (Henrietta Maria’s sister) had also recently given birth to a son and heir.

Remarkable for its scale, ambition and royal pedigree, *The Finding of Moses* is of outstanding importance for the national heritage and constitutes one of Orazio Gentileschi’s greatest works.

LETIZIA TREVES

PROVENANCE

First mentioned at Greenwich in 1633–4, when a frame is being prepared; in the Queen’s House, Greenwich, probably from the late 1630s; acquired in the Commonwealth sale of the King’s Goods by William Latham and his Fourth Dividend on 23 October 1651 (inv. 1649–51); after December 1651 in the house of the painter-dealer Emanuel de Critz at Austin Friars, London, awaiting sale; acquired by Philip Sydney, Lord Lisle, and kept in his house in Sheen until 8 September 1660, when ceded by him to the Crown at the Restoration; returned to the dowager Henrietta Maria (1609–1669) at her French residence, the château de Colombes, and recorded in the ‘Privy Chamber’ there at her death (1669 post-mortem inv., without attribution); thence by descent to her youngest daughter, Henriette Anne (1644–1670), Palais Royal, Paris (1671 post-mortem inv., as Ribera); thence by inheritance to her husband, Philippe I, duc d’Orléans (1640–1701), Palais Royal, Paris (1701 post-mortem inv., as Velázquez); by descent in the Orléans collection, Palais Royal, Paris, from 1701 until 1792 (1727 inv. and 1737 cat. as Velázquez); the Earl of Carlisle, the Earl of Bridgewater and the Earl of Gower sale, London, December 1798 (reserved for the 5th Earl of Carlisle); Frederick Howard, 5th Earl of Carlisle (1748–1825), Castle Howard, Yorkshire; thence by descent at Castle Howard until sold, Sotheby’s, London, 6 December 1995, lot 61A, where acquired by a private collector; bought with the support of the American Friends of the National Gallery, the National Gallery Trust, the National Heritage Memorial Fund, Art Fund (through the legacy of Sir Denis Mahon), The Maurice Wohl Charitable Foundation, The Deborah Loeb Brice Foundation, The Capricorn Foundation, The Manny and Brigitta Davidson Charitable Foundation, Alejandro and Charlotte Santo Domingo, Beatrice Santo Domingo, The Wei Family, The Aldama Foundation, Sir Roger and Lady De Haan, Mr and Mrs Richard Oldfield, Marco Voena, The Geoffrey and Julian Agnew Charitable Trust, Sir Henry and Lady Keswick, Mr Fabrizio Moretti, The Anthony and Elizabeth Mellows Charitable Settlement, The John S. Cohen Foundation, Sir Harry Djanogly, The Leche Trust, Mr William Sharpe, Isobel, Countess of Strathmore, and other donors, and through public appeal and bequests, 2020.



JEAN-ETIENNE LIOTARD

*The Lavergne Family Breakfast*, 1754

Jean-Etienne Liotard was one of the greatest pastellists of eighteenth-century Europe. Born in Geneva to Protestant parents who had fled France after the Revocation of the Edict of Nantes (1685), he travelled extensively, working in cities as diverse and far-flung as Constantinople, Vienna, Amsterdam, Paris and London. He was an innovator who loved to experiment, producing works in oils and in chalk, as well as on enamel and even glass. But Liotard’s greatest talents were in pastel, and it is for his velvety portraits and genre scenes in this medium that he is celebrated today.

In 1767 the philosopher and art critic Denis Diderot described pastel as ‘precious dust’, a phrase that captures at a stroke both the inherent fragility of the medium and the miraculous effects it could produce. Fixatives were not widely used in the eighteenth century: paintings in pastel really were just particles of coloured dust clinging to a sheet of paper or parchment. They required glazing, low light levels and limited movement to keep them in good condition. It is this extreme fragility of the medium that makes the survival of a work like *The Lavergne Family Breakfast* so extraordinary.

*The Lavergne Family Breakfast* is one of Liotard’s largest, most spectacular pastels. At a small breakfast table, an elegantly dressed woman watches a little girl dunk a biscuit into a cup of milky coffee. We can tell that it is early morning, as the girl wears paper curlers in her hair. Liotard has lavished attention on the still-life elements of this picture, from the extraordinary soft focus of the cane-back chairs, to the individual pins attaching the woman’s pinafore to her dress. He has used a build-up of thick, wet pastel to create dimensional reflections on the silver coffee pot and Chinese porcelain, whose glossy surfaces are in turn reflected in the lacquer tray. A minute signature and date – *Liotard / a lion / 1754* (‘Liotard / in Lyon / 1754’) – are found on the sheet of music that pokes out from the open drawer.

In the summer of 1754, Liotard, who was working in London at the time, made a visit to see family in Lyon: the sitters here are believed to be one of Liotard’s nieces and her young niece. That autumn, he returned to London with this pastel in tow – an extraordinary feat, given the length of the journey, the roughness of the roads and the large size of the work. Liotard exhibited the pastel in London, where he described it as ‘a large Conversation Picture ... in Crayons, of his highest finishing’. It was bought for 200 guineas – an extremely high sum – by his most important patron, Viscount Duncannon, later 2nd Earl of Bessborough, and has remained in Britain ever since. Until its arrival at the National Gallery on long-term loan in autumn 2018, *The Lavergne Family Breakfast* had not been on public view since the artist himself showed it in London the year it was painted. With its allocation to the Gallery via the Acceptance-in-Lieu scheme, it becomes one of our most important eighteenth-century pictures.

FRANCESCA WHITLUM-COOPER

PROVENANCE

Painted by Liotard in Lyon in 1754 and brought by him to London, where it was purchased in 1754–5 by William Ponsonby, Viscount Duncannon, later 2nd Earl of Bessborough (1704–1793), for 200 guineas; the sale of his collection, Christie’s, London, 5–7 February 1801, lot 75bis, where purchased by Aubrey Beauclerk, 5th Duke of St Albans (1740–1802), for £89.5s; the pastel subsequently appeared in a second sale of Bessborough’s collection (‘The Property of a Noble Earl’) by Christie’s at Roehampton, 7 April 1801, lot 63, although manuscript annotations suggest that it was put in by the Duke of St Albans and that he retained the picture when it was bought in at £70; his sale, Christie’s, London, 27 March 1802, lot 78, to Jaubert for £38.17s; by whom presumably sold to Luke Foreman (1757–1814), London, between 1802 and 1805 (?); by inheritance to his widow, Mrs Mary Foreman (1764?–1834), London; her posthumous sale, Christie’s, London, 19–20 March 1835, lot 51, where it was bought in at £31.10s and subsequently passed to her nephew, Edward Greene of Farnborough, Hampshire; by inheritance to his sister, Mary Greene of Dedham, Essex; by inheritance to Mrs Isabella Golding Palmer (died 1916), Stratford St Mary, Suffolk, and then London; her posthumous sale, Christie’s, London, 28 July 1916, lot 5, for £1,260 to Freeman on behalf of Asher Wertheimer (1844–1918); said to have been included in his posthumous sale, 1 October 1918, where purchased by Eugene Pinto (1854–1932) for £1,450; thence by descent via his son, Major Richard Pinto (1892–1969), to George Richard Pinto (1929–2018); accepted in lieu of Inheritance Tax by HM Government from the estate of George Pinto and allocated to the National Gallery, 2019.



JEAN-ETIENNE LIOTARD (1702–1789)  
*The Lavergne Family Breakfast*, 1754  
Pastel on paper stuck down on canvas, 80 × 106 cm  
Signed and dated on the sheet of music, lower left: *Liotard / a lion / 1754*  
ACCEPTED IN LIEU OF INHERITANCE TAX BY HM GOVERNMENT  
FROM THE ESTATE OF GEORGE PINTO AND ALLOCATED  
TO THE NATIONAL GALLERY, 2019, NG6685

EXHIBITIONS, LITERATURE

Letter from Liotard to the 2nd Earl of Bessborough, 28 June 1763 (Chichester, West Sussex Record Office, Bessborough MSS, F172); J.E. Liotard, *Traité des Principes et des Règles de la Peinture*, Lyon 1781, p. 57; E. Humbert, A. Revilliod and J.W.R. Tilanus, *La vie et les œuvres de Jean-Etienne Liotard*, Amsterdam 1897, pp. 139, 209; *Country Life*, 12 September 1952, p. 770; R. Loche and M. Roethlisberger, *L’opera complete di Liotard*, Milan 1978, no. 164; M. Roethlisberger, ‘Liotard as a Painter of Still Lives’, *The J. Paul Getty Museum Journal*, vol. 13 (1985), pp. 110–11; J. Anderson, ‘Fixing Pastels: A Letter from Liotard to the 2nd Earl of Bessborough in 1763’, *The Burlington Magazine*, vol. 136,

no. 1090 (January 1994), pp. 24–5, fig. 25; M. Roethlisberger, ‘Le Traité de Liotard’, in *Horizonte. Beiträge zu Kunst und Kunstwissenschaft; 50 Jahre Schweizerisches Institut für Kunstwissenschaft*, Zurich 2001, pp. 70–2; M. Roethlisberger and R. Loche, *Liotard: Catalogue, Sources et Correspondance*, Doornspijk 2008, vol. 1, no. 299, pp. 464–7; vol. 2, fig. 435; C. Baker et al., *Jean-Etienne Liotard 1702–1789*, exh. cat., Scottish National Gallery, Edinburgh; Royal Academy of Arts, London 2015, p. 170, fig. 63 (not exhibited).





THOMAS GAINSBOROUGH (1727–1788)  
*Portrait of Margaret Gainsborough playing a Theorbo*, about 1777  
Oil on canvas, 90.2 × 69.9 cm

ACCEPTED IN LIEU OF INHERITANCE TAX BY HM GOVERNMENT FROM THE ESTATE  
OF GEORGE PINTO AND ALLOCATED TO THE NATIONAL GALLERY, 2019, NG6687

THOMAS GAINSBOROUGH

*Portrait of Margaret Gainsborough playing a Theorbo*, about 1777

The younger daughter of Thomas Gainsborough, Margaret (1751–1820) was brought up with her sister Mary in Suffolk until the family moved to Bath in 1759, and then to London, where her father’s career as a highly fashionable portraitist flourished. Gainsborough was keen to ensure his daughters were well educated, and they were also trained as artists, learning drawing and painting; both had musical skills. Margaret never married but spent much of her adult life caring for her sister, who suffered from mental illness. She was probably in her mid-twenties when this portrait was made. It seems likely that it was painted around the same period as a portrait of Mary dated 1777 (Tate), when Margaret would have been twenty-six. The two portraits shared an early history, and have been regarded as possible companion pieces, but they differ considerably in size, composition and degree of finish.

Gainsborough made two other portraits of Margaret as an adult, both in the manner of society portraits, while this is a much more intimate work. The artist and his family were keen amateur musicians but Gainsborough was adamant that his daughters were not to become public performers: Margaret’s playing would have taken place in private. Although the instrument represented here has sometimes been described as a cittern, it is almost certainly a theorbo, which resembles a lute in having a curved body, whereas a cittern, related to the guitar, has a flat back. Plucking the strings with her right hand and pressing the long neck of the instrument with her left, Margaret looks out to her right, perhaps at another member of a music-making group. The most distinctive part of her appearance is the mound of upswept hair, which appears to be fashionably powdered grey and adorned with a bow. The unfinished painting was begun in thick, bold black paint on a primed canvas of a reddish-brown colour, used elsewhere by Gainsborough, and evidently inspired by the practice of Anthony van Dyck or Peter Paul Rubens.

Among the paintings by Gainsborough in the Gallery’s collection are two double portraits of his daughters Margaret and Mary (NG1811 and NG3812). Both unfinished, these are generally regarded as among Gainsborough’s masterpieces for their spontaneous characterisation and experimental freedom of brushwork. It has been suggested that Gainsborough felt no pressure to complete these works as they had been made for his own satisfaction. In the case of the portrait of the two girls with a cat their contrasting faces are fully worked up while the cat whose tail is being tweaked is represented only in rough outline. The portrait of the adult Margaret, probably made nearly twenty years later, is similar in its approach: the face is largely complete, whereas the theorbo is only roughly indicated, adding to the sense of immediacy and the energy of the player conveyed by her unstable pose. In its vigour and bravura manner, as well as its intimacy, it demonstrates a forward-looking, almost modern, aspect to Gainsborough’s late portraiture. Along with the two portraits of his daughters as children it forms part of an exceptional and extremely engaging group of family portraiture by one of the greatest of British painters.

SUSAN FOISTER

PROVENANCE

From Margaret Gainsborough by inheritance to her cousin Elizabeth Gardiner (1756–1840), wife of the Rev. William Green; by descent to their grandson John Mills Thorne and their grandson the Rev. William Edward Green (1828–1897), Rector of Avington; sold to Agnew by the latter, 14 June 1875; sold by Agnew to John Heugh of Upper Brook Street, London, 6 June 1876; Heugh sale Christie’s, 10 May 1878, lot 237, bought for 360 guineas by Agnew [NGA 27/1/1/5 Agnew’s stock book 1874–9, pp. 230–1, 11 May 1878, no. 599, ‘Portrait of Gainsborough’s daughter’, sold to John Graham, May 13/78]; Sir Robert Loder, 1st Bt (1823–1888) by 1882; by inheritance to his widow, Maria Georgiana, Lady Loder (d. 1907); her posthumous sale Christie’s, 29 May 1908, lot 527; bought Asher Wertheimer for 4,500 guineas; sold to Adolph Hirsch (1862 – before 1940) by 1914; by descent through his widow Mrs George Cornwallis-West (1878–1972) to their grandson George Pinto (1929–2018); accepted in lieu of Inheritance Tax by HM Government from the estate of George Pinto and allocated to the National Gallery, 2019.

EXHIBITIONS

*Exhibition of Works by the Old Masters*, etc., Royal Academy, London 1882, no. 12, lent by Robert Loder [incorrectly identified as of Mary Gainsborough]; New Grosvenor Gallery, London 1913, no. 23; *Gainsborough’s Family Portraits*, National Portrait Gallery, London; Princeton University Art Museum 2018–19, ex-catalogue.

LITERATURE

W. Whitley, *Thomas Gainsborough*, London 1915, ill. facing p. 122, as Mary Gainsborough, Mrs Fischer; E.K. Waterhouse, ‘A Preliminary Checklist of Portraits by Thomas Gainsborough’, *Walpole Society*, vol. 33 (1953), p. 50; E.K. Waterhouse, *Gainsborough*, London 1958, p. 68, no. 281 (with incorrect measurements but correct identity); H. Belsey, *Gainsborough’s Family*, exh. cat., Gainsborough’s House, Sudbury 1988, pp. 37–40, fig. 21, p. 40; *Gainsborough’s Family Portraits*, exh. cat., National Portrait Gallery, London; Princeton University Art Museum 2018–19, p. 150, fig. 37, location unknown (with incorrect measurements); H. Belsey, *Thomas Gainsborough: The Portraits, Fancy Pictures and Copies after Old Masters*, New Haven and London 2019, vol. 1, no. 364.



SIR THOMAS LAWRENCE  
*Portrait of the Hon. Peniston Lamb*, about 1790

Sir Thomas Lawrence is generally regarded as one of the finest European portraitists of the late eighteenth and early nineteenth centuries, and this informal and arresting portrait of Peniston Lamb shows off his precocious powers at the start of his career. The artist has placed the sitter at an angle against a darkly impressionistic background, which includes on the left a cord and tassel from a curtain, partly framing him in the manner of a painted oval. Such devices were used by Anthony van Dyck, whose work was studied closely by the young Lawrence. The sitter’s hair is powdered grey and he wears a dark red coat, perhaps of velvet, with the folds of a white cravat tumbling from the neck. The various ways in which Lawrence has used speedily and dexterously applied paint to suggest the contrasting textures of hair, coat and cravat demonstrate not only his technical mastery but also create a sense of momentary and fleeting engagement with the sitter. This sense of motion is enhanced by the manner in which Lawrence has positioned his subject, with his head angled as though he is turning to look at us, his left eye placed at the exact mid-point of the canvas.

Peniston Lamb (1770–1805) was the eldest child and first son of Peniston Lamb, 1st Viscount Melbourne (1748–1828), and his wife Elizabeth (1749–1818), daughter of Sir Ralph Milbanke, 5th Bt, of Halnaby Hall, Yorkshire. The young Lamb was the Member of Parliament for Newport from 1793 to 1796 and the Member for Hertfordshire from 1802 until his death from tuberculosis in January 1805. He remained unmarried. The Gallery’s group portrait of the Milbanke and Melbourne and families by George Stubbs (about 1769) includes portraits of both Peniston Lamb’s parents, Lord and Lady Melbourne: Lady Melbourne is presumed to be shown on horseback because she was expecting Peniston Lamb, her first child. The Gallery also owns a portrait by Lawrence of Peniston Lamb’s sister, Emily, aged sixteen.

The acquisition of this painting effectively amplifies the small number of works by Lawrence already in the collection, which are almost all from the early part of his career. Peniston Lamb’s portrait dates from the same early period as the Gallery’s portraits of Queen Charlotte of 1789 and of Sir John Julius Angerstein of about 1790, and shows off a similarly confident bravura in the handling of paint which ensured Lawrence’s tremendous success as a society portraitist. However, in its directness of glance and characterisation, as well as the elevated level of its painting technique, it has much in common with the modernity of the portraiture of the end of the eighteenth century in France and Spain, by artists such as Jacques-Louis David and Francisco de Goya.

SUSAN FOISTER

PROVENANCE

Commissioned by Peniston Lamb, 1st Viscount Melbourne; by descent to his sister Emily Lamb, Countess Cowper, later Viscountess Palmerston (1787–1869); George Augustus Frederick Cowper, 6th Earl Cowper (1806–1856); bequeathed to her grandson Francis Thomas de Grey Cowper, 7th Earl Cowper (1834–1905); by descent to Ethell Fane (d. 1952), wife of William Grenfell, 1st Baron Desborough (1855–1945), and niece of Katrine, wife of 7th Earl Cowper; her elder daughter Monica Grenfell, wife of Air Marshall Sir John Salmond; by descent to one of Ethell Fane’s grandchildren; sold Christie’s, 24 November 1998, lot 43, acquired by George Pinto (1929–2018); accepted in lieu of Inheritance Tax by HM Government from the estate of George Pinto and allocated to the National Gallery, 2019.

EXHIBITIONS, LITERATURE

The painting has not been exhibited. It is referenced as a work by Romney in: M. Boyle, *Biographical Catalogue of the Portraits at Panshanger, the seat of Earl Cowper*, K. G., London 1885, pp. 320–1, no. 9; H. Ward and W. Roberts, *Romney*, London 1904, vol. 2, p. 90.



SIR THOMAS LAWRENCE (1769–1830)  
*Portrait of the Hon. Peniston Lamb*, about 1790  
Oil on canvas, 76.2 × 63.5 cm

ACCEPTED IN LIEU OF INHERITANCE TAX BY HM GOVERNMENT FROM THE ESTATE OF GEORGE PINTO AND ALLOCATED TO THE NATIONAL GALLERY, 2019, NG6686



CAMILLE PISSARRO

*Late Afternoon in our Meadow, 1887*

Born on the island of St Thomas in the then Danish West Indies, Pissarro was sent to school in France at the age of twelve. On his return to St Thomas he studied painting with the Danish artist Fritz Melbye. In 1855 he settled permanently in France and became the pupil of Jean-Baptiste-Camille Corot, who encouraged him to paint outside. He also attended the free Académie Suisse, where he met such fellow artists as Paul Cézanne and Claude Monet. Pissarro was a leading figure among the Impressionists, notable for his landscapes of the countryside to the north-west of Paris and scenes of the city itself. He also painted portraits of his family, and people, particularly those who worked the land, played a prominent role in his landscapes. He took on the mantle of a father figure to the younger Impressionist artists and was instrumental in organising the series of Impressionist exhibitions, of which the first took place in 1874, being the only painter to participate in all eight.

In 1885 Pissarro met Georges Seurat, and for a time adopted his Pointillist technique of applying small dots of colour alongside each other on the canvas to create an optical mixture. Following colour theories of Michel Eugène Chevreul and Ogden Rood, complementary colours were juxtaposed, yellows and oranges added to sunlit areas, and blues and purples to shadows. Pissarro, along with Seurat and Paul Signac, exhibited such works at the eighth and last Impressionist exhibition in 1886, prompting the critic Félix Fénéon to invent the term ‘Neo-Impressionism’. After a few years Pissarro gradually abandoned the technique, finding the painstaking application of paint an obstacle to a spontaneous and swift rendering of a scene.

This view of a sunlit meadow was painted in Eragny, north-west of Paris, where Pissarro settled in 1884 with his family. A solitary figure stands with a basket in one hand, the other on her hip. The meadow is planted with small trees, young saplings still surrounded by their protective cages. The sunlit foreground is separated from an area of much brighter green. The horizon is bordered with thickly planted trees of constant height, punctured by a tall poplar at the left. It is late afternoon and the long thin shadows thrown by the trees radiate out in a fan shape towards the left corner. The whole is depicted in separate touches of paint which create a decorative and textured surface; in the grass an underlayer of greens and yellows is overlaid with pinks and yellows, and in the areas of shadow darker greens are overlaid with blues, mauves and the odd touch of orange. In the landscape these touches are strongly horizontal, whereas in the trees the foliage is created with more vertical strokes in varying shades of green, built up from dark to light. These become even more vertical in the background trees, with many blue strokes used in the shadows. The creams, yellows and blues of the densely applied curvilinear strokes in the sky reinforce the pervading atmosphere of shimmering light.

An acquisition of great importance, this is the first of Pissarro’s Pointillist works to enter the Gallery’s collection, joining a group of pictures which range from an early scene around Louveciennes to a late view of the Louvre in winter.

SARAH HERRING

PROVENANCE

Durand-Ruel et Cie, Paris (possibly purchased from the artist on 6 April 1888); E.J. van Wisselingh, Amsterdam (purchased from the above on 16 May 1940); H.E. Boeke, Amsterdam (purchased from the above in 1940); E.J. van Wisselingh, Amsterdam (purchased from the above in 1946); Jan Dik, Amsterdam (purchased from the above on the same day in 1946); Matthiesen Gallery, London (about 1952); William Astor, 3rd Viscount Astor, Cliveden (1907–1966); by inheritance to Janet Bronwen Astor, Viscountess Astor (1930–2017); accepted in lieu of Inheritance Tax by HM Government (under a hybrid arrangement) from the collection of William Waldorf Astor, 3rd Viscount Astor, and allocated to the National Gallery, with the support of a generous legacy from James Francis George Wilson, 2020.

EXHIBITIONS

Possibly *Exposition des peintres-graveurs*, Galerie Durand-Ruel, Paris, January–February 1889, no. 222; *Seurat et ses amis. La suite de l’Impressionisme*, Gazette des Beaux-Arts, Paris, December 1933 – January 1934, no. 48; *Maîtres français et hollandais du XIXe siècle*, E.J. Wisselingh, Amsterdam, June–July 1939, no. 29; *Peinture française*, E.J. van Wisselingh, Amsterdam, March–April 1940, no. 31; *Exposition de peinture*, E.J. Wisselingh, Amsterdam, December 1945 – January 1946, no. 19.

LITERATURE

J. Bailly-Herzberg, *Correspondance de Camille Pissarro*, tome 2, 1886–1890, Paris 1996, no. 449, p. 196; P. Signac, ‘Le néo-impressionisme. Documents’, *Gazette des Beaux-Arts*, 11 (January 1934), pp. 49–59 (56), fig. 6; L. Rodo-Pissarro and L. Venturi, *Camille Pissarro. Son art – son oeuvre*, Paris 1939, no. 712, vol. 1, p. 181, vol. 2, pl. 148, titled *La prairie, soleil couchant, août, Eragny*; H.E. Bates, ‘French Painters: V – Pissarro and Sisley’, *Apollo*, 55 (June 1952), p. 180, illus. p. 178, fig. 3; J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro. Catalogue critique des peintures*, Turin 2005, no. 845, vol. III, p. 553, illus., as current location unknown.



CAMILLE PISSARRO (1830–1903)  
*Late Afternoon in our Meadow, 1887*  
Oil on canvas, 54 × 65 cm  
Signed lower left: C. Pissarro. 1887

ACCEPTED IN LIEU OF INHERITANCE TAX BY HM GOVERNMENT  
(UNDER A HYBRID ARRANGEMENT) FROM THE COLLECTION OF  
WILLIAM WALDORF ASTOR, 3RD VISCOUNT ASTOR, AND ALLOCATED TO  
THE NATIONAL GALLERY, WITH THE SUPPORT OF A GENEROUS LEGACY FROM  
JAMES FRANCIS GEORGE WILSON, 2020, NG6687



JOAQUÍN SOROLLA

*The Drunkard, Zarauz (El Borracho, Zarauz)*, 1910

Five drinkers gather in the shadowy depths of a tavern located in Zarauz, a Basque coastal town where the Spanish painter Joaquín Sorolla spent the summer of 1910. One, more drunk than the others, stares through watery eyes at the artist. To his right a man pushes a glass of cider towards him, egging on the inebriate to further excess. A younger man turns a menacing glance the painter’s way. The canvas edges abruptly cut off two figures at upper left and right. Adept in photographic technique, Sorolla here exploits the sense of haphazard spontaneity an amateur’s awkward snapshot can impart.

The painting is a large-scale sketch, improvisatory and rapidly executed in situ. Paint is applied in relatively thin layers while light and shadow are precisely evoked with masterly economy. It is one of a half-dozen such tavern scenes from that summer, as Sorolla confronted the growing problem of alcoholism among the Spanish underclasses and the baleful role taverns played in their lives. That he was particularly satisfied with *The Drunkard* is shown by his decision soon after to include it in his second major American exhibition, at the Art Institute of Chicago in 1911.

For the first time in ten years, since a haunting evocation of disease and physical decline among children, *Sad Inheritance*, won a gold medal at the Paris Exposition Universelle of 1900, Sorolla here took up a dark theme. With the turn of the new century he had increasingly depicted elegant, carefree women and children of the upper middle class on sun-dappled beaches. Such beguiling images helped establish the artist’s success on both sides of the Atlantic. Around this time, however, Archer Milton Huntington, founder of the Hispanic Society of America, offered Sorolla a commission for a monumental cycle of paintings on the peoples and customs of the artist’s homeland. *Vision of Spain* would be installed in the Society’s New York headquarters. Sorolla worked on it for eleven years before a stroke ended his painting career in 1920.

*Vision of Spain* presented a triple challenge. Sorolla would need to depict peasants in remote corners of the country and in the sometimes-grim reality of their lives, as he had last done in the 1890s. In order to speak to an international audience he would exploit signifiers of Spanish art which he had used only sparingly in the past decade, not least the blacks, greys and browns of Diego Velázquez’s and Francisco de Goya’s palettes. Moreover, whereas previously Sorolla was the unobserved observer of peasant life, in *Vision of Spain* peasants would look back directly at the artist, as they do in *The Drunkard*.

The painting shows Sorolla gearing up to take on the challenges *Vision of Spain* posed. The artist set himself a complicated visual and psychological problem in the taverns of Zarauz. There, Sorolla created one of his saddest works, a penetrating assessment of mockery, cruelty and addiction at the lower depths and a bravura exercise in passionate and compassionate observation.

CHRISTOPHER RIOPELLE

PROVENANCE

Estate of the artist; by descent to his daughter María Sorolla García (1890–1956); by descent in the family of María Sorolla García; acquired by the Daniel Katz Gallery, London, through Edmund Peel Fine Art Consulting SL, Madrid, 2017; acquired by the National Gallery from the Daniel Katz Gallery, London, with the support of a generous legacy from David Leslie Medd, OBE, 2019.

EXHIBITIONS

*Paintings by Joaquín Sorolla y Bastida under the Management of the Hispanic Society of America*, The Art Institute of Chicago, 1911, no. 33 (as *After fishing, Zarauz*); *Sorolla: Spanish Master of Light*, National Gallery, London 2019, pp. 46, 47, 136, 137, no. 25.

LITERATURE

B. de Pantorba, *La vida y la obra de Joaquín Sorolla*, Madrid 1970, no. 717; B. Pons Sorolla, *Joaquín Sorolla, vida y obra*, Madrid 2001, p. 364, no. 224; B. Pons Sorolla, *Joaquín Sorolla*, London 2005, p. 230, fig. 123.



JOAQUÍN SOROLLA (1863–1923)  
*The Drunkard, Zarauz (El Borracho, Zarauz)*, 1910  
Oil on canvas, 115 × 140 cm  
Signed lower left: *J. Sorolla 1910*  
BOUGHT WITH THE SUPPORT OF A GENEROUS LEGACY FROM  
DAVID LESLIE MEDD, OBE, 2019, NG6683



LOANS FROM THE COURTAULD GALLERY

In 2018 the National Gallery and the Courtauld Institute embarked on a partnership, during the redevelopment of the Courtauld’s home at Somerset House. So far, the Gallery has held a major exhibition, *Courtauld Impressionists: From Manet to Cézanne*, a special display of some of the Courtauld’s most important Renaissance and Baroque paintings, and hosted the conservation treatment of the only altarpiece by Sandro Botticelli in a British collection. The next phase of our relationship consists of a series of significant loans from the Courtauld, incorporated into the Gallery’s displays. These include a group of fine Mamluk metalwork – the first time that non-Western art has been displayed in the Sainsbury Wing galleries – and French Gothic ivories.

The core of the Courtauld Gallery’s holdings of pre-1900 paintings and decorative arts are drawn from collections formed by three very different individuals: Thomas Gambier Parry (1816–1888), Viscount Lee of Fareham (1868–1947) and Count Antoine Seilern (1901–1978). Their particular and sometimes idiosyncratic interests nicely complement the more programmatic approach to collecting developed by the National Gallery’s trustees, directors and curators. Thanks to the Courtauld’s generosity, visitors to the National Gallery can now enjoy juxtapositions of masterpieces – including works by Robert Campin, Lucas Cranach the Elder, Parmigianino and Rubens – which normally hang at either end of the Strand. The loans are a tantalising preview of the new galleries at the Courtauld, which will reopen at Somerset House in 2021.

CAROLINE CAMPBELL AND IMOGEN TEDBURY



IRANIAN, WEST, TURKISH OR MAMLUK, EGYPTIAN  
*Silver inlaid brass box with lid*, 1400–25  
Brass and silver inlay, with later gilding and possible addition of inner band, 4.6 × 10.8 cm

MAMLUK, EGYPTIAN  
*Silver inlaid brass bowl*, early 16th century  
Brass and silver inlay, 7 × 13.9 cm

IRANIAN OR TURKISH  
*Silver inlaid brass bowl-shaped box with cover*, 15th – 16th century  
Brass and silver inlay, 8.2 × 15.5 cm

MAMLUK, PROBABLY SYRIAN  
*Silver inlaid brass inkwell*, 1300–30

MAMLUK, EGYPTIAN OR SYRIAN  
*Silver inlaid brass half of incense burner*, late 15th – early 16th century  
Brass and silver inlay, 13.6 cm

MAMLUK, EGYPTIAN  
*Silver inlaid brass candlestick base*, 1342  
Brass and silver inlay, 17.5 × 33.5 cm



FRENCH  
*Vierge Glorieuse and Crucifixion Diptych*, 1325–50  
Ivory, 18 × 22 × 0.8 cm

FRENCH  
*Standing Virgin and Child Statuette*, 1325–50  
Ivory, 14.5 × 4 × 1.9 cm

FRENCH OR ITALIAN  
*Virgin and Child Triptych*, 1325–50  
Ivory, 20.7 × 12.7 × 1.4 cm

FRENCH  
*Passion Diptych*, 1350–75  
Ivory, 19.2 × 21 × 1.3 cm

ALL WORKS ON PAGES 26–8: LOANS FROM THE SAMUEL COURTAULD TRUST, THE COURTAULD GALLERY, LONDON



BIAGIO D’ANTONIO (1446–1516) AND JACOPO DEL SELLAIO (ABOUT 1441–1493) AND ZANOBI DI DOMENICO (ACTIVE 1464–74)  
*Cassone and spalliera with the Arms of Lorenzo Morelli and Viaggia Nerli (The Morelli Chest)*, 1472  
Tempera, oil and gold on wood: cassone 109.2 × 193 × 76.2 cm spalliera 102.8 × 216 cm

*Cassone and spalliera with the Arms of Viaggia Nerli and Lorenzo Morelli (The Nerli Chest)*, 1472  
Tempera, oil and gold on wood: cassone 109.2 × 193 × 76.2 cm spalliera 102.8 × 193 cm



ROBERT CAMPIN (1378/9–1444)  
*The Entombment (The Seilern Triptych)*, 1410–20  
Oil and gold on wood, 65.2 × 107.2 cm



PARMIGIANINO (1503–1540)  
*Rest on the Flight into Egypt*, 1523–4  
Oil on wood, 37.5 × 42.2 cm



PETER PAUL RUBENS (1577–1640)  
*Descent from the Cross*, 1611  
Oil on wood, 115.2 × 76.2 cm



LUCAS CRANACH THE ELDER (1472–1553)  
*Adam and Eve*, 1526  
Oil on wood, 117.1 × 80.8 cm





PARMIGIANINO (1503–1540)  
*Virgin and Child*, 1527–8  
Oil on wood, 63.5 × 50.7 cm



PETER PAUL RUBENS (1577–1640)  
*Landscape by Moonlight*, 1635–40  
Oil on wood, 64 × 90 cm



PETER PAUL RUBENS (1577–1640)  
*Portrait of Baldassare Castiglione, after Raphael*, 1625–8  
Oil on wood, 90.2 × 67.5 cm



LORENZO MONACO  
(active 1399; died 1423 or 1424)  
*The Coronation of the Virgin*, 1388–90  
Tempera on wood, 195 × 154.7 × 12 cm



BERNARDO DADDI  
(active 1312/20; died 1348)  
*Polyptych: The Crucifixion and Saints*, 1348  
Tempera and gold on wood, 155.8 × 217.7 cm



BERNARDO DADDI  
(active 1312/12; died 1348)  
*Triptych: The Virgin and Child enthroned with Saints*, 1338  
Tempera on wood, 87.5 × 78.7 cm



PIETER BRUEGEL THE ELDER  
(active 1500/1; died 1569)  
*Landscape with the Flight into Egypt*, 1563  
Oil on wood, 37.1 × 55.6 cm



PIETER BRUEGEL THE ELDER  
(active 1500/1; died 1569)  
*Christ and the Woman taken in Adultery*, 1565  
Oil on wood, 24.1 × 34.4 cm



PETER PAUL RUBENS (1577–1640)  
*Family of Jan Brueghel the Elder*, 1613–15  
Oil on wood, 125.1 × 95.2 cm



SCIPIONE PULZONE  
(active 1569; died 1598)  
*Portrait of Cardinal Antoine Perrenot de Granvelle*, 1576  
Oil on copper, 81.7 × 61.6 cm

## HANS HOLBEIN THE YOUNGER *Henry VII and Henry VIII*, about 1536–7

The exceptional opportunity to display Holbein's royal cartoon alongside *The Ambassadors* (1533) and *Christina of Denmark, Duchess of Milan* (1538), his only other surviving full-length portraits, has arisen as a result of the National Portrait Gallery's temporary closure for major building works.

In 1537 Holbein painted life-size portraits of King Henry VIII, his third wife Jane Seymour (who gave birth to the long-awaited male heir, the future Edward VI) and his parents, King Henry VII and Elizabeth of York. They occupied one wall of the King's Privy Chamber at Whitehall Palace, where Henry would receive important guests to his court, such as ambassadors. The portrait of the King, as imposing in breadth as it is in height, was intended to dominate the room. One later visitor testified that he had been 'abashed and annihilated' by the image.

A small painted copy made in 1667 records Holbein's work, which was destroyed when Whitehall Palace was burnt down in 1698. The composition was inspired by Holbein's 1533 portrait of two French ambassadors to the English court in the National Gallery, now displayed adjacent to the cartoon. Instead of shelves of objects Holbein included a tablet praising the achievements of the new Tudor dynasty, and posing the question as to whether Henry VII or Henry VIII was the greater king.

Although the painting is lost, part of Holbein's full-scale preparatory drawing or cartoon still survives, showing the figures of Henry VIII and Henry VII. Made up of several sheets of paper glued together, the outlines of the drawing show small prick marks. These were used for transferring the design to the wall, probably with the aid of a bag of charcoal powder scattered through the holes. The cartoon conveys a strong sense of the power of the original composition, but the painted copy indicates Holbein made one further change, turning the figure of Henry VIII to face the viewer directly. This created the image of the King known to us today.

SUSAN FOISTER



HANS HOLBEIN THE YOUNGER (1497/8–1543)  
*Henry VII and Henry VIII*, about 1536–7  
Ink and watercolour on paper, 257.8 × 137.2 cm

ON LOAN FROM THE NATIONAL PORTRAIT GALLERY, LONDON.  
ACCEPTED IN LIEU OF TAX BY HM GOVERNMENT AND  
ALLOCATED TO THE GALLERY, 1957



## GIORGIO VASARI

### *Allegory of Patience*, 1552

The long loan from The Klesch Collection of the *Allegory of Patience* by Giorgio Vasari fills a sizeable gap in the National Gallery's collection, both figuratively and literally. Mid-century Florentine Renaissance artists were never collected widely in Britain and only a handful of significant works are in public ownership. The *Allegory* therefore contributes to the stories of Western painting that we can tell at Trafalgar Square. More importantly, it holds its own as a major work of the Florentine tradition, among the Gallery's masterpieces by previous generations of artists working in that illustrious city.

The *Allegory of Patience* is a well-documented, if only recently rediscovered work, commissioned in 1551 by Bernardo Minerbetti, Bishop of Arezzo, Vasari's hometown. Made for the learned bishop's private residence, it is a sophisticated allegory visualising the virtue of patience – Minerbetti's personal emblem – as a woman shivering in the cold against a background landscape painted in frost-bitten turquoise. Beside her, a complex water clock optically reflects the landscape upside down, while water drips onto a stone, slowly eroding it. The motto engraved on the stone, *DIVTVRNA TOLERANTIA*, was composed by Minerbetti himself and poetically reflects the idea of enduring patience.

The substantial surviving correspondence between patron and artist indicates that Vasari was encouraged to seek – and probably received – help with the design from his older colleague and artistic idol, Michelangelo Buonarroti (1475–1564). Indeed, the muscular, life-sized figure is both imbued with the monumentality for which the great artist is known and redolent of the emotional exposure he espoused. Vasari renders the woman in muted pastel, applied in flat strokes to graphic effect. Her profile is drawn as if with a chisel and her braided hair gleams.

Vasari is best known today for his collection of artists' biographies, the so-called *Lives* (1550 and 1568), a foundational work of modern art history. The *Allegory of Patience* consolidates his distinction as a painter, demonstrating the brilliance of which he was capable when inspiration took hold.

MATTHIAS WIVEL



GIORGIO VASARI (1511–1574)  
*Allegory of Patience*, 1552  
 Oil on canvas, 197.8 × 108.8 cm  
 Inscribed on the stone, lower right:  
*DIVTVRNA TOLERANTIA* ('enduring patience')  
 ON LOAN FROM THE KLESCH COLLECTION

## JAN BRUEGHEL THE ELDER

### *Bouquet in a Clay Vase*, about 1609

There are two members of the Bruegel dynasty of artists who had a transformative influence on the art of painting: Pieter Bruegel the Elder played a major role in establishing that depictions of daily life and landscapes could be independent subjects worthy of the painter's brush, while his son Jan Brueghel the Elder did much the same with regard to the subject of flowers. It is therefore very gratifying to have received on loan a glorious flower still life by Jan Brueghel the Elder from Janice and Brian Capstick who, through their generous loans over the years, have already ensured that flower painting – such an important chapter in the history of Dutch and Flemish art – is superbly represented at Trafalgar Square. To that chapter they have now added a preface in the form of this beautifully preserved painting.

One of the best examples of its kind, this recently discovered work is an important addition to Jan Brueghel the Elder's oeuvre, closely related to one of the artist's most famous flower paintings, the so-called '*Bouquet of Viennese Irises*' of about 1607 in the Kunsthistorisches Museum in Vienna. That work shows a vase containing a barely plausible, exuberant abundance of flowers that fills most of the picture plane, while in the present picture the floral splendour occupies the space surrounding it in a more convincing fashion. It therefore should probably be dated a little later, about 1609. It was most likely originally intended for an important patron, as is also suggested by the fact that the work's support is a wooden panel of exceptional quality.

Although among Brueghel's more lifelike flower arrangements, it is important to bear in mind it does not show an actual bouquet but is composed of individually observed blooms and other details. This is borne out by the fact that several details reappear in different contexts in other flower paintings by the artist.

BART CORNELIS



JAN BRUEGHEL THE ELDER (1568–1625)  
*Bouquet in a Clay Vase*, about 1609  
 Oil on wood, 56 × 42 cm  
 ON LOAN FROM THE COLLECTION OF JANICE  
 AND BRIAN CAPSTICK





JACOB VAN RUISDAEL (1628/9?–1682)  
*A Panoramic View of Haarlem*, about 1660  
 Oil on canvas, 53.5 × 67.5 cm  
 Signed, lower left: *JvRuisdael*  
 ON LOAN FROM THE FREDERICK ISEMAN  
 ART TRUST

## JACOB VAN RUISDAEL

### *A Panoramic View of Haarlem*, about 1660

The Gallery has a large collection of paintings by Jacob van Ruisdael, the foremost landscape painter of the Dutch Golden Age, but no panoramic city views, which are among the artist's finest achievements. Already on loan to the Gallery is a panoramic view over the rooftops of Amsterdam, one of the artist's most original works. That view is now joined by another cityscape, this time showing Haarlem, which lies some twelve miles to the west of Amsterdam. In the 1660s and early 1670s Ruisdael painted some twenty views of Haarlem, which have become known as 'Haarlempjes' (literally 'little Haarlems') – panoramic views on a fairly modest scale of the city and its surrounding bleaching fields. The nickname goes back to Ruisdael's own lifetime, when it was used in an inventory drawn up in 1669.

This is an early example of such a Haarlempje, painted around 1660. We see the characteristic silhouette of Haarlem's main church rising high above the red rooftops of the city, much higher in fact than it did in reality. As is so often the case, Dutch landscapes look entirely plausible, but artistic licence is ever present. Light illuminates some of the surrounding land but much of the foreground is in shadow, where there is a hint of the

slightly more hilly dunes west of Haarlem, just before the land meets the sea. And although the painting's subject is the city that lends this type of work its name, the theme of the painting is as much the majestic sky that fleets over the landscape.

Jacob van Ruisdael prepared the composition in a drawing today preserved in the Museum Bredius in The Hague, probably made on the spot while standing on the elevated viewpoint provided by the dunes. He then would have used his sketch to recreate the view in oil on canvas in the comfort of his studio.

BART CORNELIS

## ADAM PYNACKER

### *Landscape with Sportsmen and Game*, 1661–5

The Gallery boasts one of the finest collections in the world of works by the Dutch Italianate landscape painters, so called because they were inspired by the warm light and mountainous landscape of Italy, rather than the cool light and flat countryside of their homeland. Their evocations of Italy were popular in their own lifetime and highly collectable in the following centuries. Through the acquisition of the collection of Robert Peel in 1871, as well as later bequests, a substantial number of such works came to the Gallery. And yet despite these riches, an example by Adam Pynacker, one of the most important Italianate landscape painters, slipped through the net. When the Gallery lent important works by Rembrandt to the exhibition *Rembrandt's Light*, which was held at Dulwich Picture Gallery in 2019, an opportunity arose temporarily to show what is arguably Pynacker's finest

painting, which Dulwich generously agreed to send to the Gallery as a reciprocal loan.

The unusually large size of the painting suggests that it may well have been made on commission, as opposed to smaller, cabinet-size pictures by the artist, which were probably made on spec and sold on the open market. The sharp light accentuates fine details such as the anatomy of the crouching dog and the gnarled, silver bark of the birch trees, the latter so often included in the artist's compositions that they almost function as an alternative 'signature'. The striking blue leaves in the foreground were originally green but over time the yellow pigments in the yellow and blue paint mixture have faded.

BART CORNELIS



ADAM PYNACKER (about 1620–1673)  
*Landscape with Sportsmen and Game*, 1661–5  
 Oil on canvas, 137.8 × 198.7 cm  
 Signed, lower right: *APynacker*  
 ON LOAN FROM DULWICH PICTURE GALLERY, LONDON



EDGAR DEGAS

*Peasant Girls bathing in the Sea at Dusk*, about 1875–6

In July and August 1869 Degas spent time on the Normandy coast, as well as in Boulogne-sur-Mer, recording the empty, windswept beaches and cliffs of Northern France in sensitive pastel studies. While combining elements from these quick, directly observed seascapes, this arresting painting of *Young Peasant Girls bathing in the Sea at Dusk* is not believed to have been painted outdoors before the motif (a practice the artist did not favour), nor is it thought to date from that summer. A composite, exploratory work – unfinished, heavily reworked, possibly abandoned – the painting most probably originated in Degas’s studio in Paris (as confirmed by a detailed pencil study for the bather to the left, a drawing now in the British Museum) where it remained until the artist’s death.

With its bold composition and unusual technique, the picture attests to Degas’s highly experimental process. The girls’ tall silhouettes cut across the picture surface diagonally, their naked bodies assailed by invigorating waves. Clutching hands like a chain of paper dolls, they enter the sea in a jerky yet strangely choreographic movement, their backs turned to us, facing the sunset. The strong contre-jour lighting flattens their figures, while an orange–pink sun casts silvery reflections on steamers and sailing boats. In the background, nude or half-clothed

bathers of varying size add to the spatial and topographical oddity of the scene. These figures testify to Degas’s admiration of recent French masters: a seated woman arranging her hair, the contours of her body softly outlined, recalls Jean-Auguste-Dominique Ingres’s sensual courtesans, while Eugène Delacroix is also invoked in the pose of the large bather to the right: her arched back echoes, in reverse, the convulsed pose of the stabbed concubine in the *Death of Sardanapalus*.

The painting’s dark, muted tones and references to the masters derive from the artist’s production of the previous decade. Yet with its unconventional appearance, jumps of scale and broad treatment (rapid, flat strokes have been applied impulsively, by squashing the brush onto the canvas) the picture counts among Degas’s most progressive works of the mid-1870s, at the height of his active involvement and participation in the Impressionist exhibitions. In view of the work’s immediacy, and subject matter – as a deceptive *plein-air* scene – Degas may have seen fit for it to be shown in the second and third Impressionist exhibitions in 1876 and 1877, in which the painting is believed to have been included – and where it would have been one of the most daring works on view.

ANNE ROBBINS



EDGAR DEGAS (1834–1917)  
*Peasant Girls bathing in the Sea at Dusk*, about 1875–6  
Oil on canvas, 65 × 81 cm  
Signed, lower left: *Degas*

ON LOAN FROM A PRIVATE COLLECTION



EDGAR DEGAS (1834–1917)  
*Ballet Dancers*, 1888  
Pastel on paper, 62.5 × 70.8 cm  
Signed, lower left: *Degas*  
ON LOAN FROM A PRIVATE COLLECTION

EDGAR DEGAS

*Ballet Dancers*, 1888

Dressed in vibrant orange and turquoise costumes, ballet dancers collect offstage after a demanding performance. Four dancers, positioned in a frieze-like line, rest, stretch and fan themselves, while another stands partially obscured by a colourful screen. Ballet dancers were an enduring inspiration for Degas, who throughout his long career produced multiple studies, pastels and paintings of dancers rehearsing, performing and resting. As a tirelessly experimental artist, the dancing form presented him with unlimited opportunity for studying the female figure, drapery and light effects.

This exquisite picture, which went on display in Room 42 in May 2019, exemplifies the complex pastel technique favoured by Degas during the 1880s. Here, he exploits the characteristics of the medium by layering, blending and smudging the tones to create the effect of rich, pulsating colour. Sharp stabs of pure pastel pigment bring out the accents of flower decorations on the fans and costumes, and strikes of white chalk highlight where the harsh theatre light catches the dancers’ exhausted frames.

The scene’s apparent naturalism belies its careful composition: Degas made numerous studies of the individual dancers before combining them into the present, formally organised sequence. This is one of five pastels of this particular composition, none of them identical.

The line of figures cuts diagonally across the space, their angled arms and legs and tilted heads guiding the viewer’s eye across the page in a zig-zag pattern that is softened in places by the concentric, frothy tutus. The two upright dancers in blue on the left balance the two bowed-over dancers wearing orange on the right. Even in repose, the women’s forms echo the rhythms of the music and dance. Inspired by the new artistic medium of photography, Degas employs radical cropping – notably of the head of the far-right dancer. The mastery of the artist is evident in his ability to contrive an artificial composition, yet all the while maintain the sense of snapshot immediacy.

EMILY BURNS



CLAUDE MONET  
*Storm at Belle-Ile*, 1886

Belle-Ile-en-Mer, the largest island off the coast of Brittany in northwest France, was noted in nineteenth-century guidebooks for its rugged cliffs facing the Atlantic, the gigantic, fantastically shaped rocks that burst from the water just offshore, and the fury with which ocean waves ceaselessly assault them. By the mid-1880s Claude Monet was looking for natural motifs wilder than those on the populous and domestic Normandy coast he had depicted so often. In 1886 he made his way to Belle-Ile for a brief visit but, captivated – ‘so beautiful, so different’, he wrote – ended up staying for ten weeks, from 12 September to 25 November. He painted some thirty-nine pictures on the island that autumn, most of them turbulent and improvisatory seascapes that introduced a startling new freedom of execution and emotional gravity into his art.

Monet quickly identified five picturesque sites up and down the southwest coast, moving among them day after day carrying canvases of varying shapes and sizes. Perched high on the cliffs regardless of the weather, he gazed downwards onto the rocks and out to sea. The drama of the paintings lies in his vertiginous viewpoint and the sense of imminent peril it implies. He himself used words like ‘sinister’ and ‘tragic’ to describe the scene. No less original is his limited but vibrant palette of blues, greens and whites, and the spontaneous handling of paint in swirls and eddies of colour, equivalent to the pounding surf itself. Among the most striking in the series are the small group of storm scenes, like this recent loan to the National Gallery (Wildenstein 1119), where rock, water and air perform a frenzied dance before Monet’s astonished eyes.

CHRISTOPHER RIOPELLE



CLAUDE MONET (1840–1926)  
*Storm at Belle-Ile*, 1886  
Oil on canvas, 61 × 74 cm  
Signed lower right: *Claude Monet*  
ON LOAN FROM A PRIVATE COLLECTION

PAUL CEZANNE  
*Forest Path (Fontainebleau?)*, about 1892

By the early 1890s Cézanne was spending most of his time in his native Provence, making only occasional trips to Paris. There, irrepressibly drawn to nature, he would escape the capital for the countryside around Fontainebleau, south-east of the city, seeking peace and inspiration in its vast forest. This canvas, believed to depict one of its dense paths through the woods, is one of at least fifteen paintings, watercolours and drawings executed by Cézanne of this area a few months before his death. The forest of Fontainebleau had long been associated with the work of landscape painters such as Jean-Baptiste-Camille Corot and Charles-François Daubigny who, in the second quarter of the nineteenth century, had profoundly renewed the art of depicting nature, and to whom Cézanne and artists of his generation paid considerable interest. With its sensitive, naturalistic observations – of the textures of foliage, bark and the forest’s characteristic sandy soil – *Forest Path* is indebted to these artists’ practice of sketching directly from nature.

Cézanne may have positioned himself on the edge of a clearing, where a path thrusts its way into the woods. A thick canopy of leaves obscures the sky, creating a sombre tonality; our eyes seem to be adjusting to the variable, subdued light as we walk deeper into the forest. The

path forks in the middle of the composition, directing our gaze to the right. There, a darker mass of greenery creates a shady cavity, reminiscent of the grotto paintings of Gustave Courbet – an artist whom Cézanne admired immensely.

Sunlight pierces the leaves, while the long shadows of tree trunks across the path structure the image, evoking the ground’s irregular, bumpy surface. Cézanne’s variegated brushwork and meticulous distribution of light and shade across the canvas organise the space. His parallel, subtly modulated strokes animate the landscape with a disciplined network of coloured planes: the painting exudes a golden radiance, a shimmering vibrancy, with luminous areas knitting the picture surface together. Probably executed around 1892, the painting shows the artist at the height of his creative powers, in complete command of his technique as he reached his later years. Cézanne would have been less familiar with this type of compressed, enclosed view than he was with the wide, open landscapes of Provence: his detached approach to this site may account for the tightly regimented brushwork and dry analytic treatment visible here. This psychological distance between the painter and his motif resulted in one of his most mature and accomplished works.

ANNE ROBBINS



PAUL CEZANNE (1839–1906)  
*Forest Path (Fontainebleau?)*, about 1892  
Oil on canvas, 66 × 81 cm  
ON LOAN FROM A PRIVATE COLLECTION



Refurbishing Room 32:  
The Julia and Hans Rausing Room

Room 32 forms part of the first major extension to William Wilkins’s National Gallery by Edward M. Barry, completed in 1876. The opportunity to refurbish the largest room in the building, reinstating Barry’s original decoration and providing a fully controlled environment for the first time in its history, came about in 2018 as part of the One Gallery Project. Efficiencies were gained by adding this major refurbishment to the adjacent One Gallery Accommodation Hub scheme.

Many of Barry’s working drawings survive as well as contemporary paintings showing the decoration. The form of the roof was considerably altered in 1906 when the iron construction was made ‘fireproof’ by encasing it in concrete. Presumably the iron girders were found to be in poor condition as they, together with the flat, decorative laylight they supported, were removed and replaced by the present clerestory roof. The elaborate plasterwork below the line of the laylight and the remaining finishes in the room were left intact.

As part of the initial survey, a specialist paint conservator took over 200 paint samples to identify the pigments and colours of the original decorative scheme, which had been covered with a layer of white paint in the 1920s. The names of artists in the centre of each of the 20 decorative lunettes were revealed, alongside large areas of damage to the original paintwork.

Careful consideration was given to a final paint scheme, which aimed to complement rather than exactly reproduce the original colours and gilding. This, together with the preservation of the details of the lunettes by replicating painted boards to the reveals, resulted in a sharper, fresh scheme that suits the space. The walls have been hung with dark red fabric, in keeping with the original design, and the existing stone skirting and door surrounds have been polished and restored together with the East and West wooden doors.

The floor, which was replaced with engineered oak, incorporates 36 new iron floor grilles, designed and moulded to Barry’s original pattern and cast at the Maybrey Reliance Foundry in London. Air from a new dedicated air-conditioning plant situated on the Ground Floor enters the room through the grilles via the original floor duct, and then returns passing through panels located beneath high-level glazing and finally via roof ductwork back to the plant.

New lighting has been installed to enhance the high-level decorative scheme and the clerestory roof. Externally, solar-motorised blinds have been fitted to



maximise available daylight while maintaining the correct lux levels. LED lighting is automatically switched on and progressively increases when the quality of daylight diminishes through a DALI control system linked to feed-back from light sensors focused on the pictures.

The work was completed in February allowing time for final touches to be made prior to the rehang. Both the restoration of Room 32 back to its full splendour and the redisplay of the National Gallery’s magnificent collection of seventeenth-century Italian Baroque pictures have been made possible through the generous support of Julia and Hans Rausing, after whom the room has been named. It will be inaugurated in July 2020.

STEVE VANDYKE

SUPPORTERS 2019–2020

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REFURBISHMENT OF ROOM 32  
Julia & Hans Rausing



Installing the lunettes



Components of the cast grilles



Detail of installed grille



The Restoration of Anthony van Dyck’s  
*Equestrian Portrait of Charles I*

Van Dyck’s *Equestrian Portrait of Charles I*, painted in 1637–8, is monumental in scale, measuring 368 × 292.5 cm. This imposing depiction of the King as a divinely chosen ruler of Great Britain celebrates the union between England and Scotland following the accession of Charles’s father, James I, to the throne in 1603. Van Dyck’s choice of an equestrian portrait not only demonstrates the King’s horsemanship, associated with virtue and courage, but is also deliberately reminiscent of equestrian statues in Ancient Rome, which were intended as assertions of temporal power. Painted towards the end of a ten-year period of relative prosperity in England and set in a tranquil English landscape, the country was soon to be plunged into a bloody civil war and Charles was soon to lose his power and his head, following his execution on 30 January 1649.

After Charles’s death the painting had a chequered history. Having been sold by Oliver Cromwell in the Commonwealth sale of 1650 it passed through four separate owners in Flanders and Bavaria before it was gifted to the 1st Duke of Marlborough in 1706. Throughout these changes in ownership the painting would have been rolled up and transported across Europe in a horse-drawn cart or by ship. This treatment has taken its toll on the painting’s condition: the canvas has been torn and frayed at the edges and the painting developed a raised horizontal craquelure. Additionally, in the late eighteenth or early nineteenth century the picture was cleaned and restored, causing a certain amount of abrasion to the paint surface. The National Gallery acquired the portrait from the 8th Duke of Marlborough in 1885, and although the painting was lined several times after this date it was not cleaned until 1952, and then only partially, leaving accumulations of old and discoloured varnish and restoration layers intact.

The recent restoration, begun in June 2018, included a further relining to replace the one carried out in 1952, which was becoming detached from the original canvas. This part of the treatment was generously sponsored by the Getty Conservation Institute Trust as part of its Conservation of Canvas Paintings Initiative, aimed at reviving lost skills in this area of the profession. Seven mid-career conservators from various institutions in Europe and the United States took part in the relining of the painting which, given its size, was a complex and challenging project.

After the recent cleaning and restoration, generously supported by The European Art Foundation, Maastricht (TEFAF), the painting no longer has the dull tonality that



Removing the old lining. From left: Paul Ackroyd, Francesca Bettini (Opificio delle Pietre Dure, Florence) and Gerrit Albertson (Metropolitan Museum of Art, New York)

resulted from the 1952 restoration, and a greater sense of depth has been established in the sky, the foreground landscape and in the trees and foliage. In particular, Van Dyck’s skilful and eloquent variations in brushwork can now be fully appreciated. On close inspection the trees and foliage are almost cursorily executed, but in much the same way as scene paintings for the theatre, they become remarkably three-dimensional seen from a proper viewing distance, forming a convincing canopy above the King. The foreground landscape is also sketchily painted in thin washes of brown and grey with the alterations to the horse’s legs and rocks deliberately left visible giving the sense of a lack of finish and spontaneity, and acting as a counterpoint to the more finished and more important parts of the composition – the King and his horse. The powerful musculature and smoothly textured coat of the horse’s body are beautifully realised, while the expressive brushwork in the horse’s head and its frothing mouth deliberately contrast with the more refined and subtle handling of the King’s portrait, thereby reinforcing the impression that Charles is calmly in control not only of his horse but of his entire kingdom.

Before returning to display in the Gallery the previous ornate, nineteenth-century gilded frame was replaced with a seventeenth-century Flemish-style cassetta frame with a black finish and three gilded profiles.

PAUL ACKROYD



ANTHONY VAN DYCK (1599–1641)  
*Equestrian Portrait of Charles I*, about 1637–8  
Oil on canvas, 368 × 292.5 cm  
THE NATIONAL GALLERY, LONDON, NG1172

PICTURES CLEANED AND  
RESTORED IN THE CONSERVATION  
DEPARTMENT 2019–2020

- FERDINAND BOL  
*A Lady with a Fan* NG5656
- SANDRO BOTTICELLI AND  
FILIPPINO LIPPI  
*Adoration of the Kings* NG592
- ANTHONY VAN DYCK  
*Equestrian Portrait of Charles I* NG1172
- JAN VAN EYCK  
*Portrait of a Man ('Léal Souvenir')* NG290
- POSSIBLY BY PIETER FRANCHOIJS  
*Portrait of Lucas Fayd'herbe (?)* NG1012

- JEAN-BAPTISTE GREUZE  
*Portrait of a Lady (Madame de Gleón?)* NG5584
- GUIDO RENI  
*Lot and his Daughters leaving Sodom* NG193
- WILLEM VAN DE VELDE  
*A Dutch Yacht surrounded by Many Small Vessels, saluting as Two Barges pull alongside* NG978
- LIBERALE DE VERONA  
*Dido's Suicide* NG1336
- PHILIPS WOUWERMAN  
*A Stag Hunt* NG975
- FRANCISCO DE ZURBARÁN  
*Saint Francis in Meditation* NG230

- SUPPORTERS 2019–2020
- Pauline Mary Matthews OBE,  
in memory of John Sydney Matthews  
Hannah Rothschild CBE  
Sir Siegmund Warburg's Voluntary Settlement
- RESTORATION OF VAN DYCK'S  
PORTRAIT OF CHARLES I
- Supported by  
The Getty Foundation Conserving  
Canvas initiative  
The TEFAF Museum Restoration Fund
- THE ROBERT GAVRON  
CONSERVATION FELLOW  
Supported by Lady Gavron



Framing Titian’s *Poesie*

Making six carved and gilded replica frames for the *Titian: Love, Desire, Death* exhibition (see pp. 56–7) for pictures in five different collections was an extraordinary undertaking. First we researched original settings of paintings by Titian to find a suitable example on which to base our design. Apart from a few altarpieces in Venetian churches and two architectural framings at the Scuola Grande di San Rocco there are only two paintings by Titian (both in the Accademia in Venice) with possibly original frames. One of these, the frame for the artist’s monumental *Pietà*, served as our model. The pattern is composed of six carved architectural mouldings which unite to make a frame rich in detail, complementing the scale and energy of the paintings. When viewed from a distance the mouldings blend into an appropriately weighty band, while the effect as the light catches the carved and gilded surface recalls the rippling of water (a linking element in four of the *poesie*).

Old master paintings of every school have predominantly been displayed in French seventeenth- and eighteenth-century frames, or in later less accomplished versions, for almost three centuries. Their ornamental corners and centres, trailing flowers and curlicues were designed to harmonise with the fabulous interiors of French Baroque palaces. Such frames feature profiles crowded with decoration interspersed with plain surfaces, which embody harmonies at odds with most sixteenth-century paintings.

The replica Venetian frames were made entirely in the National Gallery’s workshop. The shaping of the profiles and the carving were done with the same kind of tools and variety of wood that would have been used 450 years ago. Great care was taken to create surfaces that look like those of well-preserved originals. While the detailed ornament invites close inspection of Titian’s brushwork, when seen from a distance the frames have enough width to intensify the sense of space within the compositions. They also allow Titian’s creations to dominate and flex without the intrusion of dissonant ornamentation. Seen together, the framed works give a glimpse of how Titian’s *poesie* might have functioned within the integral décor of a room, emphasising the impression of a series of paintings designed as a group. The intention was to create frames which would seem invisible to all but the most sensitive observers: the most effective frames are ones which look at ease, allowing the paintings to appear to their best advantage.

PETER SCHADE



Titian’s *Diana and Actaeon* (1556–9) and *Diana and Callisto* (1556–9) in their new frames



Cesare Vitaliano working on the gilding



The profile of the frame

PAINTINGS REFRAMED IN 2019–2020

Framed with newly acquired antique frames

- ADRIAEN VAN DE VELDE  
*The Edge of a Wood* NG982
- ALBRECHT ALTDORFER  
*Christ taking Leave of his Mother* NG6463
- PARIS BORDONE  
*Christ as 'The Light of the World'* NG1845
- PAULUS THEODORUS VAN BRUSSEL  
*Flowers in a Vase* NG5174
- PAULUS THEODORUS VAN BRUSSEL  
*Fruit and Flowers* NG5800
- GERRIT DOU  
*A Poulterer's Shop* NG825
- ANTHONY VAN DYCK  
*Portrait of François Langlois* NG6567
- MEINDERT HOBBEEMA  
*The Avenue at Middelharnis* NG830
- NICOLAES MAES  
*Portrait of Jan de Reus* NG2581
- FRANS VAN MIERIS THE ELDER  
*A Woman in a Red Jacket feeding a Parrot* NG840
- CASPAR NETSCHER  
*Two Boys blowing Bubbles* NG843
- RAPHAEL  
*Portrait of Pope Julius II* NG27
- REMBRANDT  
*A Franciscan Friar* NG166
- JACOPO TINTORETTO  
*The Origin of the Milky Way* NG1313
- TITIAN  
*Portrait of a Lady ('La Schiavona')* NG5385
- PHILIPS WOUWERMAN  
*Cavalrymen halted at a Sutler's Booth* NG878

Frame reproductions

- FERDINAND BOL  
*A Lady with a Fan* NG5656
- TITIAN  
*Diana and Actaeon* NG6611
- TITIAN  
*Diana and Callisto* NG6616
- WILLEM VAN DE VELDE  
*A Dutch Yacht surrounded by Many Small Vessels, saluting as Two Barges pull alongside* NG978
- LIBERALE DA VERONA  
*Dido's Suicide* NG1336
- PHILIPS WOUWERMAN  
*A Stag Hunt* NG975

SUPPORTERS 2019-2020

The Aldama Foundation  
The Ampersand Foundation  
Hannah Rothschild CBE  
Sir Angus & Lady Stirling





Artemisia Visits HMP Send, Woking



Artemisia Visits Pocklington Group Practice near York

## Artemisia Visits 6 March – 16 June 2019

*Artemisia Visits* celebrated the acquisition of the recently discovered *Self Portrait as Saint Catherine of Alexandria* by Artemisia Gentileschi, and demonstrated the Gallery's commitment to sharing its collection with the nation. The tour aimed to reach and inspire diverse audiences who may never visit art galleries or museums by enabling them to encounter this masterpiece in unexpected locations.

*Artemisia Visits* began on 6 March (just before International Women's Day) with a display at Glasgow Women's Library celebrating the artist as a feminist icon. Between April and June Artemisia's visits to unusual and surprising venues across the UK continued, with the painting 'popping up' at Pocklington Group Practice, Sacred Heart Catholic High School, Newcastle upon Tyne, Her Majesty's Prison Send, Woking, and Wood Street Library, Waltham Forest. Each display was tailored to its setting – ensuring that the picture's presence did not disrupt usual activity but became part of the service users' daily journey. Artemisia's inspirational story, overcoming adversity to become a celebrated female artist in the seventeenth century was contextualised within each location, encouraging visitors to make personal connections.

Bespoke events specific to local communities and target audiences were created with each venue. At Pocklington Group Practice the Gallery collaborated with Paintings in Hospitals and Hull York Medical School to consider the benefits of art on physical and mental health, with local medical students and trainee GPs attending an event exploring *Art, Medicine and Wellbeing: Ways of Looking, Routes to Caring*. At Sacred Heart School, students from across Newcastle attended an arts sector careers event with female staff from across the National Gallery. Inmates at HMP Send were introduced to Artemisia in practical workshops and in Waltham Forest the Gallery ran a number of events, including ten-minute talks and magic carpet story-telling.

An old master painting from a national collection had never been displayed in such a way before, making this a first for the museum sector. Colleagues across the Gallery are continuing to work with the tour partners to engage with these new audiences and ensure the legacy of this innovative project. *Artemisia Visits* was supported by The Klesch Collection with additional support from Deborah Finkler and Allan Murray-Jones, Diane Apostolos-Cappadona Trust in honour of Stacia Apostolos, and Constantine, with insurance gifted by Blackwall Green.

GRACIE DIVALL



Artemisia Visits Sacred Heart Catholic High School, Newcastle upon Tyne



## Sea Star: Sean Scully at the National Gallery

13 April – 11 August 2019

The National Gallery's well-established series of exhibitions by living artists can often be surprising, especially when the invitation to display work in a collection of figurative paintings goes to an abstract painter. Born in Ireland in 1945 and now based in the USA, Sean Scully has forged an international reputation and his paintings of dynamically interacting vertical and horizontal slabs of colour can be found in the world's major collections of contemporary art.

Yet Scully has always looked to the great figurative art of the past for inspiration. When first approached by the National Gallery, he replied that he would like to explore his relationship with one particular painting in the collection, Joseph Mallord William Turner's *The Evening Star* (about 1830). Accordingly, this elegiac seascape, that shows the indefinable moment between night and day, was included as the centrepiece of the exhibition. For Scully, this painting evokes deep personal memories. 'A very special childhood memory for me is going for walks with my father in Sheerness, along the same English coast where Turner worked', he says. 'The sensation of wet sand on my bare feet is still with me. It comes back to me every time I see this beautiful painting. Over the years, this idea has developed into the point of departure for new work.'

*The Evening Star* was hung in such a way as to appear framed by two of Scully's most sensuous works, *Landline Pool* (2018) and *Landline Star* (2017), which were placed on either side of a large doorway. The Turner was displayed in the adjacent room, enabling it to be viewed through the connecting space as if hanging between Scully's two paintings. Both of these works are made up of horizontal bands of rich colour, the edges of which formed a visual parallel with the horizon line in Turner's painting. The visual connections became clear and the rich colours chosen by Scully became gently suggestive of the night sky or the shifting surface of the sea. Indeed, Scully has always been happy for his abstraction to be seen as connecting closely to the visible world with, for example, the patchwork structures of his work evoking the dry-stone walls and field patterns of his native rural Ireland.

Scully also wished to pay tribute to another of his artistic heroes, Vincent van Gogh, who was of great importance to him when he was beginning his career as a painter. Two large triptychs were exhibited, both of which derived from Scully's teenage encounters with *Van Gogh's Chair* (1888), which was then on show at the Tate Gallery and is now one of the National Gallery's most popular



Sean Scully's *Landline Pool* and *Landline Star* framing Turner's *The Evening Star*

pictures. Several other paintings and a selection of pastel drawings and prints were also included in a memorable show, described by critic Martin Gayford in *The Spectator* as 'A beautiful exhibition of a magnificent painter.'

The exhibition, which was held in the Ground Floor Galleries, attracted 158,000 visitors. It was sponsored by Hiscox, Contemporary Art Partner of the National Gallery, and supported by a group of individual donors.

COLIN WIGGINS



## Leonardo's Legacy: Francesco Melzi and the Leonardeschi

23 May – 23 June 2019

As part of the programme to mark the 500th anniversary of Leonardo da Vinci's death on 2 May 1519, the National Gallery held a special, one-month display of paintings by Leonardo's followers, the 'Leonardeschi'. The centrepiece was *Flora* (about 1520), a painting of the Roman goddess of spring, by Leonardo's favourite pupil, Francesco Melzi, on loan from the State Hermitage Museum, St Petersburg. This was the first time the painting had been exhibited in the UK, and the first time it had been seen outside of Russia since its recent restoration.

Francesco Melzi may not be a household name like his legendary teacher, but he was largely responsible for his master's enduring fame. As Leonardo's last pupil and companion during his final days working at the French court in Amboise, Melzi became the childless painter's heir. He transported his inheritance back to Italy, catalogued his master's works and gathered Leonardo's famous notebooks and drawings into codices, helping to preserve them for future generations.

Few works by Melzi are known, so the display gave the rare opportunity to see a picture by this important artist alongside nine key works by other Leonardeschi. These included pictures by Leonardo's Milanese pupils, Giovanni Antonio Boltraffio, Marco d'Oggiono and Giampietrino, by his collaborators Giovanni Ambrogio de Predis and Francesco Napoletano, and by followers Bernardino Luini and Martino Piazza. Displayed together, the formal and stylistic borrowings from their master become apparent: the female facial type with its downcast look, the *sfumato* technique of blurred outlines to model forms, the complex hairstyles and meticulous depiction of plants. We hope that visitors inspected and admired the pictures with the same keenness with which Flora regards her sprig of aquilegia.

EMILY BURNS



FRANCESCO MELZI (1493–1570)  
*Flora*, about 1520  
Oil on canvas, 76 × 63 cm

THE STATE HERMITAGE MUSEUM, ST PETERSBURG

## Bartolomé Bermejo: Master of the Spanish Renaissance

12 June – 29 September 2019

This jewel-like exhibition of select paintings by the Spanish fifteenth-century painter Bartolomé Bermejo had at its centre the National Gallery's own *Saint Michael triumphant over the Devil with the Donor Antoni Joan* (1468). Acquired in 1995, this painting is widely considered the artist's masterpiece and was shown here in all its glory following its recent conservation treatment (see *The National Gallery Review of the Year 2018–19*). *Saint Michael Triumphant* is the earliest documented work by Bermejo and one of only three signed paintings: the others, *Triptych of the Virgin of Montserrat* (probably 1470–5; Cathedral of Nostra Signora Assunta in Acqui Terme, Alessandria) and *Desplà Pietà* (1490; Barcelona Cathedral), were displayed alongside, having been lent exceptionally to Britain for the first time.

Probably born in Cordoba, Bermejo was principally active in eastern Spain, in the Crown of Aragon. His name was Bartolomé de Cárdenas but he came to be known as 'Bermejo' (meaning 'reddish' in Spanish), due perhaps to a distinctive physical feature such as red hair or a ruddy complexion. Bermejo led an itinerant life, partnering with local artists to obtain religious commissions in the cities he visited. Although his personal circumstances remain enigmatic, it seems likely that Bermejo was a *converso* (a Jew converted to Christianity), and his nomadic career may be partially explained by the establishment of the Inquisition and persecution of Jews by the religious authorities.

Although Bermejo's career spanned more than thirty years, fewer than twenty paintings by him are known. The exhibition included seven paintings and a rare notarial manuscript recording a down payment Bermejo received for the altarpiece dedicated to Saint Michael, to which the *Saint Michael Triumphant* once belonged. Bermejo's technical virtuosity and mastery of oil painting were unparalleled among his Spanish contemporaries, and this was amply demonstrated in the magnificent paintings on display. Though Bermejo's name is not generally known, this exhibition went some way in bringing him to the attention of the wider public, while shining the spotlight on one of the Gallery's most significant acquisitions of the last twenty-five years. The exhibition was generously supported by Beatrice Santo Domingo, Sam Fogg and The Elizabeth Cayzer Charitable Trust, and attracted 162,500 visitors.

A splendidly illustrated book, supported by CEEH (Centro de Estudios Europa Hispánica) in Madrid, accompanied the exhibition. *Saint Michael Triumphant* was its main focus; it was discussed in the broader context of Bermejo's life and career, and the publication included a detailed description of the painting's conservation treatment and scientific examination, with related technical images published for the first time.

LETIZIA TREVES



Bartolomé Bermejo's *Saint Michael Triumphant* flanked by *Triptych of the Virgin of Montserrat* from the Cathedral of Nostra Signora Assunta in Acqui Terme, Alessandria (left) and the *Desplà Pietà* from Barcelona Cathedral (right)





PAUL GAUGUIN (1848–1903)  
*Christ in the Garden of Olives*, 1889  
 Oil on canvas, 72.4 × 91.4 cm  
 NORTON MUSEUM OF ART,  
 WEST PALM BEACH, FLORIDA



PAUL GAUGUIN (1848–1903)  
*Barbarian Tales*, 1902  
 Oil on canvas, 131.5 × 90.5 cm  
 MUSEUM FOLKWANG, ESSEN

## *The Credit Suisse Exhibition: Gauguin Portraits* 7 October 2019 – 26 January 2020

Throughout a thirty-year artistic career, Paul Gauguin made portraits of friends, family, fellow artists, enemies, lovers, rivals in love, the dead. He was his own most constant model. From Paris to Copenhagen, Brittany, Provence, Tahiti and finally the remote Marquesas Islands where he died, the people he engaged with inevitably became the subjects, some unwitting, of paintings, drawings, prints, sculptures and ceramics. In the process Gauguin radically shifted the parameters of what a portrait could be, how it communicated meaning, the nature of the relationship between artist and sitter. Did a portrait, he came to ask near the end, even need to depict a person? The exhibition was the first to single out this vital aspect of Gauguin's achievement for sustained analysis; the issues raised by it proved immediately controversial and continue to provoke debate in French art circles and beyond.

Works of the 1870s and early 1880s, when Gauguin was still a businessman and amateur artist, are essentially naturalistic and owe a debt to the lessons Camille Pissarro taught him. Soon, however, his portraits began to take on unsettling psychological overtones, the objects surrounding the sitters serving as emblems of and allusions to their relationship to Gauguin himself. Self portraits meanwhile saw him adopting ever-shifting personae – bohemian, mariner, *sauvage*, *primitif* – terms of praise in the artist's lexicon; savagery, he believed, allowed him to touch the wellsprings of creativity. He particularly identified with Jesus Christ in whose martyrdom he saw a prefiguration of his own woes. Modesty was not Gauguin's failing. At the same time his style became increasingly bold and decorative in its broad simplifications of form and patterning. And when he determined to take up art full-time, in the mid-1880s, almost immediately disciples, not least Vincent van Gogh, gathered around claiming him as their Messiah in the quest for a new art. The portraits Gauguin painted side-by-side with the Dutchman in Arles in late 1888 changed modern art but also revealed how ultimately irreconcilable their aesthetic positions were.

Gauguin's hopes of finding a pure, truly primitive society unsullied by the depravities of the West were quickly disappointed when he arrived in Tahiti in 1891. Still, he stayed on, one eye on Paris and his reputation there. He undertook ever more audacious formal and iconographic experiments in both painting and sculpture. He entered into relationships with young girls, troubling today – *The New York Times* asked of the exhibition whether Gauguin should still be shown – while devoting some of his most monumental portraits to them. He put



Gauguin's *Portrait of Meijer de Haan* (National Gallery of Canada, Ottawa; 1889–90)

increasing energy into deeply inventive prose which the exhibition and catalogue demonstrated to be of a piece with the paintings. The dead came back to haunt him in the South Seas as well, not least Van Gogh, whose memory he evoked in magnificent 'surrogate portraits' of sunflowers.

The exhibition celebrated ten years of enlightened support for National Gallery exhibitions by Credit Suisse. A collaboration with the National Gallery of Canada, it was seen first in Ottawa from 24 May to 8 September 2019. It was curated by the noted independent scholar of French art, Cornelia Homburg, and Christopher Riopelle, The Neil Westreich Curator of Post 1800 Paintings at the National Gallery. The exhibition was seen in London by 128,000 visitors.

CHRISTOPHER RIOPELLE



*Leonardo: Experience a Masterpiece*  
9 November 2019 – 26 January 2020



Installation shot of the studio space

*Leonardo: Experience a Masterpiece* was the National Gallery's major contribution to the international celebrations of the 500th anniversary of Leonardo da Vinci's death. A close collaboration with 59 Productions, this interactive and innovative show explored Leonardo the painter.

In the spring of 1483, shortly after arriving in Milan, Leonardo received his first artistic commission in the city: to paint the central part of an altarpiece for the Confraternity of the Immaculate Conception, attached to the church of San Francesco Grande. The carved and gilded parts of the structure were the work of the Milanese sculptor Giacomo del Maino and his workshop.

It took a quarter of a century before Leonardo received the final payment. During those twenty-five years, he produced two autograph paintings for the centre of the altarpiece (the first, which was never delivered to the Confraternity, is now in the Musée du Louvre, Paris, and the second, which was, belongs to the National Gallery). Each work represents the rare iconographic subject, *The Virgin of the Rocks*, but the two pictures are very different, reflecting a fundamental shift in Leonardo's approach to optics, vision and art while he worked on this commission.

*Leonardo: Experience a Masterpiece* immersed visitors in four aspects of Leonardo's artistic practice relating to *The Virgin of the Rocks*. The first section, 'The Mind of



Installation view showing an evocation of the original altarpiece in the church of San Francesco Grande, Milan

Leonardo' introduced Leonardo's thoughts about the interaction of nature, science and art. In the second room visitors entered a studio space where they learnt, through digital projections, about the making of *The Virgin of the Rocks*, the changes Leonardo introduced to the composition, and how conservators and scientists study the picture today. In the following display, audiences took part in experiments which unpicked Leonardo's interest in shadowy outlines (*sfumato*) and dramatic contrasts of light and colour (*chiaroscuro*).

In the final room, visitors entered the lost church of San Francesco Grande and contemplated the painting itself, framed by a series of recreations of the altarpiece based on archival and architectural research, and a study of del Maino's surviving altarpieces. These powerful visualisations provided a context very different to viewing Leonardo's painting in normal gallery conditions.

The exhibition, which attracted almost 65,000 visitors, was curated by Caroline Campbell at the National Gallery and Amanda Lillie, Professor of Art History at the University of York, with Larry Keith and Marika Spring. It was sponsored by Leasys and InLombardia, and supported by GROW @ Annenberg, Alfred P. Sloan Foundation, Moretti Fine Art Ltd and the Italian Cultural Institute in London.

CAROLINE CAMPBELL

*Young Bomberg and the Old Masters*  
27 November 2019 – 1 March 2020

In July 1914, a young artist from London's East End opened his first solo exhibition at the Chenil Gallery in Chelsea. One of its major paintings (*The Mud Bath*, Tate) was displayed on the outside of the building – 'rained upon, baked by the sun and garlanded with flags' – where its abstract brazenness was said to make horses rear and shy as they passed. This was the early work of David Bomberg, who was among Britain's most fervent advocates for abstract art.

Bomberg forcefully claimed to reject tradition. But his rebellion was built on a clear analysis of the past. He loved visiting the National Gallery, studying and learning from its collection. *Young Bomberg and the Old Masters* set out to demonstrate how Bomberg's radicalism was inspired by that of Sandro Botticelli, the Pollaiuolo brothers, Michelangelo and El Greco.

This focused Room 1 exhibition brought together a series of paintings and related drawings by Bomberg from 1912 to 1919, documenting crucial years in the development of the artist's style and his involvement with the Gallery. Guest curator Richard Cork book-ended this exceptional group with selected masterpieces from the collection. Botticelli's *Portrait of a Young Man* (probably about 1480–5) opened the display next to Bomberg's own *Self Portrait* (1913–14; National Portrait Gallery), the young artist deliberately presenting himself in a direct line of succession from the old master. Encouraging visitors to explore the collections further, the display closed with *The Agony in the Garden of Gethsemane* (1590s) – in Bomberg's time considered to be by El Greco's own hand and famously understood as a radical work. Looking at his predecessors helped Bomberg leap forward and contribute to early twentieth-century Modernism at its most daring.

The exhibition, organised by the National Gallery in partnership with Tate and supported by Daniel Katz Gallery, Cockayne – Grants for the Arts and The London Community Foundation, and the Bernard Sunley Foundation, was seen by nearly 110,000 visitors.

DANIEL F. HERRMANN



Visitors with David Bomberg's *In the Hold* (Tate; about 1913–14)



Bomberg's *Study for 'Sappers at Work: A Canadian Tunnelling Company, Hill 60, St Eloi'* (Tate; about 1918–19) with Studio of El Greco, *The Agony in the Garden of Gethsemane* (National Gallery; 1590s)



## Nicolaes Maes: Dutch Master of the Golden Age

2 February – 20 September 2020 (closed between 19 March and 7 July)

Nicolaes Maes was one of Rembrandt's most gifted pupils and an innovative and influential artist in his own right, but apart from a small display in 1934 that ran for three weeks in his native city of Dordrecht, there had never been a monographic exhibition exploring the artist's varied oeuvre. The National Gallery therefore joined forces with the Mauritshuis in The Hague to organise an exhibition showing a selection of the artist's best works. In The Hague the show focused exclusively on some thirty paintings on loan from international collections, which in London were joined by fifteen drawings borrowed from Dutch and British collections to illustrate the artist's supreme draughtsmanship.

Especially in the first half of the nineteenth century, Maes's genre paintings were eagerly collected in Britain, which explains why so many either still reside in the United Kingdom or have a British provenance. But an additional reason for paying attention to Maes in London is the presence at the National Gallery of Maes's *Christ blessing the Children*, his largest and most ambitious painting. The centrepiece of the first room of the exhibition, it shows how early on in his career the Dordrecht-born artist was still under the spell of what he had learned in Rembrandt's studio in Amsterdam, with other works in this first section elaborating on that theme. However, soon after leaving his master's studio to return to his native Dordrecht, Maes developed his own style, abandoning historical and biblical scenes in favour of depictions of everyday life. Only a few years later, he turned exclusively to the art of portraiture, which brought him fame and fortune and a clientele all over the Dutch Republic. These two aspects were explored in the second and third rooms of the exhibition.

Maes is today best remembered for his genre pictures, and the most celebrated examples were all present, including his famous 'eavesdroppers', interior scenes in which a female character in the foreground appeals to the viewer to join her in listening in on a secret event playing out in the background, with examples from Apsley House, London, the Harold Samuel Collection in Mansion House, City of London, and the Royal Collection. Breaking through the fourth wall in this fashion was a highly original invention at a time when the device was mostly the preserve of theatrical performances. Also included were Maes's masterly depictions of virtuous women concentrating on household tasks, or, conversely, servants neglecting their domestic duties, the moral message in the latter always conveyed in a light-hearted



First room of the exhibition, with the National Gallery's *Christ blessing the Children* (1652–3) as its centrepiece



NICOLAES MAES (1634–1693)  
*The Eavesdropper*, about 1656  
Oil on canvas, 57.5 × 66 cm  
WELLINGTON COLLECTION,  
APSLEY HOUSE (ENGLISH HERITAGE), LONDON



NICOLAES MAES (1634–1693)  
*Young Girl threading a Needle*, 1657  
Oil on panel, 40.6 × 31.8 cm  
PRIVATE COLLECTION

fashion. It was in his depiction of interior spaces that Maes proved most influential, paving the way for the interiors of Pieter de Hooch and Johannes Vermeer.

From around 1660 Maes pursued a career as a portrait painter. Moving back to Amsterdam in 1673, he developed an elegant and polished style inspired by the example of Anthony van Dyck and French portraiture. This less well-known aspect of his work was the subject of the final section, illustrating how the artist deftly fulfilled the wishes of a rich merchant class to have themselves portrayed in accordance with the latest fashion in portraiture. A selection of the best examples was included in the show, some still in their original seventeenth-century frames. They illustrated Maes's skilful handling of the brush, and how far he had travelled from his beginnings as a pupil of Rembrandt.

Entrance to the exhibition was free. It closed after six weeks due to the Covid-19 outbreak but reopened in July. The exhibition was supported in London by The Thompson Family Charitable Trust; the Sunley exhibition programme is supported by the Bernard Sunley Foundation.

BART CORNELIS



Installation view showing Maes's portraits of members of the Van Alphen family (Rijksmuseum, Amsterdam; Galerie Neuse, Bremen; private collection), all preserved in their original frames





Entrance to the exhibition

Installation view with *Danaë* (Wellington Collection, Apsley House, London), *Diana and Actaeon* and *Diana and Callisto* (both National Gallery, London and National Galleries of Scotland, Edinburgh)*Titian: Love, Desire, Death*

16 March 2020 – 17 January 2021 (closed between 19 March and 7 July 2020)

It does not seem hyperbolic to assert that *Titian: Love, Desire, Death* is the realisation of a dream held by generations of aficionados of the great Venetian sixteenth-century painter. A combination of hard work and happy circumstance allowed the National Gallery and its partners to bring together for the first time in over 450 years Titian's so-called *poesie* – six great mythological paintings executed for Philip of Habsburg (King Phillip II of Spain from 1556) between about 1551 and 1562. These touchstones of Western art helped stimulate a greater awareness of self-expression in painting.

Alas, the exhibition is also a dream frustrated by *force majeure*: it opened to the public on 16 March and closed three days later due to the Covid-19 pandemic. Thankfully, we were able to reopen on 8 July for an extended run until 17 January 2020.

*Titian: Love, Desire, Death* is a collaboration between four institutions: The National Gallery, the National Galleries of Scotland, the Museo Nacional del Prado and the Isabella Stewart Gardner Museum, all of which have lent their pictures. Among its key stakeholders are the Wallace Collection and the Duke of Wellington who have graciously shared their *poesie*. At the National Gallery, Philip's six *poesie* are joined from the collection by *The Death of Actaeon*, a picture initially intended for the King but never sent and substantially painted only at the end of Titian's life. Moreover, the exhibition is complemented by a technical research project that unites the participating institutions and will see its results published over the next year or so.

The exhibition is staged in Room 6 on the Main Floor, allowing for the natural light so crucial to appreciate fully the subtlety of Titian's colouring. In order to harmonise the display, six bespoke frames, based on an original Venetian sixteenth-century model, were carved in the Gallery's Framing Department (see pp. 42–3). As introductory spaces, the colour and design of Rooms 4 and 5 are subdued to allow for the full chromatic impact of Titian's paintings. The exhibition aesthetic is deliberately contemporary in order to help visitors think of the paintings as living artworks, deeply engaged with issues that continue to occupy us today.

*Danaë, Venus and Adonis, Perseus and Andromeda, Diana and Actaeon, Diana and Callisto, The Rape of Europa* and *The Death of Actaeon* all tell stories derived from classical poetry. Titian's primary source is Ovid's *Metamorphoses*, and like it, he deals ambiguously with love, desire and death. At a cultural moment when issues of sexual identity

Councillor Ruth Bush, Lord Mayor of Westminster (centre), among other guests at the exhibition opening with *The Rape of Europa* (Isabella Stewart Gardner Museum, Boston)

and transgression are hotly debated, it seemed apposite to embrace the fact that the *poesie* address precisely such matters and how they relate to deeper concerns about human irrationality.

The exhibition provides an opportunity better to understand what a creative catalyst Philip's commission represented for Titian – how dramatically his style developed from painting to painting and how the discoveries he made along the way carried him through to the unprecedented freedom of expression of his last years.

Seeing the pictures together also helps one understand Titian's life-long preoccupation with situating the human figure in nature. Ovid's theme of transformation is given visual meaning through Titian's atmospheric evocation of natural environments. It is a reminder of the continuum of which we are all part, and to which – as the pandemic has made so clear – we are subject.

The exhibition is sponsored by Liberty Specialty Markets and supported by the Bernard Sunley Foundation, Moretti Fine Art Ltd, The Vaseppi Trust, Andrew Bentley and Fiona Garland, The Gladys Kriebel Delmas Foundation, Katherine Stenberg and Bill Schnoor, Sir David and Lady Verey, and Il Circolo Charity – Italian Cultural Association.

MATTHIAS WIVEL



Exhibitions 2019–2020

ARTEMISIA VISITS

(6 March – 16 June 2019)

SUPPORTED BY

The Klesch Collection

Deborah Finkler & Allan Murray-Jones

Diane Apostolos-Cappadona Trust

in honour of Stacia Apostolos

Constantine

Insurance gifted by Blackwall Green

SEA STAR: SEAN SCULLY AT  
THE NATIONAL GALLERY

13 April – 11 August 2019

Ground Floor Galleries

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Angela & Yanni Koulakoglou

BARTOLOMÉ BERMEJO: MASTER  
OF THE SPANISH RENAISSANCE

12 June – 29 September 2019

Room 1

SUPPORTED BY

Beatrice Santo Domingo

Sam Fogg

The Elizabeth Cayzer Charitable Trust

EXHIBITION CATALOGUE SUPPORTED BY

CEEH (Centro de Estudios Europa Hispánica)

THE CREDIT SUISSE EXHIBITION:  
GAUGUIN PORTRAITS

7 October 2019 – 26 January 2020

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LEONARDO: EXPERIENCE A MASTERPIECE

9 November 2019 – 26 January 2020

Ground Floor Galleries

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YOUNG BOMBERG AND THE OLD MASTERS

27 November 2019 – 1 March 2020

Room 1

SUPPORTED BY

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NICOLAES MAES: DUTCH MASTER  
OF THE GOLDEN AGE

2 February – 20 September 2020

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Ground Floor Galleries

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TITIAN: LOVE, DESIRE, DEATH

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The Modern and Contemporary  
Programme at the National Gallery



Rosalind Nashashibi, the first artist in the National Gallery's new Artist in Residence scheme

The National Gallery has a long tradition of working with modern art and contemporary artists. In dialogue with the collection, we are creating a forum where the art of the present and that of the past is continually explored through exhibitions, commissions and residencies.

The year 2019–20 began with *Sea Star: Sean Scully at the National Gallery* (see pp. 46–7). Inspired by Joseph Mallord William Turner's *The Evening Star* (1890), Scully's abstract pictures shared Turner's sensitivity for atmospheric painting. Poignant and poetic, the exhibition and its catalogue charted Scully's deep admiration for colour, composition and painting itself.

*Young Bomberg and the Old Masters* (see p. 53) highlighted how the radical British abstract artist based his innovations on a deep understanding of tradition. Inviting visitors to follow Bomberg's interests in the Gallery's collection, it contributed new perspectives on art history old and new.

In the summer, Rosalind Nashashibi was announced as the first in a new Artist in Residence scheme. A highly regarded film-maker and painter, Nashashibi began her residency in September, working in close proximity with the Gallery's collection and staff. The residency will culminate in a display at the Gallery in 2020 before travelling to the Pier Arts Centre in Stromness, Orkney, our Partner Museum for the project, chosen for the exceptional quality of its collections. Aimed at mid-career artists and selected by a jury of artists and curators, the residency is a collaboration with the Contemporary Art Society.

*Unexpected Views* is a new, monthly conversation series between National Gallery curators and some of the most innovative artists of today, exploring the relevance of a selected masterpiece to current art and interests. With fresh perspectives, the series aims to stimulate critical and counter-intuitive approaches to the Gallery's collection, reflecting the breadth of contemporary artistic practice.

The programme is supported by Priyesh Mistry, our first Associate Curator of Modern and Contemporary Projects, who has joined us from Tate Modern. Contemporary art has an enhanced role in the Gallery, continuing to explore the intersection of the contemporary and the historical, and to contribute insights on the collection.

DANIEL F. HERRMANN

SUPPORTERS 2019–2020

THE NATIONAL GALLERY

ARTIST IN RESIDENCE

In collaboration with the

Contemporary Art Society

Sponsored by

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UNEXPECTED VIEWS

Sponsored by

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National Gallery X

In September 2019 the Gallery opened a new venture, National Gallery X (NGX). Created in partnership with King’s College London and supported by Google Arts & Culture, National Gallery X exists to research how new and emerging technologies will help shape tomorrow’s art, culture and museum experiences.

National Gallery X is based in an innovation studio opened in a converted former restaurant space adjacent to the Gallery. It makes available a series of technologies including large-format screens, immersive audio, internet of things sensors and digital projection. As much as access to technology, the studio also offers a place for experts from the Gallery, the creative and technology industries and King’s College London to come together and investigate what the future might look like.

We began to demonstrate the potential of National Gallery X through its opening events. At its launch, in September, composer Peter Wiegold, sound designer Keir Vine and Professor of Digital Signal Processing Zoran Cvetkovic, created an immersive audio response led by a live harpist to Joseph Mallord William Turner’s *Rain, Steam, and Speed – The Great Western Railway* (1844).

It showed how radically new forms of creativity could be inspired by the Gallery’s collection and the act of bringing artists, technologists and researchers together.

Since opening, National Gallery X has begun building its programme of residencies, events and research. Residencies have been announced with European digital art collective Analema Group, the MIMA (Middlesbrough Institute of Modern Art) School of Art and Design, and London Augmented Reality group Playlines. Events have been staged with legendary artist and director Robert Wilson, a sector-first session on 5G with UK5G and DCMS for the Arts and Humanities Research Council, and a programme announced with art community Flux Media. Research participation in King’s College London projects in a variety of areas including a major new programme in artificial intelligence have been proposed.

The outcomes of the first residency at National Gallery X by the Analema Group were due to be staged just as the Covid-19 pandemic led to the Gallery’s closure in March. Recognising that peoples’ lives during the crisis would have new dependencies on technology, National Gallery X took an instant decision to pivot to a

‘virtualised’ model. Analema will be the first respondent to this approach, changing their installation, which turns Gallery masterpieces into light and sound experiences using data-driven techniques, into a virtual reality experience. Accompanying research will investigate what the digital experience of works means for audiences both now and in the future.

National Gallery X is still new and exploring what it can be, but we hope it can help both the Gallery and the wider cultural sector think out loud about how tomorrow might look.

CHRIS MICHAELS

SUPPORTERS 2019–2020

NGX  
Sponsored by  
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National Gallery X (NGX)



Sir Tim Berners-Lee, the inventor of the World Wide Web, speaking at the NGX launch event in September 2019

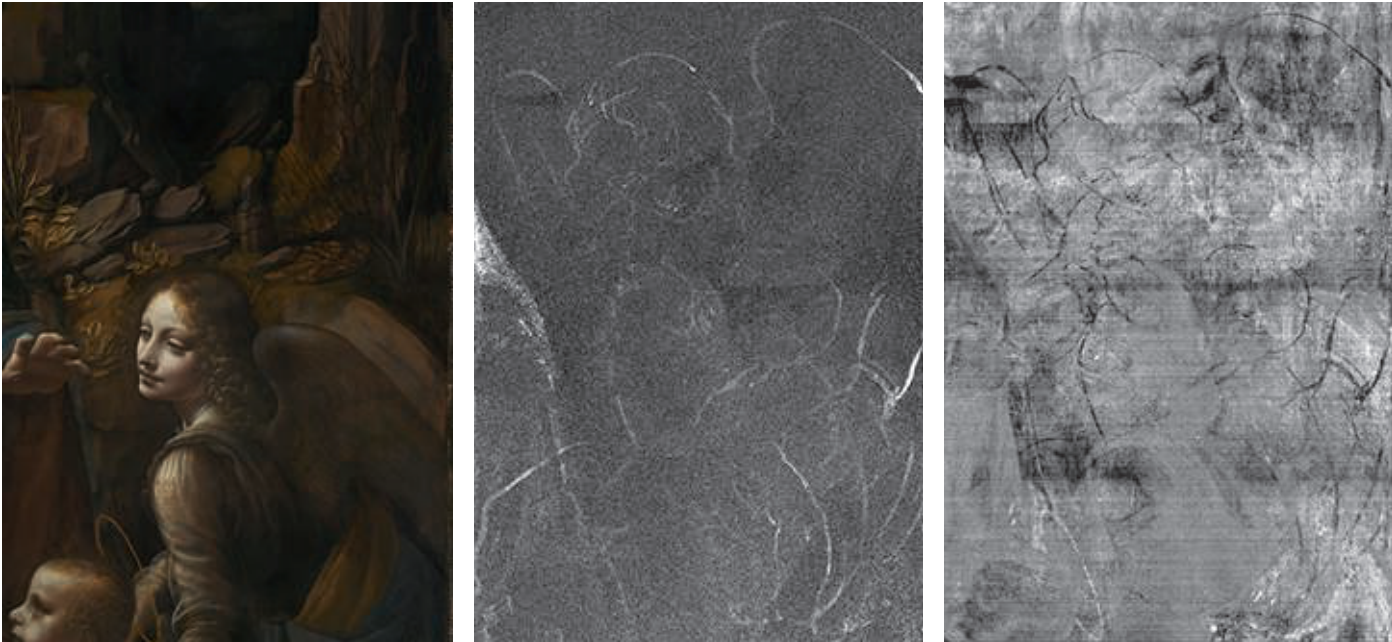


Harpist Alina Bzhezhinska plays in an immersive audio response to Turner’s *Rain, Steam, and Speed*



SCIENTIFIC RESEARCH

Discoveries through New Technical Imaging of Leonardo’s *Virgin of the Rocks*



A major focus in the Scientific Department this year, working in collaboration with the Conservation Department, has been the new research carried out on Leonardo da Vinci’s *Virgin of the Rocks*. This was presented to the public through digital projections in the second room of the *Leonardo: Experience a Masterpiece* exhibition (see p. 52), which was fitted out as a studio space.

It had already been discovered through infrared reflectography in 2004–5, and further studies during conservation treatment in 2008–10, that Leonardo had at first drawn, but not painted, a completely different composition. The Virgin, in a rocky landscape, was higher up on the panel in a different pose, looking across to the right and slightly down, with her left hand raised to her chest. While the upper part of her figure was relatively clear, there were only hints of her torso and legs (obscured by the thick azurite-containing paint of the robe of the Virgin as finally painted) and other parts of this first design.

In January 2019 the opportunity arose to re-examine the painting with the Gallery’s macro-X-ray fluorescence (MA-XRF) scanner and hyperspectral imaging system. We were keen to see if these methods could help us get further in understanding the complex evolution of this painting during its production. These state-of-the-art spectroscopic imaging techniques can be used for chemical characterisation of materials and for visualisation of their distribution across – and beneath – the surface of a painting. Their acquisition by the Gallery in recent years

1. Leonardo da Vinci’s *Virgin of the Rocks* (about 1491/2–9 and 1506–8):  
(a) Detail of visible image showing an area at the right of the painting  
(b) Zinc XRF map (Zn-KA line) of the same area as in the visible image  
(c) One of the images produced by processing the hyperspectral data, applying the minimum noise fraction (MNF) transform, from the same area as in the visible image

has been part of an overall strategy to increase our capabilities in terms of advanced imaging technologies. At the same time, infrared reflectography was repeated with a new camera, 3D imaging was carried out and a new, very high resolution visible image was made.

Macro-XRF scanning is proving to be increasingly valuable for this kind of research. It produces a series of maps showing the distribution of chemical elements across the painting, which can be associated with specific materials both at and below the surface. Surprisingly, this revealed that the first abandoned composition was drawn with a material containing a little zinc. This element can be present as an impurity in iron gall inks, one possible candidate for the material here and often found in Leonardo’s drawings on paper, but rarely used for underdrawing in paintings. The distribution map of zinc therefore correlated with the lines from the first drawing seen by infrared reflectography, showing clearly the head of the Virgin and lines associated with her drapery. More remarkably, it revealed, in addition, the presence of an angel and baby, presumed to be the Christ Child, at the

right of the painting in what is now an area of the rocky landscape (figs 1a and 1b).

The Gallery’s high-specification hyperspectral imaging system was built in-house, with two cameras covering a wide spectral range (400 to 2500 nm) reaching deeper into the infrared than traditional infrared reflectography and with a high spectral resolution of about 3 nm. Various mathematical processing methods can be applied to hyperspectral data, bringing out certain features, or combinations of materials. It was this approach that was most valuable here, with the minimum noise fraction transform (MNF) images showing the fluid and fluent lines of the angel and Christ Child at the right in the first composition much more clearly (fig. 1c), as well as lines in the lower part of the figure of the Virgin and elsewhere in the composition.

Each imaging technique on its own gave only a partial view of what was beneath the surface, but by combining the results a tracing could be made that gave a more complete impression of the first drawing for the initial abandoned composition (fig. 2). This, together with the insight the images give into changes during drawing and painting of the second and final composition, provide further food for thought for art historians aiming to understand the long and drawn-out genesis of this altarpiece, and the relationship between the two versions now in Paris and in London.

Alongside presentation of these findings for a general audience at events associated with the exhibition at the National Gallery, talks based on this work were given at two international academic conferences, the first in Paris (‘Leonardo da Vinci: the experience of art’, Musée du Louvre, October 2019) and the second in Rome (‘Leonardo and his circle: painting technique in the light of restorations and scientific studies’, Accademia dei Lincei, November 2019). Plans are also in place to publish the research in the postprints of the Paris conference and, in more detail, in volume 41 of the *National Gallery Technical Bulletin*.

MARIKA SPRING



2. Tracing of the underdrawing for the first abandoned composition seen by infrared reflectography, MA-XRF scanning and hyperspectral imaging (superimposed over the painting and not including every drawing line present in the upper part of the composition)

SUPPORTERS 2019–2020

ARTICT PROJECT  
Supported by  
The Engineering and Physical  
Sciences Research Council

CROSSCULT PROJECT  
Supported by  
The European Commission under  
the Horizon 2020 programme  
(REFLECTIVE-6-2015,  
Grant No. 693150)

E-RIHS-PP PROJECT  
Supported by  
The European Commission under  
the Horizon 2020 programme  
(H2020-INFRADEV-2016-2,  
Grant No. 739503)

IPERION-CH PROJECT  
Supported by  
The European Commission under  
the Horizon 2020 programme  
(H2020-INFRAIA-2014-2015,  
Grant No. 654028)

SSHOC PROJECT  
Supported by  
The European Commission under  
the Horizon 2020 programme  
(H2020-INFRAEOSC-04-2018,  
Grant No. 823782)



RESEARCH AND PUBLICATIONS



Sarah Herring, Isaiah Berlin Associate Curator of Post-1800 Paintings, author of *The Nineteenth Century French Paintings, Volume I: The Barbizon School*

Research into the collection is at the core of the National Gallery’s identity and its mission. All research projects are underpinned by a desire to understand the Gallery’s paintings better, and to communicate this more effectively to our public, often in exciting and innovative ways (such as *Leonardo: Experience a Masterpiece*, see pp. 52 and 62–3). The last twelve months have seen the completion of two highly significant research projects.

In October 2019 National Gallery Company published *The Nineteenth Century French Paintings, Volume I: The Barbizon School*, by Sarah Herring, Isaiah Berlin Associate Curator of Post-1800 Paintings. This is the most recent achievement of the Gallery’s long-term cataloguing programme, generously supported by the Arthur and Holly Magill Foundation, in which curators, scientists and conservators systematically re-examine every painting, using the latest scientific and analytical methods.

Sarah Herring’s catalogue, undertaken with Conservation and Scientific colleagues, including Gabriella Macaro and Hayley Tomlinson, gives the first full account of the Gallery’s notable collection of paintings associated with the Barbizon School. The entries examine all aspects of the paintings, from subject to stylistic significance, to condition and conservation history. They include works by Gustave Courbet, Charles-François Daubigny, Jean-François Millet and Théodore Rousseau, and a significant and representative collection of pictures by Jean-Baptiste-Camille Corot, one of the most renowned artists of the mid-nineteenth century. These pictures range from an early oil sketch made during Corot’s first trip to Italy in 1825–8 to late studio landscapes. Among the paintings by Corot are two recent acquisitions, the monumental *Italian Woman* (about 1870) from the estate of Lucian Freud, and *The Four Times of Day*, a group of decorative panels painted around 1858 for the artist’s friend Alexandre-Gabriel Decamps.

Two essays examine the development of landscape painting in France, and track the collecting of these pictures in the UK, well into the twentieth century. The catalogue also deals with the emergence of new painting materials and techniques in nineteenth-century France. This period witnessed the introduction of many new pigments and a gradual move away from traditional painting techniques, particularly among landscape painters. Entries are informed by new technical research into supports, materials and artists’ techniques, information which is further explored in an introductory essay on the methods and materials of the Barbizon group.

Autumn 2019 also saw the completion of the Collection Information Project (CIP), another significant milestone in the Gallery’s long-term commitment to making scholarly excellence accessible to everyone. Over a three-year period, the generous support of The Monument Trust enabled the transformation of the Gallery’s digital collection information. Six authors, all professional art historians with a particular aptitude for writing for a general audience, two editors and a project manager, were employed to deliver new online texts about every picture in the National Gallery’s collection. These reflect the results of the latest art-historical research and constitute a key component of the relaunched collection pages.

A further element of the Collection Information Project was the development of a digital authoring system (DocuWiki) and a piece of what is called ‘middleware’, or software that aggregates the different data sources that contain information about the Gallery’s collection (Collection Information Integration Management, or CIIM). This established the editing process for texts about all future National Gallery acquisitions and long-term loans, and allows us to deliver data from across our systems onto our website.

We wish to build on this achievement by continuing to expand on the level and quality of collection information we share with our visitors. Currently, we are working on a scoping project for a ‘digital dossier’, which would bring the National Gallery’s exceptionally rich collection information – carefully kept and built on for almost two hundred years – together in one single digital resource. This offers exciting potential not just for the National Gallery, but for many other British collections. We are keen to fully explore these synergies, and to exploit their potential for audiences in the UK and beyond.

CAROLINE CAMPBELL

SUPPORTERS 2019–2020

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THE NEIL WESTREICH  
CURATOR OF POST-  
1800 PAINTINGS AT THE  
NATIONAL GALLERY  
Supported by  
Mr Neil Westreich



## TAKE ONE PICTURE

Each year, the National Gallery invites primary schools nationwide to explore and respond creatively to one of its paintings. This year the painting was *An Experiment on a Bird in the Air Pump* (1768) by Joseph Wright ‘of Derby’, which depicts a travelling scientist demonstrating the formation of a vacuum by withdrawing air from a flask containing a white cockatoo. The bird will die if the demonstrator continues to deprive it of oxygen, and Wright leaves us in doubt as to whether or not the cockatoo will be reprieved.

Year 3 pupils from Headley Park Primary School, Bristol, were concerned about the fate of the bird in the painting. They imagined that after the experiment, it would be rescued by urban cockatiels. The children used papier mâché to model their own birds and worked together to create a flock, ringing each bird’s leg with a unique code to tell them apart. In London, Year 4 pupils from St Benedict’s Junior School took inspiration from the air pump. After looking at a variety of machine inventions, they designed their own fantasy versions using materials such as Lego, then made prints of the machines using the cyanotype photographic process, which produces a cyan-blue image.

In total, 64 schools submitted work for the exhibition in the Sunley Room, which was seen by 152,716 people, the highest ever number of visitors to a *Take One Picture* exhibition at the National Gallery.

Using *Take One Picture* as a focus, the National Gallery is leading an evaluation project over 24 months, in partnership with University of Northampton Centre for Education and Research and 12 schools in the Northampton Primary Academy Trust. This project aims to raise the attainment of disadvantaged pupils, enhance teachers’ professional development, improve the teaching of vocabulary and create a knowledge-based curriculum which is broad, rich and rigorous.

## ARTEMISIA VISITS

The Learning and National Programmes team contributed a number of activities to the *Artemisia Visits* tour (see pp. 44–5), including a workshop at Pocklington GP Surgery, conceived and organised in collaboration with Art in Hospitals and attended by York Medical School students, focusing on the health benefits of art and culture, and a workshop for visiting families and community groups.

Women at HMP Send took part in artist-led workshops. Carlene Dixon, Governor of HMP Send, said of the workshops: ‘Projects like this can help women cope with the pains of imprisonment and can help pass the time constructively and positively. We know it can have a positive impact in terms of wellbeing and mental health.’



The 2019 *Take One Picture* exhibition showed works created by pupils in response to *An Experiment on a Bird in the Air Pump* by Joseph Wright ‘of Derby’

One participant described the impact of being part of these sessions: ‘Just standing in front of a 400-year-old picture was amazing. I couldn’t even talk afterwards ... I was just in awe.’

Pupils at Sacred Heart Catholic High School in Newcastle upon Tyne explored the theme of inspirational and pioneering women through the painting, which linked to the founding of their own school. The Learning and National Programmes team led activities to help raise aspirations, including a careers event attended by National Gallery staff. One hundred primary school pupils also visited the school to see the painting. Following *Artemisia Visits*, pupils from Sacred Heart Newcastle visited the painting back at the National Gallery, introducing it to their peers at their sister school, Sacred Heart Hammersmith.

## YOUNG PEOPLE’S MENTAL HEALTH

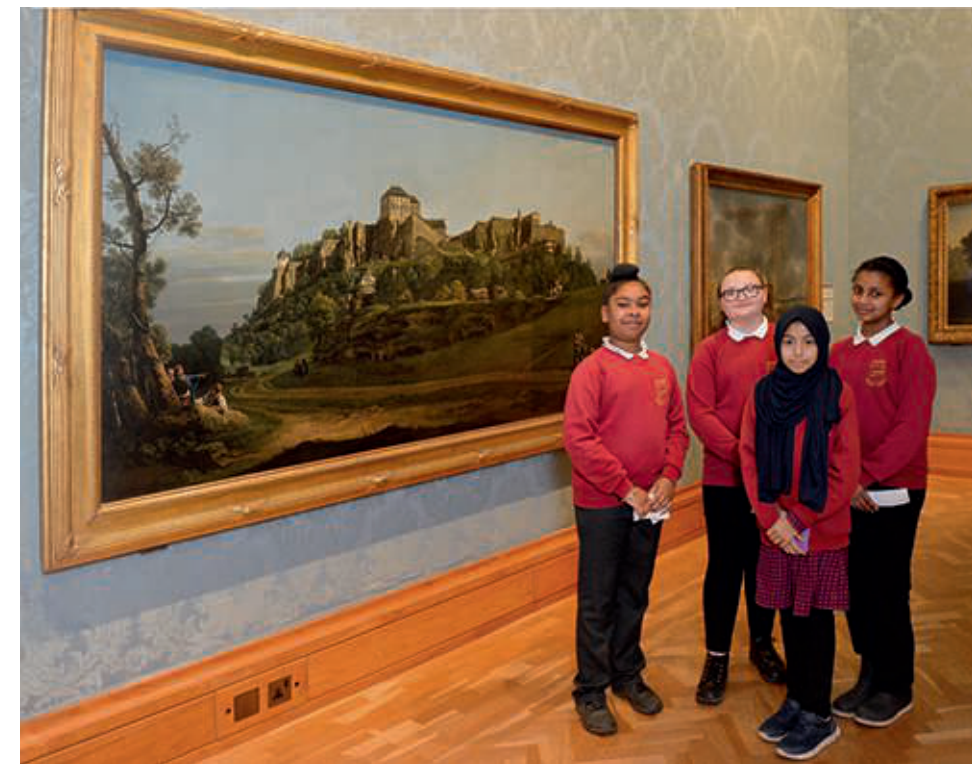
The first mental health awareness audio tour of the National Gallery launched on World Mental Health Day in October 2019. Researchers from King’s College London and the McPin Foundation co-created the audio tour with a group of young people, including some affected by mental health issues, alongside members of the Gallery’s Young Producers programme.

The audio tour aimed to improve understanding of mental health among visitors to the National Gallery, providing an opportunity to see its collection in an alternative way. The tour drew on young people’s experiences of mental health and connected these with the Gallery’s paintings in order to challenge common myths about mental health and immerse visitors in the experiences of the young creators. Niamh Elam, member of the McPin Foundation’s Young People’s Network, said: ‘The overall experience is one that enriched my mental health and knowledge of art.’

## NATIONAL TOURING EXHIBITIONS

Each year, the *Masterpiece Tour* offers three museums and galleries outside London the opportunity to display a major work from the Gallery’s collection. In 2019 the painting was Nicolas Poussin’s *The Triumph of Pan* (1636), which toured to Victoria Art Gallery, Bath, York Art Gallery and Auckland Castle, part of The Auckland Project, County Durham. In total the painting was seen by more than 49,000 people, and projects were developed for primary schools, youth and community groups.

*Imagine a Castle: Paintings from the National Gallery, London*, opened in January at National Museum Cardiff. Inspired by Bernardo Bellotto’s *The Fortress of Königstein from the North* (about 1756–8), local primary school children created digital works which explored who or what they would build a castle for. These responses were then displayed in the exhibition alongside six paintings from the National Gallery’s collection, pictures depicting Welsh castles from National Museum Wales’ collection and contemporary photographic works by Peter Finnemore. This exhibition was visited by 14,432 people before the museum closed due to the Covid-19 outbreak.



Pupils from Kitchener Primary School at the opening of *Imagine a Castle: Paintings from the National Gallery, London* at National Museum Cardiff, where their imaginary castles, inspired by Bellotto, were on display





Curatorial Trainees Corinna Henderson and Gemma Craig

CURATORIAL TRAINEES

Launched in 2011, the Curatorial Traineeship Programme was jointly established by the National Gallery and Art Fund as an important curatorial training programme for the UK museums sector. It plays a key role in addressing the need to maintain and develop collections expertise, in particular in relation to historic European paintings. In 2019 Southampton City Art Gallery and Museums Sheffield became the partners for two fully funded curatorial traineeships. Gemma Craig will be seconded to Southampton City Art Gallery, building on its long-standing relationship with the National Gallery, and resulting in an exhibition that will bring fresh perspectives to key European paintings in the Collection. The secondment to Museums Sheffield will provide an opportunity for Corinna Henderson to research the Graves Art Gallery’s collection of nineteenth-century paintings, resulting in a display that will combine the critical re-interpretation of conventional narratives with contemporary perspectives.

KAREN ESLEA

SUPPORTERS 2019–2020

ACCESS PROGRAMME  
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Estelle Wolfson Foundation

ACCESS TO ART  
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CHK Foundation

CASTLES: PAINTINGS  
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CURATORIAL  
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TAKE ONE PICTURE  
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TAKE ONE PICTURE:  
NORTHAMPTON  
PRIMARY ACADEMY  
TRUST AND NATIONAL  
GALLERY PARTNERSHIP  
PROJECT  
Supported by  
The Paul Hamlyn Foundation



Orazio Gentileschi’s *Finding of Moses* was acquired after the successful #SaveOrazio Appeal fundraising campaign





Sean Scully at the opening of *Sea Star*:  
*Sean Scully at the National Gallery*



Artist Peter Finnemore with co-contributors to  
*Imagine a Castle: Paintings from the National Gallery*,  
London, at the National Museum Cardiff



Members of the George Beaumont Group and Circle in front of the  
Catherine Palace during the patrons' study trip to St Petersburg in May 2019



Claude-Joseph Vernet's *Two Landscapes: A Sunset and A Storm* (1773), acquired in 2004  
with a donation from the American Friends of the National Gallery, thanks to a gift from  
the American businessman David H. Koch, found their permanent home at the National  
Gallery this year. For more information see *The National Gallery Review of the Year 2004–5*.



Hannah Rothschild CBE stepped down  
as Chair of the Trustees in September



*National Gallery Masterpiece Tour*, Nicolas Poussin's  
*The Triumph of Pan* on display at Victoria Art Gallery, Bath



*National Gallery Masterpiece Tour*, work inspired by Nicolas Poussin's  
*The Triumph of Pan* formed part of the display at York Art Gallery





Anne Eschapasse, Deputy Director of the National Gallery of Canada, at the opening of *The Credit Suisse Exhibition: Gauguin Portraits*



Professor Dexter Dalwood stepped down as artist trustee in November



Professor Mikhail Piotrovsky, Director of the State Hermitage Museum, St Petersburg, at the launch of *Leonardo's Legacy: Francesco Melzi and the Leonardeschi*



Karen Eslea joined the Gallery in October as Head of Learning and National Programmes



A gathering to celebrate the ongoing relationship between the Hugh Lane Gallery, Dublin and the National Gallery. From left: Owen Keegan (Chief Executive, Dublin City Council), Caroline Campbell (Director of Collections and Research, National Gallery), Logan Sisley (Head of Collections, Hugh Lane Gallery), Gabriele Finaldi (Director, National Gallery), Nicky Morgan (Culture Secretary), Barbara Dawson (Director, Hugh Lane Gallery), Paul McAuliffe (Lord Mayor of Dublin), Christopher Riopelle (The Neil Westreich Curator of Post-1800 Paintings, National Gallery), Mairead Owens (Dublin City Council), Richard Shakespeare (Dublin City Council), Ruaidhri Dowling (First Secretary, Embassy of Ireland, London)



Myra Hess 70th anniversary concert with pianist Anne Queffélec



George Beaumont Group patrons trying out VR headsets, part of the Virtual Veronese research and development project, at the Director's Dinner





Artists Larry Achiampong and David Blandy with Daniel F. Herrmann, Curator of Modern and Contemporary Projects, at *Unexpected View*, an event held with Galerie Thaddaeus Ropac, at which guests are invited to explore the collection through the eyes of contemporary artists and curators



Publisher, Jan Green, retired in March after 27 years in various roles at the National Gallery Company (previously National Gallery Publications)



Anh Nguyen joined the Gallery in September as Director of Development



Lady Emma Barnard, Chair of Patrons, at the annual Director's Dinner for the George Beaumont Group



Relining Anthony van Dyck's *Equestrian Portrait of Charles I*, using a vacuum envelope. The work was undertaken by participants funded by the Getty Conservation Institute Trust working alongside members of the Gallery's Conservation Department



Priyesh Mistry joined the Gallery in October as Associate Curator of Modern and Contemporary Projects



One Gallery Accommodation Hub building works in the 'Sunley' courtyard, seen from above



The National Gallery's Executive Committee in Room 32, The Julia and Hans Rausing Room, during its refurbishment



Public and Private Support of the Gallery



Closing the Gallery on 19 March

We would like to express our appreciation to all those who provide vital support to the National Gallery. The generosity of individuals, trusts, foundations and companies plays a crucial role in enabling us to continue caring for the national collection and sharing it with the widest possible audience.

Major building work continued over the last year on two significant capital projects. We are immensely grateful to Julia and Hans Rausing for their exceptionally generous support of the cleaning of the National Gallery’s elevations as well as the refurbishment of our grand Italian Baroque gallery, Room 32. We are also indebted to those who have supported the One Gallery Accommodation Hub, including Sir Hugh and Lady Stevenson, the Deborah Loeb Brice Foundation, The Foyle Foundation and The Elizabeth Cayzer Charitable Trust.

In January 2020 we were delighted to acquire Orazio Gentileschi’s *The Finding of Moses*. We would like to highlight the generosity of National Heritage Memorial Fund, Art Fund, The Maurice Wohl Charitable Foundation, The Capricorn Foundation and the Deborah Loeb Brice Foundation, who made leading donations alongside the American Friends of the National Gallery, London, and the National Gallery Trust. Our deep gratitude also goes to all those who contributed to our public appeal and to individual donors, including Patrons within our George Beaumont Group and George Beaumont Circle, who provided additional support. Without their help this outstanding part of our national heritage may have been lost to the nation for ever.

As Partner of the National Gallery, Credit Suisse’s ongoing and generous support of our exhibition and Learning programmes enables us to deliver ambitious and valuable projects, including *The Credit Suisse Exhibition: Gauguin Portraits* in 2019–20. This show’s success coincided with the renewal of Credit Suisse’s support of the National Gallery as partner for a further five years. We are deeply appreciative of this renewed commitment and are excited that we will have the opportunity to continue to work together into our bicentenary year in 2024.

The Gallery highlighted a wide variety of artists in our 2019–20 exhibition programme. *Nicolaes Maes: Dutch Master of the Golden Age* was generously supported by The Thompson Family Charitable Trust, to whom we extend particular thanks, and our Room 1 exhibitions *Bartolomé Bermejo: Master of the Spanish Renaissance* and *Young Bomberg and the Old Masters* were also made possible thanks to the charitable support of donors.

The immersive and experimental *Leonardo: Experience a Masterpiece* was sponsored by Leasys, part of the FCA Bank Group, and travel partner InLombardia, and supported by GRoW @ Annenberg, the Alfred P. Sloan Foundation, Moretti Fine Art Ltd and the Italian Cultural Institute in London.

Our year of exhibitions culminated in the reunion of Titian’s *poesie* paintings in a remarkable display. *Titian: Love, Desire, Death* was kindly supported by Liberty Specialty Markets, the UK business’s first sponsorship in the cultural sector. In addition, we would like to thank all the individuals, trusts and foundations whose generosity enabled us to deliver this once-in-a-lifetime project, in particular the Bernard Sunley Foundation, who also contributed support to the *Nicolaes Maes* and *Sean Scully* exhibitions.

Thank you also to those organisations whose support has facilitated the success of a number of national and Gallery-based projects this year. As a precursor to the highly anticipated exhibition on the life and work of Artemisia Gentileschi in 2020, a national tour of the artist’s *Self Portrait as Saint Catherine of Alexandria* was supported by The Klesch Collection and other donors, and sponsored by Constantine and Blackwall Green, enabling a wide audience to experience the work of Artemisia and her empowering message. The National Gallery’s flagship national programme, the *Masterpiece Tour*, entered its sixth year, taking Nicolas Poussin’s *The Triumph of Pan* to venues across the UK. The tour was generously sponsored by long-term partner Christie’s. Finally, the Gallery celebrated the launch of National Gallery X, a research partnership between the National Gallery and King’s College London. Google Arts & Culture is working with the Gallery to support NGX, which will set out to create the new museum experiences of the future.

We are enormously grateful to Hiscox, Contemporary Art Partner of the National Gallery, for their ongoing support of our contemporary programme and for sponsoring the exhibition *Sea Star: Sean Scully at the National Gallery*. We are delighted to have renewed our partnership with Hiscox for a further five years. *Unexpected View*, our annual celebration of the important influence of the Gallery’s collection on contemporary art practice, was kindly sponsored by Galerie Thaddaeus Ropac.

We remain indebted to all those that help us to meet this aim through their support of our Learning and National Programmes. We would like to give special thanks to Columbia Threadneedle Investments and



Columbia Threadneedle Foundation who continued their support of the National Gallery’s flagship schools programme *Take One Picture*.

We greatly appreciate the continued generosity of those that fund curatorial posts at the Gallery, including Howard and Roberta Ahmanson, Hans and Märit Rausing and Family, James and Sarah Sassoon, Neil Westreich and Horizon Asset Limited, as well as the supporters of our Curatorial Fellows and Traineeships, not least CEEH (Centro de Estudios Europa Hispánica).

Our supporter groups including the Director’s Circle, Benefactors’ Circle and International Circle continue to broaden our community of major donors and provide opportunities for individuals to enjoy a close connection with the Gallery, and support work across our Conservation, Scientific and Framing departments.

We offer our deepest gratitude to everyone who has left a legacy or pledged to leave a gift in their will in support of the National Gallery. Bequests play a crucial role in securing the Gallery’s future and enabling us to continue our work with confidence.

The National Gallery’s international reputation for excellence is only possible because of the family of supporters and donors, whose ongoing commitment, friendship and counsel provides inspiration and encouragement for colleagues at the Gallery. We thank you for all that you do, to enable us to do what we do.

ANH NGUYEN / URSULA RIMBOTTI / CHLOE BRAND

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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 2019 and March 2020.*

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*The Director and Trustees of the National Gallery would like to thank the following, and those who wish to remain anonymous, for their generous support of the National Gallery during the period April 2019 to March 2020.*

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*The corporate membership programme provides a vital source of income which each year helps the Gallery to fund programmes across all areas of activity. We would like to thank the following companies for their generous and loyal support.*

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*If you would like to find out more about the Gallery’s corporate membership scheme, please contact us on 020 7747 5875 or email [corporatedevelopment@ng-london.org](mailto:corporatedevelopment@ng-london.org).*

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*The National Gallery would like to thank the members of the George Beaumont Group and George Beaumont Circle for their generosity towards the Gallery’s core activities.*

*Each year, the annual donations from our Patrons are directed to where they are most needed by the Gallery. They allow us to preserve and expand our collection, helping to fund research and conservation projects, in addition to supporting the work of our Learning, Curatorial, Scientific and Framing departments. Thanks to the commitment and loyalty of the George Beaumont Group and Circle, we are able to ensure that our magnificent collection remains in prime condition and is accessible to all.*

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

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The Director and Trustees would like to thank the following, and those who wish to remain anonymous, for their generous support during the period April 2019 to March 2020.

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LEGACIES TO THE NATIONAL GALLERY

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

Ms Denise Antenen  
Mr Robert Berg  
Mr Christopher Gibbs  
Miss Jeanne Hembrey  
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Pauline Mary Matthews OBE,  
in memory of John Sydney Matthews  
Miss Joan Mary Richards  
Mr Paul Alexander Samet

Our recognition of those who have demonstrated their foresight and generosity in remembering the Gallery in this way

is expressed in our Memorial Book, both online and on permanent display in the Gallery. If you would like to find out about leaving a gift in your will to the National Gallery and what your support could achieve, please contact Stéphanie Gaillard on 020 7747 5982, or email [development@ng-london.org.uk](mailto:development@ng-london.org.uk).

ADDITIONAL THANKS

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

Acceptance-in-Lieu Panel  
The UK Government Indemnity Scheme  
Mr Francis Russell  
Sir Simon Robertson and the family  
of George Pinto

CREDIT SUISSE: PARTNER OF THE NATIONAL GALLERY



Credit Suisse has been a partner of the National Gallery for over a decade, and we have been proud to provide unique cultural experiences for our clients, employees and key partners. As the world of art evolves and museums rethink the way they engage with their audiences, our commitment and belief in the importance of investing for the future of the arts remains stronger than ever.

Through its dedicated digital presence, the National Gallery has been able to present its rich collection of art to as wide an audience as possible while continuing to engage regularly with the foremost experts of the art world. Credit Suisse is incredibly proud to be associated with such an organisation that has been at the forefront of pushing digital innovation in the art world.

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

We look forward to our ongoing partnership.

THOMAS GOTTSTEIN  
Chief Executive Officer, Credit Suisse Group AG

Students participate in a workshop in the Gallery as part of the 2019–20 City Year programme



Visitors to The Credit Suisse Exhibition: Gauguin Portraits

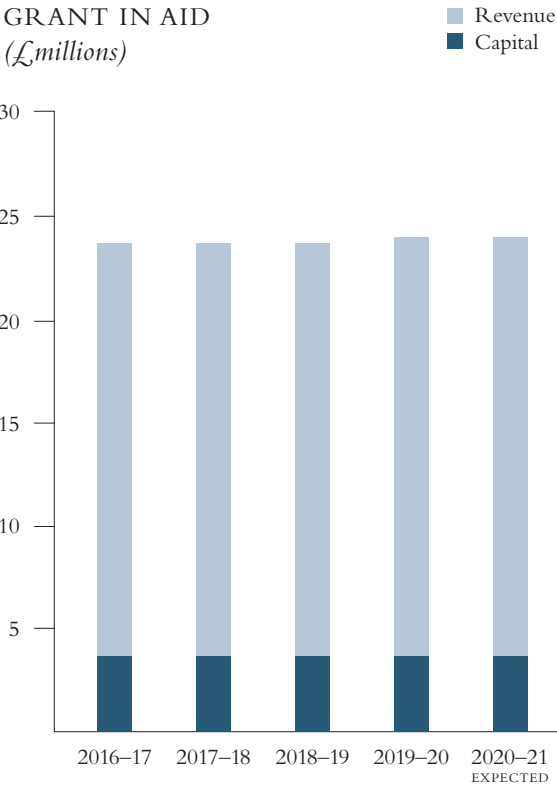


INCOME

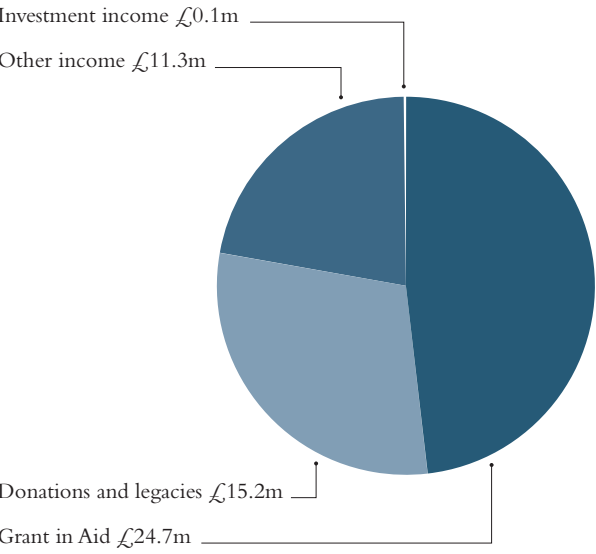
Government Grant in Aid remains the Gallery’s principal source of funds. For the year ended 31 March 2020, the Gallery’s Grant in Aid for running costs was £21m. There was an additional grant of £3.7m restricted to expenditure on capital, including ongoing essential capital repairs.

As a result of the global Covid-19 pandemic, the Gallery is planning for a challenging financial landscape in the coming years, with a significant downturn expected on critical income sources such as ticketed exhibition admissions, concessions and voluntary donation boxes. We will therefore be reliant on the current levels of Grant in Aid funding being maintained following the upcoming Spending Review in order to sustain the continued success of our programme of exhibitions, education programmes and outreach work.

Total income excluding donations for picture acquisitions was £51.2 million (2018–19: £47.1m). This includes £11.3m (2018–19: £12m) of self-generated income excluding donations, of which £7.9m (2018–19: £7.6m) came from the Gallery’s corporate and individual membership schemes and sponsorship income.



INCOME 2019–20 (excluding donations for picture acquisitions)



EXPENDITURE

The Gallery’s total expenditure for the year was £42.7 million (2018–19: £41.6m). Spend on broadening our appeal and providing an exceptional visitor experience was £1.6m higher following increased investment in providing the best experience possible for our visitors, while £1.4m less was spent on investing in staff and facilities following increased activity in 2018–19. The Gallery spent £0.1m more on Exhibitions, £0.3m more on preserving and enhancing the collection, £0.2m more on inspiring learning and engagement, and an additional £0.3m on raising funds.

GALLERY VISITORS

The number of visitors to the Gallery this year was 5.5m (2018–19: 5.9m).

EXHIBITION ATTENDANCE

Seven temporary exhibitions opened during the year.

*Sea Star: Sean Scully at the National Gallery\**  
158,175 (120 days)

*Bartolomé Bermejo\**  
162,436 (109 days)

*The Credit Suisse Exhibition: Gauguin Portraits*  
127,699 (111 days)

*Leonardo: Experience a Masterpiece*  
64,171 (78 days)

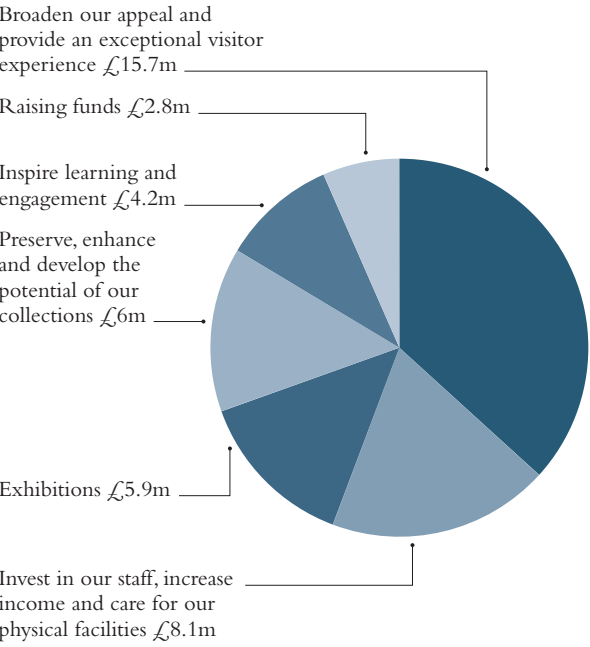
*Young Bomberg and the Old Masters\**  
108,676 (95 days)

*Nicolaes Maes\**  
35,360 (26 days to 18 March)

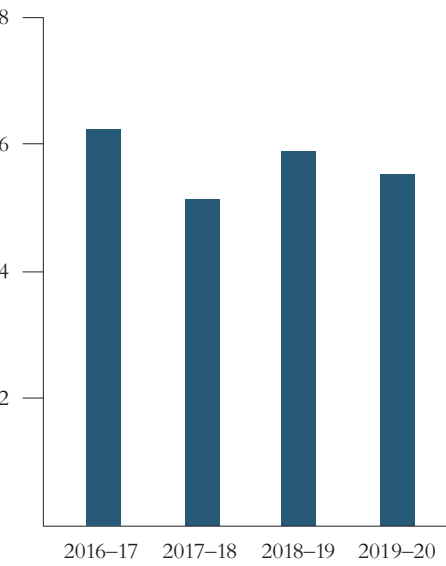
*Titian: Love, Desire, Death*  
2,304 (3 days to 18 March)

\*Free exhibition

OPERATING EXPENDITURE 2019–20



NUMBER OF VISITORS (millions)







Judith Mather, Buying and Brand Licensing Director, at the National Gallery Pop-up in Shenzhen, China

The National Gallery Company (NGC) recorded a net profit for the year of £13,000 (2018–19: £830,000), after making rent and royalty payments to the National Gallery of £1.5m (2018–19: £1.5m). After eleven months of exceeding trading targets, the outbreak of Covid-19 in the last quarter of this financial year significantly affected the Company’s year-end results. Government initiatives to limit non-essential journeys and the closure of the Gallery on 18 March 2020 resulted in retail revenues missing budget by £279,000 in March alone and severely affected the other revenue lines, including cafés and restaurants, Venue Hire and Commercial Filming.

Store revenue this year totalled £6.8m, a 5% decrease against last year. A highlight of the year was the excellent trading performance linked to the *Sorolla: Spanish Master of Light* exhibition. In the first quarter of the year we generated £647,000, an increase against budget of £371,000 from this exhibition alone. Across all stores this year, we continued to see growth in spend per customer to £12.62 and stability in our rates of conversion at 9.7%. Total retail sales (including e-commerce) were £7.1m, an increase of 7% against target. A pleasing result, despite the Gallery closure in March.

The Venue Hire team at NGC achieved sales of £836,000, an improvement of 12% against last year. The team was targeted to deliver income in excess of £1m

and prior to the events in March, revenue forecasts were tracking to be more than £900,000. Client feedback is always very positive, and my congratulations go to the team for delivering a very successful events programme this year.

Our Brand Licensing Team delivered 83% growth in sales this year, with income of £466,000, exceeding budget by £29,000. Over a third of this revenue was achieved through our licensee in China while our agency representatives and licensees in the UK and Europe also performed well with sales of £227,000. Our partnership with Prestige Flowers continues to grow and it is pleasing to report that our National Gallery Flowers range won an Association of Cultural Enterprises award for best licensed product in February this year.

The Company saw the continued success of the *Sorolla: Spanish Master of Light* exhibition catalogue (published March 2019), with Gallery and trade sales of £336,000 in the financial year. In addition, we published the exhibition catalogues *Titian: Love, Desire, Death* for the Gallery and touring partners, and *Artemisia*; despite the postponement of both shows due to the closure of the Gallery on 18 March 2020, both titles sold well via the online shop and through our trade distributors. Other exhibition catalogues published this year include *Sea Star: Sean Scully at the National Gallery*; *Bartolomé*

*Berrejo: Master of the Spanish Renaissance*; *Young Bomberg and the Old Masters*; and *Leonardo: Experience a Masterpiece*. We also published *The National Gallery: Masterpieces of Painting*, showcasing over 275 paintings from the collection, with £28,000 in revenue. Scholarly publications include *National Gallery Technical Bulletin 40*, and Sarah Herring’s National Gallery collection catalogue, *The Nineteenth Century French Paintings, Volume I: The Barbizon School* (see pp. 64–5). A full list of titles published by the Company in the year is set out on p. 86.

The Gallery’s cafés and restaurants, operated by Sodexo, generated sales of £2.8m, finishing 28% behind budget and 15% down on last year. In February we reopened the National Dining Rooms with a newly modelled entrance and revised offer; prior to closure the initial response from visitors was extremely positive. Sodexo’s contribution to the Company was £24,000 lower than budget, wholly due to the closure of the Gallery in March.

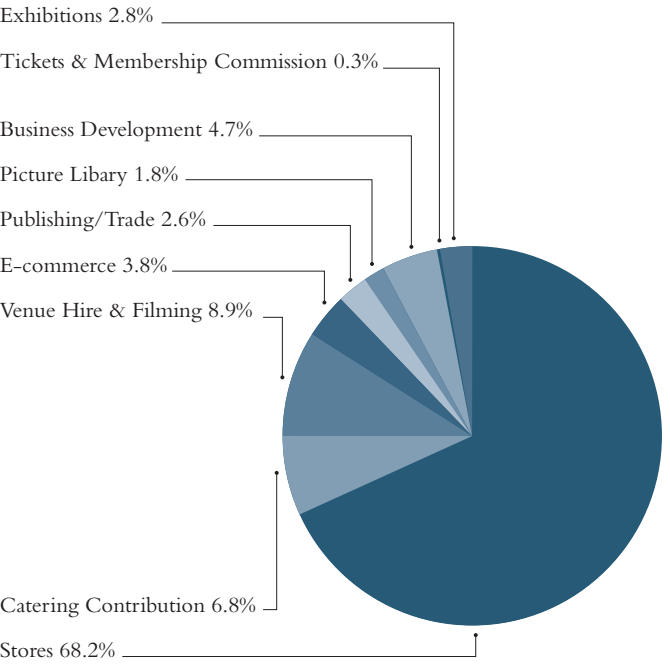
Finally, we said farewell to Jan Green, who retired in March after 27 years at the National Gallery Company (previously National Gallery Publications), as Editor, Senior Editor and since 2011 as Publisher. We thank her for her years of dedicated service.

JULIE MOLLOY

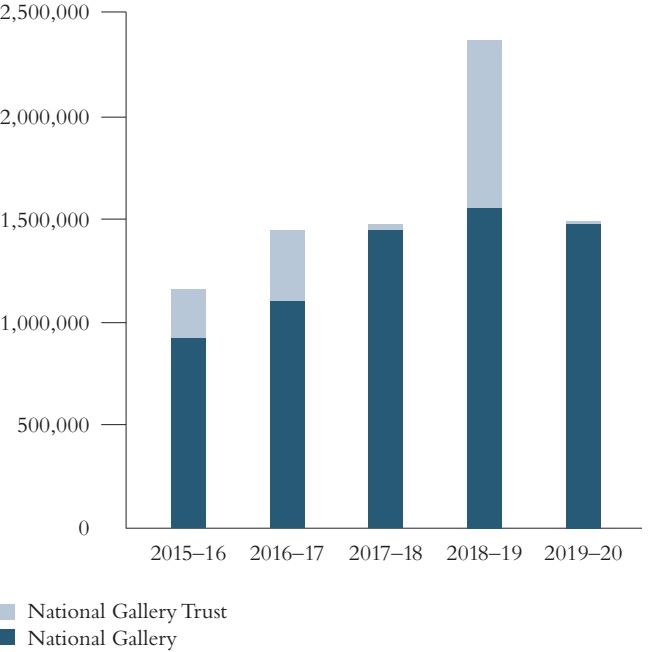


Bouquet inspired by Monet’s *Water-Lily Pond*, from the award-winning National Gallery Flowers range

REVENUE ANALYSIS 2019–20



PAYMENTS TO THE NATIONAL GALLERY AND NATIONAL GALLERY TRUST





The following titles were published between  
1 April 2019 and 31 March 2020

ACADEMIC  
PUBLICATIONS

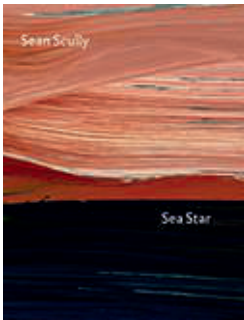


*National Gallery  
Technical Bulletin 40*  
Series Editor: Marika  
Spring  
297 × 210 mm; 112 pp  
200 illustrations  
Paperback £40  
October 2019



*National Gallery Catalogues:  
The Nineteenth Century  
French Paintings, Volume I:  
The Barbizon School*  
Sarah Herring  
285 × 216 mm; 472 pp  
435 illustrations  
Hardback £75  
October 2019  
Supported by Arturo &  
Holly Melosi through the  
Arthur and Holly Magill  
Foundation

EXHIBITION CATALOGUES



*Sea Star: Sean Scully at  
the National Gallery*  
Daniel F. Herrmann  
and Colin Wiggins,  
with contributions  
by Kelly Grovier,  
Vahni Capildeo and  
Eimear McBride  
305 × 244 mm; 128 pp  
86 illustrations  
Hardback £20  
April 2019



*Bartolomé Bermejo: Master  
of the Spanish Renaissance*  
Letizia Treves (ed.),  
with contributions from  
Lorne Campbell,  
Tobias Capwell, Akemi  
Luisa Herráez Vossbrink,  
Joan Molina Figueras,  
Paul Ackroyd,  
Rachel Billinge,  
Gabriella Macaro,  
David Peggie and  
Marika Spring  
270 × 210 mm; 128 pp  
93 illustrations  
Hardback £19.95  
June 2019  
Supported by CEEH  
(Centro de Estudios  
Europa Hispánica)



*Young Bomberg and the  
Old Masters*  
Richard Cork  
260 × 240 mm; 64 pp  
65 illustrations  
Paperback £14.95  
November 2019



*Leonardo: Experience  
a Masterpiece*  
Leah Kharibian  
270 × 230 mm; 72 pp  
50 illustrations  
Paperback £10  
November 2019



*Titian: Love, Desire, Death*  
Matthias Wivel (ed.), with  
contributions from Jill  
Dunkerton, Beverly Louise  
Brown, Paul Hills, Lelia Packer,  
Javier Portús, Nathaniel Silver  
and Aidan Weston-Lewis  
280 × 230 mm; 232 pp  
175 illustrations  
Hardback £25  
March 2020  
Published in association with  
National Galleries of Scotland,  
Edinburgh, and Isabella Stewart  
Gardner Museum, Boston

TRADE TITLE



*The National Gallery:  
Masterpieces of Painting*  
Gabriele Finaldi  
310 × 250 mm; 392 pp  
346 illustrations  
Hardback £50  
November 2019  
Published thanks to  
the generosity of the  
Executors of the late  
Sir Denis Mahon and  
the collaboration of  
The Sir Denis Mahon  
Charitable Trust

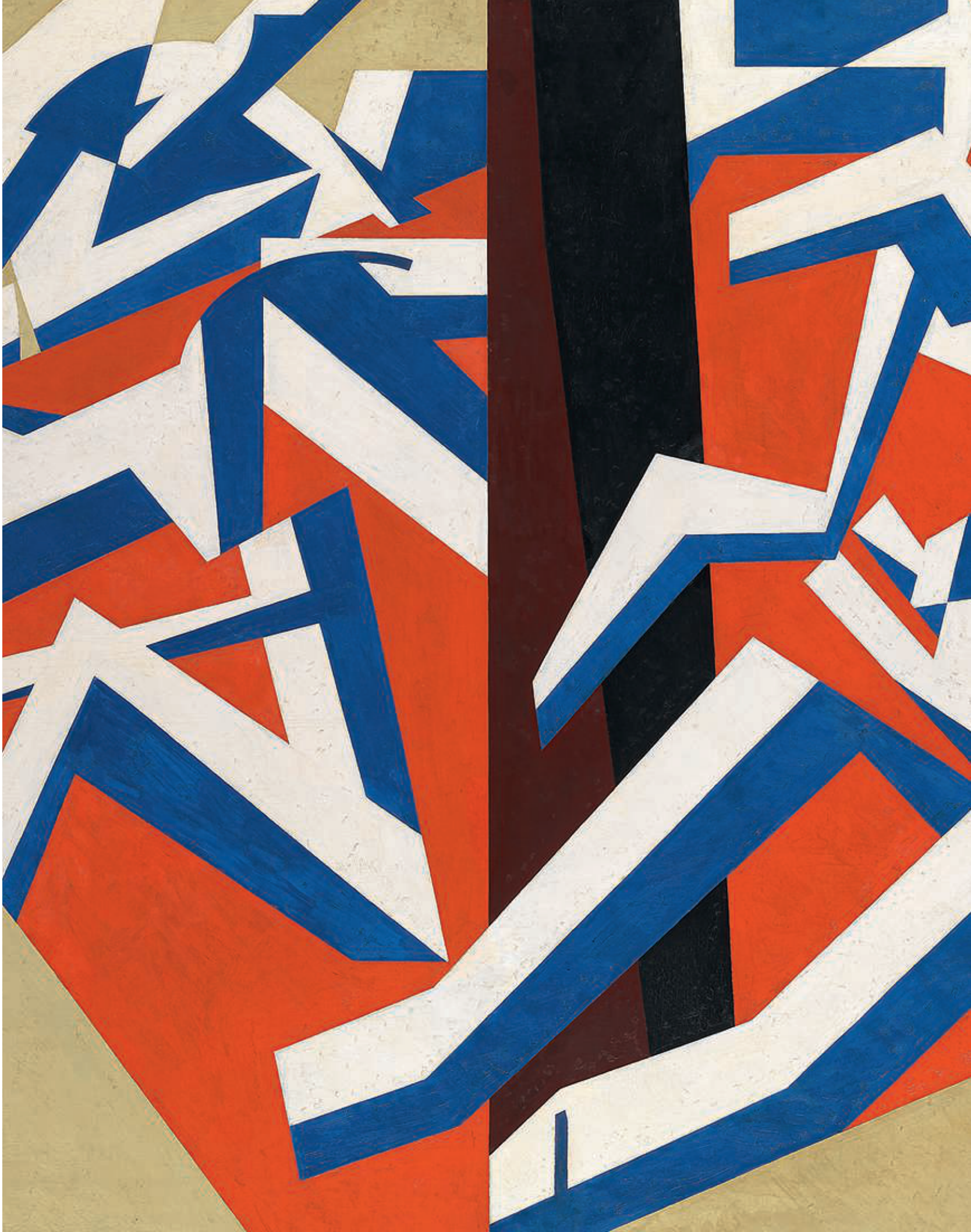
CO-PUBLICATIONS



*Gauguin Portraits*  
Cornelia Homburg and  
Christopher Riopelle (eds),  
with contributions by  
Elizabeth C. Childs, Dario  
Gamboni, Linda Goddard,  
Claire Guiton, Jean-David  
Jumeau-Lafond and Alastair  
Wright  
305 × 241 mm; 272 pp  
154 illustrations  
Hardback £20  
June 2019  
Published by National  
Gallery of Canada,  
Ottawa, in association  
with the National  
Gallery Company



*Nicolaes Maes: Dutch Master  
of the Golden Age*  
Ariane van Suchtelen,  
Bart Cornelis, Marijn  
Schapelhouman  
and Nina Cahill  
280 × 240 mm; 224 pp  
120 illustrations  
Paperback £30  
October 2019  
Published by  
Waanders Publishers,  
Zwolle, in association  
with Mauritshuis,  
The Hague, and the  
National Gallery





The National Gallery is an exempt charity, as listed in schedule 3 of the Charities Act 2011  
The National Gallery Trust is a registered charity. Registration number 299509

© The National Gallery 2020  
ISBN 978-1-85709-671-2  
ISSN 0143 9065  
1050651

Published by National Gallery Company  
on behalf of the Trustees  
The National Gallery  
Trafalgar Square  
London WC2N 5DN

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Printed and bound in Spain by SYL, Barcelona  
Colour origination by DL Imaging, London

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#### *Illustrations*

FRONT AND BACK COVER:  
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*The Laverne Family Breakfast*, 1754 (p. 17)

INSIDE FRONT AND BACK COVER:  
Detail from Orazio Gentileschi,  
*The Finding of Moses*, early 1630s (p. 14)

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Detail from Camille Pissarro,  
*Late Afternoon in our Meadow*, 1887 (p. 22)

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Detail from David Bomberg,  
*The Mud Bath*, 1914  
Tate, London