

SUSANNA AVERY-QUASH

Curriculum Vitae

I am the Jacob Rothschild Interim Head of Curatorial as well as the Senior Research Curator in the History of Collecting at the National Gallery, London, responsible for the pre-1900 objects in its History Collection, and for activities associated with the National Gallery's designated research strands 'Buying, Collecting and Display', 'Art and Religion' and its Women and the Arts Forum. I promote national and international research partnerships and conferences in these areas and teach on various National Gallery MA courses and supervise several doctoral students (part of the Collaborative Doctoral Awards scheme, funded by the AHRC). On behalf of the Gallery, I sit on the Working Group for the National Museums Directors' Council advising on issues concerning spoliation and restitution.

I undertook my undergraduate degree in Modern Languages at Peterhouse, University of Cambridge (1988-1992), followed by a post-graduate diploma at the Courtauld Institute of Art, University of London (1992-3). I was awarded the Norman Waddleton Studentship at Emmanuel College, Cambridge, to undertake my PhD thesis: *"Creating a taste for beauty": Henry Cole's book ventures (1994-1997)*. I was elected Munby Fellow in Bibliography at the University of Cambridge, with a Fellowship at Darwin College, University of Cambridge, in 1997. Between 2002-4, I was an Affiliated Lecturer in the University of Cambridge's History of Art Department, and External Director of Studies in History of Art at Corpus Christi College, Cambridge.

My association with the National Gallery started in 1998: before my present post, I was an Assistant Curator (1998-2000); the Harry E. Weinrebe Curatorial Assistant (2000-2002); the Eastlake Research Fellow (2006-9); and Research Curator in the History of Collecting (2010-14). It was in 2014 that I started my role as the Gallery's Senior Research Curator (History of Collecting). I became Interim Head of Curatorial in March 2023.

My research focuses on important private and public art collections, not least the history of the National Gallery; and trends in artistic taste and the historic art market, especially in relation to the reception of the Old Masters in Britain in the long nineteenth century. I am a trustee of The Society for the History of Collecting, TIAMSA, and the Francis Haskell Memorial Fund; a Specialist Volunteer for the National Trust and a former Fellow of the Society of Antiquaries of London and of the Royal Society of Arts. She was an External Examiner for BA (Hons) Art History, School of Humanities & Performing Arts, University of Plymouth and is an Honorary Research Fellow at Birkbeck, University of London and the University of Buckingham's Humanities Research Institute. See https://en.wikipedia.org/wiki/Susanna_Avery-Quash

EMPLOYMENT HISTORY

From Mar 2023	Jacob Rothschild Interim Head of Curatorial, The National Gallery, London
2014 onwards	Senior Research Curator (History of Collecting), The National Gallery, London
2010-2014	Research Curator (History of Collecting), The National Gallery, London
2006-2009	Eastlake Research Fellow, The National Gallery, London
2000-2002	The Harry E. Weinrebe Curatorial Assistant, The National Gallery, London
1998-2000	Assistant Curator (Dossier Project), The National Gallery, London

EDUCATION & ACADEMIC QUALIFICATIONS

1997-1998	UNIVERSITY OF CAMBRIDGE: Munby Fellow in Bibliography, and Visiting Fellow, Darwin College, Cambridge Research Project: 'The irresistible rise of colour printing: A reassessment of the period 1850-1870'
1993-1997	Ph.D., UNIVERSITY OF CAMBRIDGE: Department of History of Art The Norman Waddleton Studentship holder, Emmanuel College, Cambridge Thesis: "'Creating a taste for beauty": Henry Cole's book ventures'
1992-1993	Postgraduate Diploma, UNIVERSITY OF LONDON, Courtauld Institute Course: 'Eighteenth-century art and architecture in England and Europe'
1988-1992	B.A. (Hons), UNIVERSITY OF CAMBRIDGE (Peterhouse) Degree: Department of Medieval & Modern Languages (Italian and German):II.1
1981-1988	Pupil at St Paul's Girls' School, London

EXTERNAL POSITIONS & COMMITMENTS

CURRENT

- Trustee, Francis Haskell Memorial Fund
 - Advisory Board Member, The Society for the History of Collecting
 - Advisory Board Member, 'The Dinner Party 2.0. A Re-Evaluation of Sculptural Works by Women Artists from the Early Modern Period in Europe (1550–1850)', University of Vienna
 - Steering Group Member, Ben Uri Research Unit for the Study of the Jewish and Immigrant Contribution to the Visual Arts in Britain since 1900, Ben Uri Gallery and Museum, London
 - Judge for the Young Museum Professional Award, for the British Association of Friends of Museums Council
 - Senior Research Fellow, Humanities Research Institute, University of Buckingham
 - Honorary Research Fellow, Birkbeck, University of London
 - Specialist Volunteer, The National Trust
 - Member of the Nominating Committee for external members of the Council, University of Cambridge
 - Member of the Working Group for the National Museums Directors' Council established to examine the issues surrounding the spoliation of works of art during the Holocaust and World War II- Board Member, The International Art Market Studies Association
- 2016-17 Board Member, Leonardo da Vinci Society
2014 Member of the Editorial Board for *Studi di Memofonte*, no. 12 (2014)
2013-14 External Examiner, Christie's Education

AWARDS, PRIZES & GRANTS

- 2019 **GETTY LIBRARY GRANT** for research into Jewish art dealers
2014 **JONATHAN RUFFER CURATORIAL GRANT** (Art Fund) for research about the National Gallery's second Director, William Boxall in collaboration with Silvia Davoli
1996 **UNIVERSITY OF CAMBRIDGE: Gordon Duff Bibliographical Essay Prize**
Essay: "'Cheapness of production and the valuable imitative faculty ... the marvels of the present age": Sir Henry Cole's interest in and Influence on book-binding design and production in the mid-nineteenth century'
1995 **THE VICTORIAN SOCIETY: The Pevsner Memorial Essay Prize**
Essay: 'The Colourful Life of Sir Henry Cole' (see publications list below)

RESEARCH COLLABORATIONS

COLLABORATIVE DOCTORAL AWARDS: PhD STUDENTS TO DATE (11 doctoral students)

- from 2021 with **DR SARAH THOMAS, BIRKBECK COLLEGE, UNIVERSITY OF LONDON:** 'London's National Gallery and the "Centre of Empire", 1824-1924'
Student: Sean Cham
- from 2020 with **DR THOMAS STAMMERS, UNIVERSITY OF DURHAM:** 'Jewish Collectors and Donors at the National Gallery (c.1830-1945)'
Student: Isobel Muir
- from 2019 with **DR MARK WESTGARTH, UNIVERSITY OF LEEDS:** 'Collecting continental Old Masters at Harewood House, Yorkshire: Conflicts and convergences over contemporary art and national heritage and European and American cultural relations in the British art world, 1880-1950'
Student: Gemma Plumpton
- from 2018 with **DR MARK WESTGARTH, UNIVERSITY OF LEEDS, and DR HOWARD COUTTS, BOWES MUSEUM, CO. DURHAM:** "'A great commerce in curious paintings": The role and practices of art dealers and agents in the reception and re-evaluation of pre-1600 European paintings in Britain, 1800-1865'
Student: Lucy West
- from 2018 with **PROF PETER REID, ROBERT GORDON UNIVERSITY, ABERDEEN, and JONATHAN FRANKLIN, NATIONAL GALLERY, LONDON:** 'Art history scholarship between the 1820s and the 1870s: The role of the Eastlake Library at the National Gallery'
Student: Katie Lissamore

- from 2016 with **DR SCOTT NETHERSOLE, COURTAULD INSTITUTE, UNIVERSITY OF LONDON**: ‘Justifying the Italian “Primitives”’: Public Acquisitions in Twentieth-Century Britain’
Student: Peter Crack, passed with minor corrections
- from 2015 with **PROF HILARY FRASER, BIRKBECK COLLEGE, UNIVERSITY OF LONDON**: ‘Modern mistresses on the Old Masters: Late-nineteenth century women writers on Quattrocento Northern Italian artists, 1865-1916’
Student: Maria Alambritis, passed with minor corrections
- from 2013 with **DR KATE RETFORD, BIRKBECK COLLEGE, UNIVERSITY OF LONDON**: ‘Patronage, acquisition and display: Contextualising the art collections of Longford Castle during the long eighteenth century’
Student: Amelia Smith, passed without correction
- from 2013 with **DR MARK WESTGARTH, UNIVERSITY OF LEEDS**: ‘Sir Philip Hendy (1900-1980), Director and scholar in Leeds and London 1934-1967: The acquisition and display of art and curatorial practices in ages of austerity’
Student: Ana Baeza, passed with minor corrections
- from 2011 with **DR ALISON WRIGHT, UNIVERSITY COLLEGE LONDON**: ‘Reframing the Italian Renaissance at the National Gallery’
Student: Harriet O’Neill, passed with minor corrections
- from 2011 with **PROF FINTAN CULLEN, NOTTINGHAM UNIVERSITY**: ‘“A gallery for the nation”: F.W. Burton and his trustees’
Student: Elena Greer, passed without correction

MASTERS DEGREE COURSE

- 2016-19 MA degree course: ‘History of Collecting & the Art Market’, directed by the National Gallery with the University of Buckingham, in association with Waddesdon Manor (Windmill Hill Archive). I was instrumental in establishing this new course with Jeremy Howard of the University of Buckingham

INTERNATIONAL COLLABORATIONS

- 2017 Helped to co-ordinate the Gallery’s submission of provenance records concerning paintings previously in the Northbrook Collection for an international research collaboration with the **CARNEGIE MUSEUM OF ART, PITTSBURGH, USA**
- 2014 onwards with **THE GETTY RESEARCH INSTITUTE, CALIFORNIA**: *British Art Sales, 1680-1780* (a 22-month project starting in July 2014 (after persuading National Gallery Trust to fund this project by £100,000): to find, record and input relevant data into the Getty’s Provenance Database. This is Phase II of a project which started with another 22-month project that finished in August 2012), *British Art Sales, 1780-1800*.
- 2006-2009 International collaboration with Prof Giovanni Agosti at the **UNIVERSITY OF MILAN** for the Eastlake Notebooks Research Project: 20 MA students researched the current attributions and locations of paintings in Italy, by region, which Eastlake had studied; the findings were incorporated into the Walpole Centenary publication (see below)

NATIONAL COLLABORATIONS

- 2022-23 National Gallery and Art Fund Curatorial Trainee Partnership (supervising trainee Emma Mehan): with Bristol Museum and Art Gallery over exhibition, catalogue, events programme etc: ‘Opulent Origins: 200 Years of Displaying Fine Art’:
<https://www.bristolmuseums.org.uk/bristol-museum-and-art-gallery/whats-on/opulent-origins-200-years-of-displaying-fine-art/>
- 2019-21 National Gallery and Art Fund Curatorial Trainee Partnership (supervising trainee Jemma Craig): with Southampton City Art Gallery over exhibition, catalogue, events programme etc: ‘Creating a National Collection: The Partnership between Southampton City Art Gallery and the National Gallery’:
<https://southamptoncityartgallery.com/whats-on/creating-a-national-collection-the-partnership-between-southampton-city-art-gallery-and-the-national-gallery/#:~:text=28%20May%20E2%80%93%204%20September%202021,are%20significant%20but%20little%20known>

- 2018 onwards Research Project: *Legacies of British Slave Ownership* with University College London to investigate former National Gallery trustees, donors and owners associated with the slave trade: <https://www.ucl.ac.uk/lbs/person/view/2146631640>
- 2017 Provenance Research Project: with the Collections Trust and its website
Co-ordinated a project to update and upload the Gallery's spoliation records
- 2012 onwards Partnership: with the 9th Earl of Radnor
with **LONGFORD CASTLE, SALISBURY**: I helped set up the National Gallery's first ever collaboration with a privately-owned historic house: by writing a guide book (with Nicholas Penny), training the tour-guides, assisting with the writing of a relevant website feature. I continue to liaise, on behalf of the Gallery, with the Earl of Radnor, and am responsible for the annual budget.

CONFERENCES & STUDY DAYS ORGANISATION

- 2022 8 March 2022: Inaugural National Gallery Women and the Arts Forum conference: 'Women artists and the National Gallery'; for programme see https://www.nationalgallery.org.uk/media/0vgjibz1/women-and-the-arts-forum_march-2022.pdf
- 2021 6-7 May, 3 June, 15-16 July 2021: *The Art Market and the Museum: Ethics and Aesthetics of Institutional Collecting, Display and Patronage from c.1800 to the Present*, the 2021 TIAMSA Conference with the University of Edinburgh and the National Galleries of Scotland: on the Scientific Committee and Chair for Session 5, 'Museums and Art Market Agents'
- 2020 3 December 2020: International Catalogue Raisonné Association: 2nd Annual Conference (online): *Provenance and the Catalogue Raisonné*: Guest speaker for panel, 'Provenance in Museums'
- 2019 20-21 September 2019: *Art for the Nation: John Ruskin, Art Education and Social Change*: National Gallery, London: Co-organiser of this 2-day conference with Janet Barnes, CBE (for which we secured £2,000 from the Paul Mellon Centre; ticket sales generated over £5,500)
- 2017 10 November 2017: *Knowing 'as much of art as the cat'?: Nineteenth-Century Women Writers on the Old Masters*, National Gallery, London, with **BIRKBECK COLLEGE, LONDON; CHAWTON HOUSE LIBRARY; and UNIVERSITY OF SOUTHAMPTON**: Co-organiser of 1-day conference (for which we secured £1,500 from the Paul Mellon Centre)
- 13-15 July 2017: *The Art Fair*, **TIAMSA** in association with **SOTHEBY'S INSTITUTE, LONDON**: on the steering committee and chaired a session at TIAMSA's inaugural conference
- 2016 14-15 July 2016: *Creating Markets, Collecting Art: Celebrating 250 Years of Christie's* **CHRISTIE'S EDUCATION, LONDON**: Convenor of Panel: 'Creating the Market for Old Master Paintings: Innovative Dealers active between 1820 and 1920'
- 17 June 2016: *Visions of the North': Reinventing the Germanic 'North' in Nineteenth-Century Art and Visual Culture in Britain and the Low Countries*. On organising committee and chaired one panel for the conference, conceived by Prof Juliet Simpson, at **COMPTON VERNEY**
- 25-27 May 2016: *Leonardo in Britain: Collections and Reception*, National Gallery, London, with **BIRKBECK COLLEGE, LONDON and in association with WARBURG INSTITUTE, LONDON; BRITISH MUSEUM; KUNSTHISTORISCHES INSTITUT, FLORENCE, AND THE BIBLIOTECA LEONARDIANA, VINCI**: Co-organiser of 3-day conference (for which we secured £1,500 from the Paul Mellon Centre, and other funding from the Kunsthistorisches Institut, Florence and Jean Luc Barone Ltd)

1-2 April 2016: *Negotiating Art: Dealers and Museums, 1855-2015*, National Gallery, London, with the **UNIVERSITY OF MANCHESTER**. On organising committee and chaired one panel for this two-day conference

17-18 March 2016: *Animating the Georgian London Town House*, National Gallery, London, with **PAUL MELLON CENTRE FOR BRITISH ART and BIRKBECK COLLEGE, LONDON**: Co-organiser of 2-day conference (conference was fully funded by The Rothschild Foundation)

2015 5-6 March 2015: *Animating the 18th-Century Country House*, National Gallery, London, with **PAUL MELLON CENTRE FOR BRITISH ART and BIRKBECK COLLEGE, LONDON**: Co-organiser of 2-day conference (we were awarded £5,000 from the Paul Mellon Centre; I secured another £5,000 from private sponsorship)

2014 November 2014: *William Hazlitt as Artist and Art Critic*, National Gallery, London, with **TATE BRITAIN**: (for which I was awarded a Paul Mellon Education Grant of £1,100)

2013 1-2 March and 15-16 November 2013: *Discovering the Italian Trecento in the 19th Century*, with **UNIVERSITY OF SWANSEA, IESA, AND UNIVERSITY OF WARWICK** (March in London; November in Venice, for which I successfully secured private sponsorship of £5,000 for the London part of this 2-venue event)

2010 5-6 June 2010: *Victoria and Albert: Art & Love*, National Gallery, London with **THE ROYAL COLLECTIONS**.

OTHER SIGNIFICANT NATIONAL GALLERY EVENTS

2017 5 December 2017: 'Hidden Gold' project with Young Producers, co-organized with the Gallery's Education Department: I gave the group a tour of the Barry Rooms and the Anrep mosaics.

20 October 2017: hosted a screening of Emma Thompson's film *Effie Gray* for National Gallery Members: I introduced the film and after it interviewed Don Rosenfeld and Andreas Roald, the two producers, and Robert Hewison, the historic adviser

13 October 2017: hosted book launch for Dr Amelia Smith, my former PhD student's new publication, *Longford Castle: The Treasures and the Collectors* (Unicorn, 2017), including interviewing Lord Radnor about his current tastes in collecting

TV, RADIO, DIGITAL OUTPUTS: YOUTUBE VIDEOS, FACEBOOK LIVES, etc.

2020 28 May 2020: interviewed as a talking head for 'Secrets of the Royal Art Collection', produced by ITN Productions for Channel 5 (first shown 29 September 2020) <https://www.my5.tv/secrets-of-the-royal-art-collection>

2 January 2020: interviewed by Michael Buerk for TV series *How the Victorians Built Britain*, Series 2, Episode 8: 'The Culture Revolution', produced by October Films <https://www.enhancetv.com.au/video/how-the-victorians-built-britain-the-culture-revol/67799>

2019-20 helped manage the production of 'Visualising Veronese', the research output of Dr Rebecca Gill, Ahmanson Curator in Art and Religion at the National Gallery: a VR reconstruction of the chapel in S. Benedetto al Po, Mantua, where the Gallery's painting by Veronese, *The Consecration of Saint Nicholas*, was originally displayed

2019 30 October 2019: interviewed for the radio series 'Art World Innovators' by Susan Cohen for UMF 101.5FM, University of Manitoba Radio <https://umfm-broadcasts.s3.amazonaws.com/Art-World-Innovators-S2-October-30->

[2019-Avery-Quash-Mayberry.mp3](#)

- 2018 31 May 2018: Facebook Live co-presentation with Suzanne Bozman for #London History Day: Courage at the National Gallery:
<https://www.facebook.com/thenationalgallery/videos/london-history-day-courage-at-the-national-gallery/10160372666710557/>
- 2017 21 November 2017: Facebook Live co-presentation with Richard Wragg, the Gallery's Archivist for #ExploreArchives week:
<https://www.facebook.com/thenationalgallery/videos/10159557606830557/>
- 12 December 2017: I produce 'Art Philanthropy: A Beau Geste from Beaumont', a short film for Credit Suisse, hosted on the websites of the Gallery and Credit Suisse:
<https://www.credit-suisse.com/corporate/en/articles/news-and-expertise/art-philanthropy-a-beau-geste-from-beaumont-201712.html>
- Summer 2017: I created a series of 4 films which showcased 4 Gallery pictures to reveal how tastes in collecting have changed over time; released on Youtube on 22 June 2017: <https://www.youtube.com/watch?v=f0mW7JNtlhc>;
<https://www.youtube.com/watch?v=VONO1ogt8MI>
<https://www.youtube.com/watch?v=0EZ0ubMxqpk>
<https://www.youtube.com/watch?v=xcpQWB0Qb5Q>
- 2016 2 December 2016: National Gallery Christmas Star Trail: Episode 'Star Gazing', in which I spoke about the representations of astronomy and in the Gallery's Anrep mosaic floors: <https://www.youtube.com/watch?v=TS9gWk1Orm8>
- 10 May 2016: I hosted the Gallery's Anniversary Periscope Tour
- 2011 August 2011: 'What Eastlake did for us: The legacy of the National Gallery's first Director', The National Gallery Podcast, Episode 58:
<https://www.nationalgallery.org.uk/podcast/podcasts/the-national-gallery-podcast-episode-fifty-eight>
- 1 August 2011: 'Art for the Nation: Sir Charles Eastlake and the National Gallery, film:
<https://www.youtube.com/watch?v=amEz3Ydb5x4>
- 2010 May 2010: 'The Bridgewater Syndicate', The National Gallery Podcast, Episode 43:
<https://www.nationalgallery.org.uk/podcast/podcasts/the-national-gallery-podcast-episode-forty-three>

TEACHING

- 2012 onwards **Guest Lecturer at University of Buckingham, University of Cambridge, University of Leeds, University of Plymouth, Christie's Education, Sotheby's Education**
- 2003-2006 **Affiliated Lecturer, Department of History of Art, University of Cambridge**
Convenor of *The Making of Art* (compulsory, one-term core course for first year B.A. students). Lectured, supervised, set & marked the exam.
Led seminars in the Fitzwilliam Museum for *Art in Context* (compulsory, three-term, core course for first year B.A. students)
- 2003-2006 **Supervisor, Department of Italian, University of Cambridge**
Supervised paper *Text and Context: Giotto and the Arena Chapel, Padua* (part of a one-term, special option course for second year B.A. students)
- 2003-2006 **Supervisor, Faculty of Theology, University of Cambridge**
Supervisor for essays for Paper B9 (theological commentaries on works of art)
- Director of Studies for History of Art, Corpus Christi College, Cambridge**

Selected students at interview & monitored their academic progress

2002-2008 **Part-time Lecturer, Christie's Education, London** (course: early Tuscan sculpture)

1998 onwards **Lecturer for lunchtime lectures and gallery talks at the National Gallery**

1993-1997 **Part-time Lecturer, Workers' Education Association, Eastern Region**
9 courses: *Art Collections In and Around Cambridge*

EXHIBITIONS CURATORSHIP

2021 *Creating a National Collection: The Partnership between Southampton City Art Gallery and the National Gallery*, Southampton City Art Gallery (28 May-4 September 2021), with Jemma Craig, Art Fund Curatorial Trainee, 2019-21, whom I mentored

2020 *Sin* (National Gallery, 7 October 2020–3 January 2021; line-managed project with its curator, Joost Joustra, Ahmanson Fellow in Art & Religion)

2012 *In Pursuit of Art: Charles Eastlake's Journey from Plymouth to the National Gallery*, Plymouth City Museum and Art Gallery (22 September–15 December 2012)

2011 *Art for the Nation: Sir Charles Eastlake at the National Gallery* (National Gallery, Room 1: 27 July- 30 October 2011). The 'Young Explainers' group from the University of Plymouth won the 2013 South West Region Marsh Trust Award for the volunteering activities associated with this exhibition, which I helped them to develop

2002 *Loans from the Fitzwilliam Museum* (National Gallery, Room 1)

2001 *Simone Martini's "Christ Discovered in the Temple"* (National Gallery, Room 1)

CATALOGUING

1999 **Cataloguer, College of Optometrists, Craven Street, London, WC2N 5NG**
Catalogued the oil painting collection of the British Optical Association Museum

1993-1995 **Cataloguer (part-time), The National Trust**
Catalogued the Fairhaven Painting Collection, Anglesey Abbey, Cambridgeshire

AUCTION-HOUSE WORK

1992 summer **Research Assistant, Victoria & Albert Museum, London, Furniture Department:**
Assisted Dr Tessa Murdoch with research for exhibition catalogue, *John Channon and Brass-inlaid Furniture*

1991 summer **General Assistant, Christie's, Furniture Department:** Assisted John Hardy

PUBLICATIONS

BOOKS

2021 *Old Masters Worldwide: Markets, Movements and Museums, 1789–1939*, London & New York: Bloomsbury (co-edited with Barbara Pezzini)

2019 *London and the Emergence of a European Art Market, c.1780-1820*, Los Angeles, CA: Getty Publications, 2019 (co-edited with Christian Huemer)

Leonardo in Britain: Collections and Historical Reception, Florence: Olschki, 2019 (co-edited with Juliana Barone)

The Georgian London Town House: Building, Collecting and Display, London: Bloomsbury 2019 (co-edited with Kate Retford)

2011 *Art for the Nation: The Eastlakes and the Victorian Art World*, London: National Gallery, 2011 (with J. Sheldon): shortlisted for the Berger Prize and shortlisted for the Best Co-Authored Art History Publication, American CAA

ed., *The Travel Notebooks of Sir Charles Eastlake, The Walpole Society*, 2 vols, vol. 73, (the publication to mark the Walpole Society's Centenary), Leeds 2011

CHAPTERS IN BOOKS

- 2023 'Building(s) for Art: The Evolution of Public Art Galleries in England, 1780–1840', in Maureen McCue and Sophie Thomas (eds), *The Edinburgh Companion to Romanticism and the Arts*, Edinburgh 2023, pp.165–83
- 2021 'Introduction', in S. Avery-Quash and B. Pezzini (eds), *Old Masters Worldwide: Markets, Movements and Museums, 1789–1939*, London & New York: Bloomsbury, 2021, pp.1–35
- 'A Network of Agents: Buying Old Masters for the National Gallery, London, in S. Avery-Quash and B. Pezzini (eds), *Old Masters Worldwide: Markets, Movements and Museums, 1789–1939*, London & New York: Bloomsbury, 2021, pp.83–98
- 2020 'Reanimating sacred art for a secular age: Art and religion at the National Gallery, London', *Museology and Values: Human Dignity in the Twenty-first Century*, edited by Timothy Verdon and Rita Filardi, Turnhout: Brepols, 2020, pp. 79–99
- 2019 'The dispersal of the Orléans Collection and the British art market' (with Nicholas Penny) in Susanna Avery-Quash and Christian Huemer (eds), *London and the Emergence of a European Art Market, c.1780-1820*, Los Angeles, CA 2019, pp. 145-58
- 2018 'The National Gallery in search of Leonardo: Acquisitions of and contributions to knowledge about the Lombard School', in J. Barone and S. Avery-Quash (eds), *Leonardo in Britain: Collections and Historical Reception*, Florence 2018, pp. 141-63
- 'John Julius Angerstein and the development of his art collection at No. 100, Pall Mall, London', in S. Avery-Quash and K. Retford (eds), *The Georgian London Town House: Building, Collecting and Display*, London: Bloomsbury, 2018, pp. 247-66
- 2018 'Upstairs, downstairs: The National Gallery's dual collections', in Mirjam Brusius and Kavita Singh (eds), *Museum Storage and Meaning: Tales from the Crypt*, London and New York 2018, pp. 204–17 (with Alan Crookham)
- 2014 'Art beyond the Nation: A European vision for the National Gallery', in Andrea Meyer and Benedicte Savoy (eds), *The Museum is Open: Towards a Transnational History of Museums 1750–1940*, Berlin and Boston 2014, pp. 165-178 (with Alan Crookham)
- 2013 'The artist as director at the National Gallery, London: Intention or happenstance?' in Matilda Pye and Linda Sandino (eds), *Artists Work in Museums: Histories, Interventions, Subjectivities*, Bath 2013, pp. 33-47 (with James Carleton Paget)
- 'Titian at the National Gallery, London: An unchanging reputation?' in Peter Humfrey (ed.), *The Reception of Titian in Britain from Reynolds to Ruskin*, Turnhout 2013, pp. 215–28
- 2012 "'Incessant personal exertions and comprehensive artistic knowledge": Prince Albert's interest in early Italian art', in S. Avery-Quash, ed., 'Victoria & Albert: Art & Love', pp. 2–14. Published online 2012 (available via the National Gallery's website)
- 'Hudson, Eastlake e la National Gallery di Londra' in E. Greppi and E. Pagella, eds., *Sir James Hudson nel Risorgimento italiano*, Rubbettino 2012, pp. 257–85
- 2011 'Collector connoisseurs or spiritual aesthetes?: The role of Anglican clergy in the growth of interest in collecting and displaying early Italian art, 1830s–1880s', in J. Sterrett and P. Thomas, eds., *Sacred Text – Sacred Space: Architectural, Spiritual and Literary Convergences in England and Wales*, Leiden 2011, pp. 269–95

- 2003 'The growth of interest in collecting early Italian art with special reference to paintings in the National Gallery', in D. Gordon, *National Gallery Catalogues: The Fifteenth-Century Italian Paintings*, vol. 1, London, 2003, pp. xxiv-xliv

EXHIBITION CATALOGUES (INCLUDING ESSAYS AND ENTRIES)

- 2023 *Fruits of the Spirit* online catalogue for the National Gallery virtual exhibition of the same title (co-edited and co-curated with Ayla Lepine):
<https://www.nationalgallery.org.uk/research/research-resources/exhibition-catalogues/fruits-of-the-spirit-art-from-the-heart>
- 2022 'Gainsborough and the Status of British Art', in Christine Riding, *Gainsborough's Blue Boy: The Return of a British Icon*, exh. cat., London, National Gallery (25 January-15 May 2022) (co-written with Jacqueline Riding)
- 2021 *Creating a National Collection: The Partnership between Southampton City Art Gallery and The National Gallery*, exh. cat., with Jemma Craig, Southampton City Art Gallery (28 May-5 September 2021)
- 2019 'Collecting historic western European painting in Britain, with special reference to pictures in the National Gallery, London', *Masterpieces from the National Gallery: Touring Exhibition to Japan*, London 2019 (forthcoming)
- 2018 'Gwen Raverat, 1885–1957', in Amanda Bradley, *Patron Saints: Collecting Stanley Spencer*, exh. cat., Stanley Spencer Gallery, Cookham 2018, pp. 18–23
- "Pre-Van Eycks": The influence of early Netherlandish and German art on the Pre-Raphaelites', in Melissa E. Buron, *Truth and Beauty: The Pre-Raphaelites and the Old Masters*, exh. cat., Fine Arts Museums of San Francisco 2018, pp. 31–38
- 2015 'Botticelli and Victorian art collecting', in Mark Evans and Stefan Weppelmann (eds), *Botticelli Reimagined*, exh. cat., Gemäldegalerie, Berlin; Victoria and Albert Museum, London 2015, pp. 68–74
- 2009 'Carlo Crivelli e la National Gallery', in E. Daffra (ed.), *Crivelli e Brera*, Milan 2009
- 2001 'Devotion and pleasure: Pisanello's London panel paintings', chapter 4 in catalogue accompanying the National Gallery exhibition, *Pisanello: Painter to the Renaissance Court*, London 2001 (with Dillian Gordon)
- 2000 Entries in catalogue (ed. Gabriele Finaldi) for the National Gallery exhibition: *Seeing Salvation: The Image of Christ*, London 2000

SPECIAL ISSUES OF JOURNALS (GUEST EDITOR)

- 2020 'Art for the Nation: John Ruskin, Art Education and Social Change': a series of articles arising from a conference held at the National Gallery, London, 20–21 September 2019, *Journal of Art Historiography* 22 (June 2020), guest editor with Janet Barnes, Guild of St George and Paul Tucker, University of Florence
<https://arthistoriography.wordpress.com/22-jun20/>
- 2019 'Modern Women, Old Masters', 19 – *Interdisciplinary Studies in the Long Nineteenth Century*, vol. 28 (Spring 2019) (co-edited with Maria Alambritis and Hilary Fraser)

ARTICLES IN PEER-REVIEWED JOURNALS

- 2023 "'The extraordinary in the ordinary': Stanley Spencer (1891-1959) as a religious painter', *British Art Journal*, vol. 23, no. 3 (Autumn 2023), pp. 3-14
- "Margarito d'Arezzo's Virgin and Child Enthroned: Victorian Beauty Under Attack?", 19: *Interdisciplinary Studies in the Long Nineteenth Century* 2023 (34). doi:

<https://doi.org/10.16995/ntn.8625>

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