



THE
COURTAULD
Institute of Art

THE COURTAULD
NEWS

ISSUE NO. 37 SPRING/SUMMER 2015

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Edouard Manet (1832 – 1883)
Au bal (At the Ball), 1870-80,
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Managing Editor
Louise Birrell

Executive Editor
Emma Davidson

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FROM THE DIRECTOR

It gives me great pleasure to welcome you to this issue of the *Courtauld News* because, since the previous issue, there has been plenty of cause for celebration at the Courtauld. The past six months have been a time of great achievement.

December brought the results of 2014 National Research Excellence Framework (REF), the peer-reviewed assessment of the quality of research taking place at 155 universities across the UK. I am utterly delighted that the Courtauld was ranked first in the country for art history. Not only this, but as an institution we lead the whole UK Higher Education sector for research quality – above both Oxbridge and our London counterparts, and across all subjects. This is a truly outstanding result and confirms the Courtauld's position not only as a world-leading specialist institution, but as a world-leading research university. Every single member of staff at the Courtauld, and first and foremost our extraordinary teaching staff, is to be commended for this extraordinary result and I thank them all wholeheartedly for their excellent work and passionate commitment.

Fortuitously, the opportunity to hear the outcomes of some of the research produced by the Courtauld's faculty has come about thanks to the publication of the Courtauld's Professorial Lectures online. In the Autumn, Professors Julian Stallabrass, Caroline Arcsott, Aviva Burnstock, Sarah Wilson and Katie Scott each filled the lecture theatre and engaged audiences with their fascinating work. See page 11 for more on this, and do take a look at the films online.

2015 is the 50th anniversary of the teaching of the History of Dress at the Courtauld, and May saw Dr Rebecca Arnold and her students host an important conference *Women Make Fashion – Fashion Makes Women* at The Courtauld, and their popular *Documenting Fashion* blog -blog.courtauld.ac.uk/documentingfashion, is reaching worldwide audiences (see page 8). I am pleased that the 50th anniversary will be further marked in July when fashion historian Dr Valerie Steele, Director of The Museum at the Fashion Institute of Technology, New York, will be awarded the Courtauld's honorary doctorate.

2015 is so far proving to be a momentous year for the Gallery, too. In January, after many months of construction, the new Gilbert and Ildiko Butler Drawings Gallery opened to the public (see page 14) with *Unseen*, a display of drawings from the Courtauld's collection which have not been exhibited here for over 20 years. We are sincerely grateful

to Gilbert and Ildiko Butler for their very generous support of the initiative, which promises to be transformative. If you haven't had the opportunity to visit the new Gallery yet I urge you to do so over the coming months.

Egon Schiele: The Radical Nude, which opened in October 2014, was one of the Courtauld's most successful shows. Over 99,000 members of the public visited during its three-month run and it received very widespread critical acclaim. Two masterpieces by Frank Auerbach were added to the Gallery's collections, thanks to the generosity of Auerbach's close friend Lucian Freud, from whose private collection they come. The pieces represent the most significant addition to the modern collection for more than a decade (page 16). Looking forward, upcoming exhibitions include *Peter Lanyon: Soaring Flight* and a display of work by Bridget Riley, entitled *Riley: Learning from Seurat* (pages 18 to 21).

The 2015 Annual Fund appeal got off to a flying start in May, not least thanks to the support of our alumnus Alastair Sooke (MA 2003), the art critic and broadcaster, whose film about the appeal can be viewed online at courtauld.ac.uk/annualfund. The Annual Fund provides extremely important funding for all of the Courtauld's activities. This year, the aim is to raise over £110,000. My thanks go to all those who have already donated, and I do hope that if you have not already done so you will join me in supporting this year's appeal – we have until 31 July...

In January, alumna Dr Alixe Bovey (PhD 2000) joined the Courtauld as Head of Research, and more recently Isabella Panattoni-Wallace joined us Alumni Relations Manager. The Courtauld stands to benefit enormously from their creative and fresh ideas, and you can read more from Alixe and Isabella on pages 3 and 24 respectively.

Finally, fitting with this mood of celebration, I really hope you will join me at Whitechapel Gallery on 15 July for the Courtauld Association Summer Party. Tickets are available online at courtauld.ac.uk/summerparty and I look forward to seeing many of you there!

DEBORAH SWALLOW
MÄRIT RAUSING DIRECTOR

*The REF is the peer review assessment of the quality of research taking place at 155 universities across the UK.

RETURNING TO THE COURTAULD

ACADEMIC LIFE



We are delighted to welcome alumna Dr Alixe Bovey, who returned to her alma mater in January of this year to take up the position of Head of Research. Alixe obtained her PhD from the Courtauld in 2000, working with Professor John Lowden, and prior to returning worked within the School of History at the University of Kent where she was Senior Lecturer in Medieval History and Director of the Centre for Medieval and Early Modern Studies. We spoke with Alixe to discuss her new role and find out how she is enjoying being back.

What does it mean to be Head of Research at the Courtauld and what does your role involve?

As Head of Research my main responsibilities are to support research in the myriad forms that it takes at the Courtauld, and to run the Research Forum. I've spent a lot of time in my first few months here learning about the extraordinary community of researchers, which embraces PhD students, post-docs, art historians, conservators, and curators. Inevitably one of my central challenges will be to help researchers find the time

and space they need to think, read, look and write, against the frenetic backdrop of academic life.

Describe a typical day in your role...

I am delighted to say that so far, there is no typical day! It is easier to describe an ideal day, which would begin with an early morning staff visit to the Gallery, and include meetings with colleagues to discuss their projects. At lunch there might be a discussion group – maybe one of Rebecca Arnold's *Addressing Images* sessions – and then a couple of hours in

the library. The day would then end with a lecture by a visiting speaker. In reality, meetings forestall visits to libraries and the Gallery!

As an alumna how does it feel to be back at the Courtauld and how has it changed since your time as a student?

It is wonderful to be back. In the fifteen years since I graduated there have been a lot of changes – including the Courtauld's independent status, and the foundation of the Research Forum. The development of an art historical and conservation focus on non-Western art has also been transformative. These changes have helped the things that I valued most as a student to prosper: intellectual creativity, profound commitment to the visual arts and to outstanding scholarship, and a community that is collegial, generous, and welcoming.

The Courtauld recently did extremely well in the 2014 Research Excellence Framework (REF). What is the significance of the REF for the Courtauld?

The REF has recognised the world-class quality of the research that takes place at the Courtauld, and the remarkable industry and talent of our research community. This is important for us partly in terms of the income that it generates through what is known as 'quality related funding'. This income is vitally important for us, and will enable us to build on the culture that we have established here. It is also important because it marks us out as one of the most successful research units in the country, across all disciplines.

Your role will be instrumental in developing the Courtauld's profile as a world-leading research university. What do you believe to be the Courtauld's research strengths?

Research at the Courtauld takes many forms – from books and articles through to exhibitions and conferences – and

embodies a diversity of approaches, periods and places of focus, and disciplinary allegiances: this pluralism itself is one of our greatest strengths. While we tend to express our strengths in terms of historical periods and disciplines, we are beginning to think more about our strengths in other ways. For example, we have strength across geographical and chronological boundaries in the history of architecture, British art, sculpture, and prints. Meanwhile we are rapidly developing as a centre for the study of curating, Asian art, and the history of photography.

The Research Forum recently launched the Courtauld Professorial Lectures online. What are your priorities for the Research Forum for the coming year?

One of the most exciting things we are working on is a series of short films directed by PhD students about their work, which are being made by Mike Saunders of ProperGander films. This is intended to give students a chance to develop new skills, and at the same time to share their research with a wide public. In the 2015-16 academic year we have a very rich programme. Readers of the *Courtauld News* may be especially interested to hear that Professor Chris Green is masterminding a conference on John Golding in November, which will explore the relationship between his art history writing and his work as a painter. This will be accompanied by a display of his work in the Gallery and the New Wing of Somerset House.

DAVID WINFIELD IMAGE ARCHIVE: A GIFT TO THE COURTAULD

In memory of David Winfield, who died in 2013, the Courtauld has been given a large part of his archive of images and notes by his widow and co-worker, June. David Winfield was a conservator of wall paintings in Turkey and Cyprus from the 1950s to the 1970s, and worked on the magnificent paintings in the thirteenth-century church of Hagia Sophia in Trebizond (modern-day Trabzon), as well as at Asinou and Lagoudhera on Cyprus (among many others). He had long-standing connections with the Courtauld and had already deposited prints of his black and white photographs in the Conway Library. We now have the negatives that go with those prints as well as many of his colour slides, which he had kept in pristine condition for over fifty years.

I am currently organising an exhibition that will feature many of these images, which is due to go on display at

the Research Centre for Anatolian Civilizations (located on Istiklal Caddesi in the very heart of Istanbul, Turkey) in June 2016.

DR ANTHONY EASTMOND
AG LEVENTIS READER IN THE HISTORY OF ART

Detail of an angel from the dome of Hagia Sophia at Trebizond, after restoration, 1963



Muhittim (a local restorer) working on the apostles in the drum of Hagia Sophia at Trebizond, c.1960

SUPPORTING THE NEXT GENERATION OF DOCTORAL STUDENTS TO CREATE THEIR OWN CULTURES OF RESEARCH AND PRACTICE

The Courtauld Institute of Art is pleased to announce Arts and Humanities Research Council (AHRC) funding as partners of the Consortium for Humanities and the Arts South-East (CHASE).

The consortium consists of the Courtauld Institute of Art, Goldsmiths, University of London, the Open University, and the Universities of East Anglia, Essex, Kent and Sussex, and was formed to promote excellence in research, postgraduate research training and knowledge exchange in the arts and humanities.

The consortium aims to:

- Support world-class researchers engaged in the understanding of human culture and creativity
- Engage with employers and develop partnerships to encourage creativity and innovation and to secure funding
- Raise the national and international profile of the universities



CHASE will offer the first AHRC studentships for entry in October 2015. Studentships will cover tuition fees, a maintenance allowance and research training. The Courtauld and seven other members of CHASE have together committed to awarding up to 375 PhD studentships in the arts and humanities over the next five years.

Professor Deborah Swallow (front right) and members of the CHASE consortium

GOTHIC IVORIES NEWS: OVER 4600 IVORY CARVINGS NOW ONLINE



We have just added images of nearly 200 pieces online, including works from the collections of the Gandur Foundation in Switzerland, the Michigan Cranbrook Art Museum in Bloomfield Hills, and the Musée d'Art et d'Archéologie du Périgord in Périgueux.

We have also been working with the Bibliothèque des arts décoratifs in Paris to add images from the Maciet Albums, and with the Département des Sculptures at the Louvre, and the Medieval Department at the Metropolitan Museum of Art to add images from the Demotte archive.

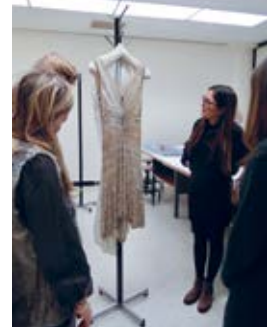
This has allowed us to publish numerous little known carvings. Do look out for them!

Find all the details on our news page: http://gothicivories.courtauld.ac.uk/stories/yvard_news.html

Please spread the word and happy browsing!

DR CATHERINE YVARD
PROJECT MANAGER – GOTHIC IVORIES PROJECT

HISTORY OF DRESS: CELEBRATING FIFTY YEARS



Professor Deborah Swallow showcasing an item from her Courtauld 'wardrobe'

As we reported in the last edition of the News, 2015 marks fifty years since Stella Mary Newton first set up the History of Dress postgraduate course at the Courtauld in 1965, establishing the subject as an academic discipline for the first time. Current PhD students Lucy Moyses and Elizabeth Kutesko tell us how they have been celebrating this great milestone.

This year, to commemorate our fiftieth anniversary, we have organised a number of events and activities to take place. In February we held two popular sessions of the Brown Bag Discussion Group, *Addressing Images*, in the Research Forum. The events opened up a wide-ranging, interdisciplinary discussion of the significance of dress within imagery, and brought together art and dress historians, giving participants the chance to re-examine the familiar, and confront new representations of fashion and dress. The sessions sparked some fantastic debates and enabled us to share our research with the wider community.

Left: Stella Mary Newton. Right: Images from the Brown Bag Discussion Group, *Addressing Images*



We also held a one day conference *Women Make Fashion – Fashion Makes Women* on 16 May, which explored the role of women in designing, wearing, promoting, curating and writing about dress and fashion over the past fifty years. Dr Rebecca Arnold (MA 1993), Oak Foundation Lecturer in History of Dress and Textiles, opened with a lecture on dress and history since 1965, which was followed by a series of discussions, films, expert panels and lively debates. The day ended with a keynote lecture titled *Feminine Attributes*, delivered by Judith Clark, Professor of Fashion and Museology at the London College of Fashion, who left the audience – which included many past and current History of Dress students – pondering the question 'what do we do about our fear of the fragility of dress, other than cover it up?'

Our history of dress blog, *Documenting Fashion* (<http://blog.courtauld.ac.uk/documentingfashion>) which we started last year, has also proved to be very popular, reaching 1053 reads a week, and boasting over 759 visitors worldwide. In January we began a series of interviews with our History of Dress alumni which we published on the blog. So far we've interviewed Aileen Ribeiro, former Head of the History of Dress Department (1975-2009), Harriet Hall (MA 2011), a freelance journalist specialising in art, fashion and entertainment, and Rachel Worth (PhD 2003), Professor of History of Dress and Fashion at the Arts University Bournemouth. We were also delighted to interview Professor Swallow and learn about the 'wardrobe' of clothes she keeps at the Courtauld.

Lastly, we have also launched our own Instagram account: [documentingfashion_courtauld](https://www.instagram.com/documentingfashion_courtauld). Follow us for daily snippets of dress history, fashion photography, and contemporary style.

LUCY MOYSES AND ELIZABETH KUTESKO
PHD HISTORY OF DRESS STUDENTS

CROSSING FRONTIERS: A COURTAULD 'CONNECTING ART HISTORIES' PROJECT SUPPORTED BY THE GETTY FOUNDATION



South porch of the main church at Geghard, Armenia, 1215

In January the Courtauld learned that Dr Antony Eastmond, AG Leventis Reader in the History of Byzantine Art, had been awarded a substantial grant from the Getty Foundation to organise an international research project, which promises to break new ground in the study of Eastern Christian and Islamic art of the Middle Ages. The project, *Crossing Frontiers: Christians and Muslims and their Art in Eastern Anatolia and the Caucasus*, is now recruiting early career researchers who will accompany a team of established experts in the field to eastern Turkey and Armenia in September 2015 and May 2016 respectively.

These trips will allow an emerging generation of scholars to research cross-cultural exchange and international artistic production and innovation on the frontier between Christianity and Islam during this period of enormous diversity and vitality. The collision of many empires, cultures, ethnicities and religions in the region during the

thirteenth and fourteenth centuries created complex monuments and works of art, many of which incorporated a shared visual language that art history has yet to find a sufficient way of studying. The aim of the project is to create a new pluralistic paradigm for the study of art in this region, which will account for the cultural syncretism that characterises it. In connecting the traditions of art historical research from the modern nation states that now occupy the region, which have hitherto remained largely separate, this Getty-supported project aims to develop a more international art history across the region and to encourage dialogue across borders.

DR NIAMH BHALLA (PHD 2014)
VISITING LECTURER AND PROJECT
COORDINATOR



Detail of the north porch of the mosque-hospital complex at Divri i, Turkey, 1229

GIANTS IN THE CITY: MYTHIC HISTORY AS MATERIAL CULTURE IN LONDON FROM THE MIDDLE AGES TO THE 21ST CENTURY

Geoffrey of Monmouth's *History of the Kings of Britain*, written in c.1150, opens with the tale of Brutus and his men, all refugees from the Trojan war, landing on an island inhabited only by giants. Naming the land after himself, Brutus and his champion Corineus exterminated the giants, the last of whom was the hideous Gogmagog, before founding London as the New Troy. This brief episode inspired other narratives that supplemented its many gaps. As the legend was reworked, Gogmagog was gradually transformed from a victim of conquest into a celebrated guardian of the City of London alongside his erstwhile nemesis Corineus. From the 15th century, fabricated giants greeted monarchs as they entered the City, and by the early 17th century, giants fashioned from wicker and papier-mâché featured in the parades that accompanied each new Lord Mayor between Guildhall and Westminster. These ephemeral figures were set up in the Guildhall until 1708, when they were replaced with timber statues. Destroyed in the Blitz in 1941, new timber giants were installed in 1953. In 2006 they once again joined the Lord Mayor's parade, as wicker figures made by the Worshipful Company of Basketmakers.

Supported by a mid-career fellowship from the British Academy, Dr Alixe Bovey is investigating the Gogmagog legends in British mythic and material culture from the Middle Ages to the present day. In tracing the giants' history from their invention in the twelfth century to their most recent reincarnation in 2006, she is centrally concerned with understanding the transmission and transformation of this myth across time; the role played by material artefacts in maintaining its vitality; and why, how, and for whom this remarkably dynamic tradition has proved useful.

DR ALIXE BOVEY HEAD OF RESEARCH



1930's postcard of Richard Saunders, *The Giant Gog*, 1708, installed at London Guildhall, (destroyed 1940)

PROFESSORIAL LECTURES REACH NEW AUDIENCE



Head of Research, Dr Alixe Bovey, launched the 2014 Courtauld Professorial Lectures online at the College Art Association conference in New York in February.

Titled *Courtauld Professorial Lectures*, the 2014 series highlighted and celebrated the range and depth of research of five of the Courtauld's distinguished professors: Professor Julian Stallabrass, Professor Sarah Wilson, Professor Aviva Burnstock, Professor Katie Scott and Professor Caroline Arscott. The series included explorations of early and contemporary examples of


globalisation; the populist dimension of postmodernism; Diderot's writings and their relationship to questions of materiality, portraiture and the interior; how technical examinations of paintings can inform art historical analysis; and an analysis of William Morris' printed fabrics.

The lectures can be viewed online at: courtauld.ac.uk/researchforum/FrankDavisLectures

Photograph of street art in Ljubljana as featured in Professor Julian Stallabrass' professorial lecture entitled *Elite Art in an Age of Populism* @Julian Stallabrass

UNFINISHED: WORKS FROM
THE COURTAULD GALLERY

GALLERY AND
COLLECTIONS



Perino del Vaga, *Holy Family with Saint John the Baptist*, c.1528-37, oil on panel, Samuel Courtauld Trust

Every year the Summer Showcase sheds light on the Courtauld Gallery's outstanding permanent collection by finding new angles and ways of exploring its breadth. This year's display focuses on the theme of 'unfinished' and brings together paintings, drawings, prints and sculpture from the Renaissance to the early 20th century that have all been described – rightly or wrongly – as unfinished.

Most of the works that are featured in the Summer Showcase were abandoned by a dissatisfied artist (such as Degas' *Lady with a Parasol*) or left incomplete upon the artist's death (such as Palma Vecchio's *Venus in a Landscape*, described in his death inventory as 'almost finished'). The most stunning of these works is Perino del Vaga's *Holy Family with Saint John the Baptist*, which was presented in 1932 to the newly-founded Courtauld Institute of Art by the Art Fund. Attributed at the time to Fra Bartolomeo, the painting was deemed to present an ideal case study for painting practices in the Renaissance. Some areas are minutely painted, whilst others are rendered only by the painter's agile pen marks on the bare canvas ground. This provides a fascinating insight into the interrupted artistic process, which is usually concealed as the artist gradually tries to erase all traces of his activity.

The unfinished, however, was not always the product of an interrupted toil, and the summer display also examines works that occupy a more ambiguous territory, as the late 19th century saw clashes between artist's intention and public reception. In Paul Cézanne's *Route Tournante (Turning Road)*, for example, large areas of the canvas have been left bare: this allows us to explore what it means for an artist to consider a work as completed, and what happens when critics and viewers disagree.

The Summer Showcase, which runs from 18 June to 20 September 2015, is the first to explore this theme, delving into the expectations of museum visitors for whom every work of art embodies the artist's full vision but who are often most captivated by the ones left unfinished. We hope that visitors will agree with the ancient Roman writer Pliny the Elder, who argued that unfinished works of art are the most valuable as they provide an unparalleled insight into an artist's mind.

As in previous years, the Showcase is complemented by an exhibition organised by the current cohort of students on the MA Curating the Art Museum course. Drawing from the collections of the Courtauld Gallery and the Arts Council, the budding Curators present *The Second Hand: Reworked Art Over Time* which explores works of art from the Renaissance to the present day created and reworked by more than one artist at different moments in time. The most provocative of these are the well-known reworkings of Victorian portraits by the Chapman brothers. However, as the exhibition shows, such interventions had already been taking place for centuries before.

DR KAREN SERRES (MA 1999, PHD 2004)
SCHRODER FOUNDATION CURATOR
OF PAINTINGS



Edgar Degas, *Lady with a Parasol*, c.1870-72, oil on canvas, Samuel Courtauld Trust



Paul Cézanne, *Route Tournante (Turning Road)*, c.1905, oil on canvas, Samuel Courtauld Trust



Palma Vecchio, *Venus in a Landscape*, c.1479-1528, oil on canvas, Samuel Courtauld Trust

DRAWING ON THE COLLECTION



In January the new Gilbert and Ildiko Butler Drawings Gallery opened to the public, providing a dedicated space in which to exhibit the Courtauld's outstanding collection of some 7,000 drawings.

The New Gilbert and Ildiko Butler Drawings Gallery

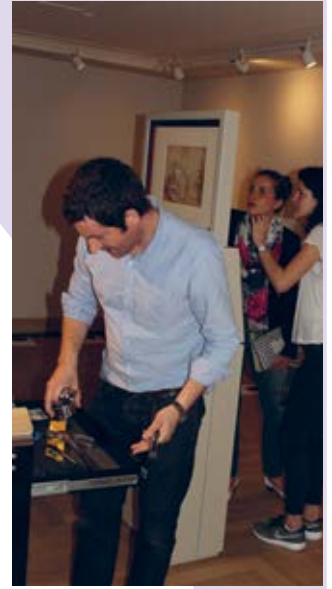
Each year the new Gallery will host a dynamic programme of displays and will also function as a platform for research and experimentation, encouraging the development of new approaches to the study of drawings. The new space opened with *Unseen*, a display of twenty drawings from the Courtauld's collection, which had not been on view for at least twenty years. The drawings chosen dated from the 15th to the 20th centuries, but despite the works' rich diversity in date, style, technique, function, scale and ambition, the beautifully calm architectural space of the new Gallery helped to unite them as a group. *Unseen* was followed in April by a second highly focused display, *Helena's huyck*, which centred on Rubens's stunning portrait drawing of his young wife Helena. The display accompanied a conference entitled *Helena Fourment's Dress and its Representation*, which was held in the new Gallery in collaboration with Professor Joanna Woodall. This encouraged lively discussion between

historians of art and historians of dress about the unusual hat, a high-end fashion detail of Helena's luxurious costume.

The most recent display, *Renaissance Modern*, organised by Dr Guido Rebecchini, lecturer in 16th Century Southern European Art at the Courtauld, and Dr Edward Wouk, Lecturer in Art History (1450-1800) at the University of Manchester in collaboration with their students, embodied the Courtauld's dual character of being both a teaching institution and a public museum. After several intensive seminars held in the Courtauld's Prints and Drawings Study Room earlier this academic year, the opening of a display of important Italian and Northern European drawings of the 16th century represented a powerful expression of Samuel Courtauld's vision of art history integrated with its objects of study and demonstrated the purpose of the Gilbert and Ildiko Butler Drawings Gallery to enable, both physically and



Professor Joanna Woodall delivering a lecture during the *Helena Fourment's Dress and its Representation* conference held in the new Gilbert and Ildiko Butler Drawings Gallery



Gallery staff at work installing the *Renaissance Modern* display

conceptually, projects which might not have a place in the main exhibition programme.

As we go to press we look forward to the forthcoming display *Jonathan Richardson by Himself*, which runs from 24 June until 20 September 2015. The display focuses on a remarkable but little known series of self-portrait drawings that Jonathan Richardson the Elder, one of the most influential figures in the visual arts of 18th-century England, created towards the end of his life. The drawings, which reflect how Richardson reviewed his life and achievements, show him adopting a wide range of poses, guises and dress, in some cases deliberately evoking other artists, such as Rembrandt, whose work he owned.

DR STEPHANIE BUCK
MARTIN HALUSA CURATOR OF DRAWINGS



Staff admiring the completed *Renaissance Modern* Display

NEW AUERBACH ACQUISITIONS

The Courtauld Gallery is delighted to announce the most significant addition to its modern collections in over a decade – two masterpieces by Frank Auerbach: *Rebuilding the Empire Cinema, Leicester Square, 1962*, and *Summer, Tretire, 1975*.

The works come from the private collection of Auerbach's close friend, the late Lucian Freud, and have been allocated to the Courtauld Gallery by HM Government Acceptance in Lieu Scheme, which is administered by Arts Council England. The acquisition of these works, by one of this country's most important artists, affirms the Courtauld Gallery's commitment to extending its historical collections further into the 20th century and beyond. It is particularly appropriate that *Rebuilding the Empire Cinema, Leicester Square* finds a permanent museum home at the Courtauld as this painting was the highlight of the Gallery's 2009-10 exhibition *Frank Auerbach: London Building Sites*.

Rebuilding the Empire Cinema was the last of Auerbach's building-site series, which took as its subject London's post-war transformation following the destruction wrought by the Blitz. Its extraordinarily thick paint surface, energised through repeated reworking over many months, creates a thrilling vision of the violent and vertiginous sight of the cinema's interior being rebuilt. The power and confidence of the work mark it out as one of Auerbach's greatest early achievements.

Summer, Tretire is one of Auerbach's major charcoal drawings, which are the equal of his paintings in ambition and intensity. It is one of the very few large-scale landscape drawings Auerbach produced. It depicts a view from a window in Tretire, Herefordshire, made during one of Auerbach's rare forays outside of London. The sheet is a significant addition to the Courtauld's collection of drawings.

DR ERNST VEGELIN (MA 1994 PHD 1999)
HEAD OF THE COURTAULD GALLERY



Frank Auerbach, *Rebuilding the Empire Cinema, Leicester Square*, 1962, oil on board, Samuel Courtauld Trust



Frank Auerbach is one of Britain's greatest living artists. We are privileged to be able to add these two major works to the Courtauld Gallery's collection. They will transform our modern holdings and help us fulfil our ambition to extend and enrich this part of our collection. We are most grateful to the Acceptance in Lieu Scheme for this significant allocation. I hope it will underline the vital importance and public benefit of the Scheme in enabling the nation to secure significant works of art that would otherwise be impossible for museums to acquire.

**Dr Ernst Vegelin, Head of
the Courtauld Gallery**



CUPID DARTS TO LONDON

The exceptional loan of the plaster cast of a young child, traditionally identified as Cupid and once owned by Paul Cézanne, provided the unique opportunity to compare Cézanne's painting *Still-Life with Plaster Cupid*, with its model. The cast, which travelled from Cézanne's studio in the south of France, was on display in the Gallery from March to May 2015 and represented the first time that the two works had been reunited since the painting was sold at the turn of the 20th century.

The cast was one of a small number of favoured objects kept by Cézanne in his studio. The artist owned it for most of his career and was already drawing from it in the 1870s, two decades before painting *Still-Life*. Used as teaching aids, plaster casts were a fixture of drawing schools and artists' studios but Cézanne's use of the cast as the subject of one of his most complex still-lives is unusual and perhaps demonstrates his particular attachment to the sculpture. The cast, which is now believed to follow

a design by François Duquesnoy, was attributed by Cézanne to the Baroque sculptor Pierre Puget, a fellow Provençal artist whom Cézanne described as having 'the mistral in him'. Cézanne's choice of subject matter can therefore be seen as a veiled homage to his beloved Provence.

DR KAREN SERRES (MA 1999, PHD 2004)
SCHRODER FOUNDATION CURATOR OF PAINTINGS



Curator Karen Serres examines the newly arrived Cupid before he is put on display in the Gallery



The visiting Cupid plaster cast on display in the Gallery alongside Cézanne's painting *Still-Life with Plaster Cupid*

RILEY: LEARNING FROM SEURAT

In 1959 the British artist Bridget Riley painted a copy of Georges Seurat's *Bridge at Courbevoie*, one of the highlights of the Courtauld Gallery. This experience represented a significant breakthrough for Riley, offering her a new understanding of colour and perception. The lessons she learned from Seurat emboldened her to strike out into the realm of pure abstraction and over the following years she produced the first major abstract paintings based upon repeated geometric patterns for which she is celebrated today. This seminal moment of artistic discovery is the springboard for a display at the Courtauld Gallery this autumn which will bring Riley's version of *Bridge at Courbevoie* together with the original for the first time.

Riley has always been attracted to Seurat and the way he created light in his canvases. In her formative years she felt she could only understand Seurat's famed method of painting by experimenting with his process herself. In her version of *Bridge at Courbevoie*, she did not copy but 'transcribed' Seurat's dots of pure colour. Those marks on the canvas became, in her work, the stripes and curves that give her oeuvre its variety and intensity. In addition to *Bridge at Courbevoie*, the display will feature seldom exhibited pointillist works by Riley derived from Seurat's example, such as *Pink Landscape* and *Lincolnshire Landscape*. It will track Riley's evolution from the ground-breaking abstract canvases in black and white that she produced in the 1960s, to her development of stripe paintings and return to colour at the end of the decade and subsequent years. These later seminal paintings remind us that looking at Seurat continued to offer Riley fresh creative perspectives at pivotal points throughout her artistic development.

Exhibited in a single room, and featuring nine carefully selected works, the display will allow visitors to visualise

Riley's artistic journey. It will also offer the opportunity to look at Seurat afresh, through Riley's eyes. The display will be accompanied by a series of public talks and tours, as well as a small publication that will include a complete account of Riley's encounter and understanding of Seurat drawn from extensive conversations with the artist.

DR KAREN SERRES (MA 1999, PHD 2004)
SCHRODER FOUNDATION CURATOR
OF PAINTINGS

Riley: Learning from Seurat opens on 17 September. For more information visit courtauld.ac.uk/gallery/exhibitions/future



Georges Seurat, *Bridge at Courbevoie*, 1887, oil on canvas, Samuel Courtauld Trust



Bridget Riley, *Transcription of Seurat's Bridge at Courbevoie*, 1959, acrylic on linen, private collection

SOARING FLIGHT: PETER LANYON'S GLIDING PAINTINGS



As he puts the finishing touches to the Courtauld Gallery's forthcoming exhibition *Soaring Flight: Peter Lanyon's Gliding Paintings*, curator Barnaby Wright reveals the great lengths curators will go to in the name of research...

Curators Toby Treves (left) and Barnaby Wright preparing to take flight

Being a curator can take you to some unusual places. I thought I had experienced my fair share of these during my career at the Courtauld Gallery but I was made to think again the other week as I strapped myself into the tiny cockpit of a glider and moments later was catapulted a thousand feet into the skies above Luton. 'Strange', my instructor exclaimed as the launch cable released with a loud bang, 'this dial says we are going up and this one says we are going down'. It is at moments like this that commitment to one's career is gently tested.

I had been persuaded to spend a day gliding by Toby Treves, the co-curator of our forthcoming exhibition, *Soaring Flight: Peter Lanyon's Gliding Paintings*. Taking up gliding had given him new and vivid insights into the remarkable series of paintings Lanyon produced in the late 1950s and early 1960s, which were based upon his experiences as a glider pilot. Sitting at the time on a reassuringly earth-bound bench in the Courtauld Gallery, I had agreed to follow suit – after all, our exhibition policy lays great emphasis upon the importance of primary research.

Lanyon's decision to take up gliding was fuelled by his desire to experience the landscape of his native West Cornwall as completely as possible. During the 1950s he produced radical, near-abstract paintings of the tough coastal landscape around the Penwith peninsula. One day in the summer of 1956 Lanyon was walking across a high cliff top when he looked up, saw three gliders soaring overhead and realised that this was the experience he needed. He began gliding seriously in 1959 and went solo for the first time in 1960, clocking up many flying hours over the next few years. Freed from a land-bound perspective, Lanyon poured his new gliding experiences into his art, producing paintings that offer a thrilling sense of his encounters with the land, sea and air, collapsing the multiple perspectives of his flights into each new composition. The paintings were also profoundly shaped by Lanyon's new-found glider pilot's knowledge of the character of the air – its different movements, textures and forces, as well as the dangers and life-lines that it presents as one navigates through the thermals and up-draughts that are the invisible map essential for the glider to successfully complete a flight.

Lanyon's gliding paintings stand as a unique achievement of 20th-century art, reinventing and furthering the tradition of landscape painting in ways that can also be seen to engage deeply with the pressing existentialist concerns of the post-war world. Sadly this remarkable project was cut short by Lanyon's unexpected death in August 1964 whilst recovering from injuries sustained in a gliding accident.

I may have had some initial reservations about following Lanyon into the skies, but my day gliding was both enlightening and exhilarating. It is quite unlike the experience of powered flight, even in a small airplane. Rather than just enjoying the view of the land below from a stable altitude, in a glider one is fully immersed, scanning both land and sky

for signs of possible thermals, swooping around to feel them out and then being lifted up, enabling you to soar further afield. This unique experience of movement in all directions through space is fundamental to Lanyon's gliding paintings and helps to explain why they are so unlike straightforward aerial views, so familiar from photographs or from peering out of the window whilst flying over Heathrow.

The Courtauld's exhibition will be the first devoted to Lanyon's gliding paintings and will be an opportunity to see this extraordinary body of work. It will bring together major paintings from public and private collections internationally, some never before exhibited in this country, alongside a small group of his related constructions.

DR BARNABY WRIGHT (BA 1999, MA 2000, PHD 2005)
DANIEL KATZ CURATOR OF 20TH CENTURY ART

***Soaring Flight: Peter Lanyon's Gliding Paintings* will be on display at the Courtauld Gallery from 15 October 2015 until 17 January 2016.**

Corporate sponsor Lexington Partners.

For more information visit courtauld.ac.uk/gallery/exhibitions/future





Peter Lanyon, *Cross Country*,
1960, oil on canvas, Private
Collection

GETTING TO KNOW...CHLOE LE TISSIER

COURTAULD LIFE

Chloe Le Tisser is PA to the Head of the Gallery and Administrator for the Gallery team. A key role within the Gallery team, Chloe takes a break from supporting the team to talk about her other life as a practising artist.

- 1. My job at the Courtauld involves...**Being responsible for the administration of the Gallery office, assisting the Head of the Gallery and the Gallery team with diary management, placing orders and processing invoices, booking travel and accommodation and going on courier trips.
- 2. The best part of my job is...** Getting in early and drawing in the Gallery before it opens. I am a practising artist, so working in the Gallery and with the Gallery team



PA and Gallery Administrator Chloe Le Tissier standing next to one of her favourite works in the Gallery, Manet's *A Bar at the Folies-Bergère*.

COURTAULD BOOK SALE 2015



I am rather like a child in a sweet shop. I have been working my way through the most recent exhibition, *Goya: The Old Witches and Women Album*, making a study of each work in order.

3. **The worst part of my job is...**
Booking flights for the Head of the Gallery (Dr Ernst Vegelin Van Claerbergen). I rarely manage to fit his full name in the booking form and I'm sure he's had to convince an airline of his identity on more than one occasion!
4. **The thing I found most surprising about the Courtauld when I started working here was...**
How much goes on behind the scenes to manage and care for the collection.
5. **The most rewarding experience during my time at the Courtauld so far has been...** Being able to examine Monet's *Antibes* close up in the south of France, not far from where it was painted, and helping to unpack Lucian Freud's *Girl with Roses*, which arrived recently. It was fascinating to look really closely at the minute detail, the reflections in

her eyes and every hair on her head, and to contemplate how Freud's work changed over the course of his career.

6. **The thing people would find most surprising about my job is...**
The variety. Being part of a small team allows everyone to contribute to many different projects.
7. **The thing that would most surprise others at the Courtauld about me is...**
One of my paintings sold at Christie's last year.
8. **My favourite artwork in the gallery is...** I can't possibly pick one favourite; there are so many intriguing works in the collection. Having said this, and despite how very well known it is, *A Bar at the Folies-Bergère* still grabs me every time I walk into that room. I also love the immediacy of the small Seurat sketches.

The much loved annual Courtauld book sale returns once again this autumn, offering thousands of books at amazing prices with all proceeds (over £100,000 since its inception) going to support student travel grants.

This year's sale dates are:

Monday 5th Oct private preview for staff, students and alumni 10:00am - 12:00pm then open to all until 5:30pm

Tuesday and Thursday 10:00am - 9:00pm

Wednesday and Friday 10:00am - 5:30pm

Courtauld Institute of Art Foyer
North Wing, Somerset House
Strand
London WC2R 0RN

Donations

We rely completely on donations of new and used books (in good condition) on all subjects – no single issues of periodicals or auction catalogues please. Donations can be brought to the Courtauld reception during business hours (9.30am-5.30pm, Monday – Friday) from Monday 10 August until mid-September.

Volunteers needed

The book sale is entirely run by a team of wonderful volunteers under the leadership of Courtauld alumna Eva-Marie Barker (MA 2007). We are always looking for volunteers so if you are able to spare time to join the team – either to help price books during September, or sell books during the sale, then please get in touch.

Help us promote the sale

All proceeds raised go directly to helping Courtauld students so please help us to spread the word as widely as possible!

For all enquiries, please contact
Isabella Panattoni-Wallace, Alumni Relations Manager
on +44 (0)20 3751 0539
or at isabella.panattoni-wallace@courtauld.ac.uk

INTRODUCING ISABELLA

ALUMNI

As I write this I am only three days into my new role as the Alumni Relations Manager at the Courtauld and what a glorious start it has been! The team have all been so welcoming, the sun is shining over Somerset House and the Goya exhibition is absolutely packed with people hoping to catch a final glimpse of the magnificent drawings before the exhibition closes.

Needless to say I am terribly excited about joining the Courtauld. I grew up with a visceral appreciation for the arts. My father is an artist and so many of my favourite memories as a young girl are of gazing up at the works of my favourite artist, Caravaggio. Plainly put, it was love at first sight, and when I wasn't found in front of one of his works I was often attending one of my father's exhibitions – normally found sharing out my jelly beans whilst attempting to articulate what I thought of his work to his peers. I'm sure in my infant years my points made no sense to them, but they welcomed my views, kindly listened, and as a result I have grown up to adore, discuss and explore all things creative.

I trained in the performing arts at the BRIT School and spent most of my time exploring the works of avant-garde practitioner Alfred Jarry. In my later years I pursued a career as a photographer specialising in portraits and social documentary, with one of my favourite commissions taking me away to live on a mountain top with a social development project bringing new buildings and running water to a small community in a village called Meds Taglhr in Nagnorno Karabakh, a post-conflict zone. After some time I decided to put my camera down professionally and since then I have worked in roles that still allow me to engage directly with people. Most recently I worked with Fine Cell Work, a creative prison rehabilitation charity, where I managed key relationships



and communications with a large network of prisoners, volunteers and artists. Although I greatly enjoyed my time there, I had always yearned to work in an organisation like the Courtauld, and I can honestly say it was a dream come true when I got the phone call offering me this role. The Courtauld alumni community represents a unique network of some of the most prestigious, respected and hardworking individuals in the art world; it is a great privilege to be working with you all.

One of my first tasks is to put the finishing touches to the forthcoming Courtauld Association Summer Party on 15 July, where I hope I will have the opportunity to meet many of you face to face. I would also love to hear your thoughts on your experiences of studying at the Courtauld and what you would like to see in the forthcoming alumni programme. Please contact me directly via email at isabella.panattoni-wallace@courtauld.ac.uk or on +44 (0)20 3751 0539. I look forward to hearing from you.

ISABELLA PANATTONI-WALLACE
ALUMNI RELATIONS MANAGER



The Courtauld Association Summer Party

Professor Deborah Swallow, Märit Rausing Director and Stuart Lochhead (BA 1994), Courtauld Association Chairman warmly invite you to an evening of summer celebration at the

Whitechapel Gallery

Wednesday 15 July 2015
7pm - Midnight

Speeches 7.45pm

With exclusive viewing of *The London Open 2015* exhibition

ADDRESS

77-82 Whitechapel High Street, E1 7QX

TICKETS

Staff / student *early bird** £35
 Staff / student *full price* £45
 All Alumni and guests *early bird** £40
 All Alumni and guests *full price* £50

**early bird*: book by Wednesday 1 July.
 All booking closes on the 13 July

Tickets include drinks, food and dancing

Pay bar from 10pm

BOOK ONLINE

www.courtauld.ac.uk/summerparty2015

BOOK BY TELEPHONE

Please call +44 (0)203 751 0539

If booking online, over the phone or paying by cheque please let us know your name and your unique code.

Supported by



#CourtauldParty



The studio of Michael Craig-Martin
 Photo: Maryam Eisler,
 courtesy TransGlobe Publishing Ltd

Tim Ellis
United in Different Guises CXC VII 2014
 © Tim Ellis and FOLD

CHANGING OF THE GUARD



Nicholas Cullinan, photographed by Rachel Chandler, Vogue, April 2014

We are delighted to report that two of our distinguished Courtauld alumni will be taking over the helm at Trafalgar Square this year as the new Directors of the National Gallery and the National Portrait Gallery.

Nicholas Cullinan (BA 2002, MA 2003 and PhD 2010), has been appointed Director of the National Portrait Gallery (NPG), the twelfth in its 158-year history, succeeding Sandy Nairne who leaves the NPG after 12 years. Nicholas returned to the UK to take up his new position this spring after almost two years as curator of modern and contemporary art at the Metropolitan Museum of Art in New York, where he

played a leading role in developing a number of projects including the programme for the museum's occupancy of the Whitney Museum of Art's Marcel Breuer building in 2016.

Before being lured to the Met, Nicholas worked at Tate Modern for six years, where he became curator of International Modern Art and worked on exhibitions including *Cy Twombly: Cycles and Seasons* (2008) and *Edvard Munch: The Modern Eye* (2012). He also co-curated Tate Modern's *Matisse Cutouts* exhibition last year with Tate Director Sir Nicholas Serota (MA 1970).

Whilst studying at the Courtauld, Nicholas worked at the NPG as a visitor services assistant. Speaking of his new role Nicholas said: 'It is with great pleasure that I return to the National Portrait Gallery, an institution that I have grown up with and where I first worked 14 years ago. It will be an honour to lead the Gallery at a particularly exciting time in its development, to build upon its remarkable success and accomplishments and to work with its world-class team in shaping the future direction.'

Nicholas will be joined next door by fellow alumnus and new Director of the National Gallery, Gabriele Finaldi (BA 1987, MA 1989, PhD 1995). Currently Co-Director of the Museo Nacional del Prado, Madrid, Gabriele has overseen (with Co-Director Miguel Zugaza), a remarkable transformation of the institution, which included the opening of the Prado extension (2007), the overhaul of the museum's organisational structure, the opening of the Prado Research Centre (2008), the complete re-hang of the permanent collection, and the development of an impressive international exhibition programme. He will take over the directorship of the National Gallery from



Dr Gabriele Finaldi standing in front of Van Dyck's *Portrait of Henry Danvers, Earl of Danby* (The Hermitage, St Petersburg) © Sergio Enriquez-Nistal



Neil MacGregor, Director of the British Museum. Copyright Jason Bell and the British Museum

fellow Courtauld alumnus Dr Nicholas Penny (MA 1973, PhD 1975) who retires in August. Like Nicholas (Cullinan), Gabriele is no stranger to the institution he returns to lead, having worked there from 1992-2002 as a curator responsible for the later Italian paintings in the collection and the Spanish collection.

Speaking of his appointment Gabriele stated 'I feel deeply honoured to take on the Directorship of the National Gallery after fellow alumnus Nicholas Penny. This is a world-class collection in a world-class city and I look forward to developing an exciting exhibition programme and the Gallery's research and educational activities.'

Professor Deborah Swallow, Märit Rausing Director of The Courtauld said 'I am absolutely thrilled that the Prime Minister has approved both the appointments of Nicholas and Gabriele as the new Directors of the National Portrait Gallery and National Gallery respectively. The fact that Courtauld alumni will be leading both institutions fills my colleagues and me with great pride. On behalf of everyone at the Courtauld, I would like to extend our warmest congratulations to Nick and Gabriele and wish them well in their new roles'.

As Nicholas and Gabriele prepare to take on their new directorships fellow alumnus Neil MacGregor MA History of Art (Distinction) 1975 is getting ready to hand over the reins as he recently announced his plans to retire from his role of Director of the British Museum at the end of this year after 13 years.

Speaking of his decision to step down Neil MacGregor said, 'It is a very difficult decision to leave the British Museum. Working with this collection and above all with colleagues here has been the greatest privilege of my professional life, but I have decided that now is the time to retire from full-time employment. The new building has been completed, so we at last have proper exhibition space. We have built strong partnerships with fellow museums across the UK, and are rapidly expanding our programme of loans and training around the world'.

MacGregor, whose former tutor Professor Anthony Blunt called 'the most brilliant student I have ever taught', is one of the most respected museum directors in the world and the British Museum has flourished under his leadership. Listed consistently as the most visited attraction in the UK for the past 8 years (with over 6.7 million visitors in 2014-15 and a virtual audience of over 35 million), and with an internationally acclaimed exhibitions programme which has included '*The First Emperor: China's Terracotta Army*' 2007, '*Afghanistan: Crossroad of the Ancient World*' 2011, '*Grayson Perry: Tomb of the Unknown Craftsman*' 2011, '*Hajj: journey to the heart of Islam*' 2012, '*Ice age art: arrival of the modern mind*' 2013, '*Life and death in Pompeii and Herculaneum*' 2013, '*Vikings: life and legend*' 2014 and '*Indigenous Australia: enduring civilisation*' this year.

Although retiring from full-time employment Neil will still hold a number of part-time positions including further work in radio broadcasting (Neil previously presented the highly popular BBC Radio Four series, *A history of the World in 100 Objects* in 2010). Neil will also chair a committee which will advise on one of Germany's most important cultural projects, the Humboldt Forum arts complex.

LOUISE BIRRELL
HEAD OF DONOR AND ALUMNI ENGAGEMENT

MAKING CONNECTIONS... IN FOUR MINUTES!

The annual Speed Networking event, the culmination of the Courtauld Association's Careers Certificate programme, took place in the Great Hall of King's College London on 4 March. Similar to previous years, the set up mirrored a traditional 'speed dating' format, with students and alumni paired together for intense four minutes sessions of one-on-one career networking. During the course of the evening students had the opportunity to speak with over 50 alumni from a wide range of backgrounds and careers, providing them with practical advice and skills to improve their employability. Feedback from alumni has been extremely positive: over 70 percent commented that they had 'personally benefitted' from the evening and all expressed great admiration for the students. As one alumnus commented 'I was very impressed by their [the students] maturity and focus – particularly the undergraduates'. Nearly half of the students have also had some form of contact with alumni since the event, including Sophie Yaniv, for whom a four minute conversation with alumnus Ben Springett (BA 2006, MA 2007) turned out to be a first interview for a job at his Gallery.

We would like to extend our thanks to all the alumni who participated on the evening and to Career Advisors Isabel Frazer and Eva Kiss who run the Courtauld Association Careers Certificate programme. If you would be interested in participating in the 2016 event please contact Alumni Relations Manager Isabella Panattoni-Wallace at isabella.panattoni-wallace@courtauld.ac.uk or on +44 (0)203 751 0539.

JESSIE MCGILL
DEVELOPMENT AND ALUMNI COORDINATOR

As I would say that I am quite a shy person and don't particularly enjoy talking about myself, I never imagined that I would find myself at a networking event, never mind securing an internship as a result of "networking." The speed networking setup was absolutely instrumental, in that I was forced into situations which I would have been reluctant to initiate myself. I was also grateful that, as the participants were Courtauld alumni, I already felt a certain familiarity with the guests, and had a conversation starter! Nervous as I was, the event was organised so as to make the networking as easy and as productive as possible.

Prior to the event, it was advised that we did some research in advance on the alumni who would be attending. A few caught my attention immediately, including one who was a Gallery Manager at AlonZakaim Fine Art, a small gallery that dealt in modernist works. Strangely enough, Ben from AlonZakaim was the person I was first paired with at the event! I surprised him with what I knew about the gallery and we had a conversation about the way the gallery was run. When our time was up Ben gave me his business card and after the event I plucked up the courage to send him a follow up email, asking about internships and work experience. Ben invited me to the gallery and the visit turned out to be an interview for an internship, a role which I am currently carrying out one day a week.

I have really enjoyed my role in the gallery so far – I didn't expect to be asked to write short essays on the works they acquire; I feel I am making good use of what I have learnt on my course, whilst at the same time gaining valuable experience of the running of a commercial gallery. All in all, if it wasn't for the networking event I would not be in the position I am in now. There was such a wide range of careers represented – from academics to curators to a chartered surveyor. I would recommend such an event to anyone.

SOPHIE YANEW
2014-15 MA STUDENT

“ I have really enjoyed my role in the gallery so far – I didn't expect to be asked to write short essays on the works they acquire; I feel I am making good use of what I have learnt on my course, whilst at the same time gaining valuable experience of the running of a commercial gallery. ”



GLOBAL ALUMNI GATHERING AT THE VENICE BIENNALE

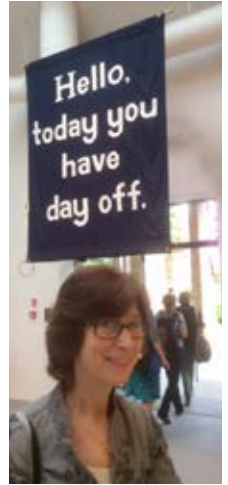
The Venice Biennale always reminds us of the great success that Courtauld alumni enjoy around the world. Once again, David Landau and Marie-Rose Kahane very generously hosted a wonderful reception at their home on 6 May for Courtauld alumni and supporters who were in Venice for the Biennale preview, with the guest list demonstrating the reach of alumni talent across museums, galleries and journalism from the UK, Europe and beyond.

Professor Deborah Swallow and a number of other colleagues attended the preview week which included *Corcordia* by Alexander Ponomarev at the Antarctic Pavilion, curated by alumnus Nadim Samman (MA 2006, PhD 2011), and Jeremy Deller's (BA 1988) work in the Central Pavilion. Another highlight was Luxembourg and Dayan's exhibition, *The Light, The Shade, The Depth* by Minjung Kim.

Of the national pavilions visited, a firm favourite for its sheer beauty was Chiharu Shiota's *The Key in the Hand* at the Japanese Pavilion.

The Courtauld team were also delighted to have a tour of the new exhibition mounted by the V-A-C Foundation, generous supporters of the Courtauld's scholarship programme. *Future Histories* is a collaborative exhibition by Marc Dion (*The Wonder Workshop*) and Arseny Zhilyaev (*The Cradle of humankind*) and curators Denis Stolyarov (MA 2014) and Magnus af Petersens. Denis will be starting his PhD at the Courtauld in October, with generous scholarship support from the V-A-C Foundation.

HELEN PEEL
HEAD OF MAJOR GIFTS AND SPONSORSHIP



Professor Deborah Swallow standing under one of Jeremy Deller's (BA 1988) works in the Central Pavilion



Curators Denis Stolyarov (MA 2014) and Magnus af Petersens (right) in front of one of the works featured in their *Future Histories* exhibition



REMEMBERING WALTER LIEDTKE

AUGUST 28, 1945 – FEBRUARY 3, 2015



The Courtauld was deeply saddened to learn of the death of distinguished alumnus Dr Walter Liedtke (PhD 1974), curator of Dutch and Flemish painting at the Metropolitan Museum of Art, who was tragically killed in a train crash in New York in February. Walter remained an active member of the Courtauld community all of his life – as an alumnus, mentor, and as Vice President of the American Foundation. Fellow alum and close friend Laura Stone (MA 2002) shares her memories of Walter, a man who was in Laura’s words, a rare example of *un homme complet*.

Walter was a very close friend whom I had known virtually all of my life through

his friendship with my parents. I met Walter when I was 8 years old, nearly 30 years ago, in the front room of our house on East 80th Street. Walter had recently begun a conversation with my father about Dutch pictures. I remember Walter arriving at the front door, pin-straight posture, immaculately dressed, young and already possessed of a rare facility with language that allowed him to bring his craft beautifully to life.

It was because of Walter that I chose to become an art historian and his frequent guidance over the years has impacted me deeply. Walter always gently prodded his students – even those, like me, who never formally studied with him – to come to their own answers and

Dr Walter Liedtke (PhD 1974) with Dr Ernst Vegelin, Head of the Courtauld Gallery at a reception in the Met in New York



respected that 'kids' need space to roam, this despite his own strong opinions on matters of connoisseurship and scholarship. One seminal lesson came many years ago when I sent Walter my first rather fanciful undergraduate paper on a Weenix still-life hanging in the Fogg Art Museum, which had garnered me a high mark. Walter unflinchingly cautioned me that while it was a good first effort, I had to remain closer to the primary documents, and that the best art-historical research displayed a forensic accountability, assiduously practiced. I have never forgotten his comment, scratched in his characteristic handwriting underneath my grade, for it encouraged me to study with two wonderful professors, John Shearman

and Jennifer Fletcher, both of whom, like Walter, had been trained at the Courtauld Institute of Art. I know Walter was especially proud when I graduated from the Courtauld, and even happier that I had enjoyed my studies there as much as he had.

I wish I could tell Walter that the Metropolitan Museum never will be the same for me without him to welcome me there, that I cannot walk through Grand Central Station under the arching ceilings without thinking of how he always caught the early evening train to return to his beloved Nancy and their peaceful home in Bedford, that my husband and I remember him dancing at our wedding and that we still laugh about the time we asked him how he never, ever aged and he replied: 'A happy marriage and a stress-free life!'.

I could not have believed that the impromptu and entertaining hour spent walking through the Old Master sale at Sotheby's with Walter at the end of January was the last time I would see him. I can picture him now, standing in front of a small Anthony Van Dyck portrait with that same pin-straight posture and immaculate dress, telling me how much he had enjoyed waking with the dawn so that he could plow snow for a couple of hours before coming to the city. That was Walter. He was a lovely and unique man – half James Dean rebel, half Renaissance humanist. I think of him every day – his towering intellect, his passion for Dutch paintings (and more recently for things Spanish), and his great sense of humour. He was a rare example of *un homme complet*; deeply human, comfortable with himself, loyal, warm and thoughtful to those he cared about, none more than his wife, Nancy. I am so sad that he is gone.

LAURA STONE (MA 2002)

STUDENTS



Hetty at her graduation ceremony in July 2014

ON REFLECTION

As Hetty Uttley (BA 2014) comes to the end of her term as Students' Union President she looks back on her year in office and discusses how she found the transition from Courtauld student to member of staff.

On my election to the role of Students' Union President I was excited to care for incoming and returning Courtauld students, to offer support, and to make sure their opinions and problems were heard. However, I quickly realised that the role wasn't just about the students I represented and organising a few events and parties along the way. To bring about successful change and to understand how things worked or why things happened, I had to become a member of staff. It was a bit of an odd transition, still feeling like a student at heart, discussing with them all the things that we wanted to change and the ways to do so, then walking into a staff committee meeting and equally having to understand the problems faced by them. I quickly realised, however, that staff faced many of the same problems as the students and were seeking to make the same changes.

Looking back, attending last July's Governing Board meeting was a real baptism of fire. Surrounded by important people making decisions and discussing the future developments of the Courtauld, I felt a little out of my depth and a fair amount of what was said went straight over my head, particularly when finances started to get discussed! However, almost a year on, as I start to look ahead to a life beyond the Courtauld's walls, I am very proud of how much I have learnt. I have gained a firm understanding of how a university and gallery are run, the many different departments, and how they are constantly developing and working together to ensure the Courtauld's well-being. I have also gained an understanding of the student

world beyond the Courtauld. As anyone who has ever studied here will know, it's quite a nice little bubble to be part of, but often you forget that there are other people and other things beyond Somerset House. As a Students' Union representative I have been fortunate enough to have been involved with some other really great student education groups who are campaigning for free education and against the drastic cuts both to education and the arts. I attended the NUS National Conference recently, and it is very clear from the protests and lobbying that students are fighting back!

As my role comes to an end I am excited to pass on all that I've learnt to my successor, who will no doubt find the role as challenging and rewarding as I have.



Hetty helping out with a Students' Union fundraising bake sale



Hetty (left) taking part in the tuition fees protest in London

NEW STUDENTS' UNION TEAM

I am very happy to announce the winners of the Students' Union Election, and to introduce the Students' Union committee for 2015-16. My successor as Student President will be current BA3 Gregory Wilkinson. Gregory will be aided by Vice-President Emilie Forey, currently a BA2, and Treasurer Thomas Bodinetz, also a current BA2 student. I wish all the team much success for the coming year.

HETTY UTTLEY (BA 2014)
STUDENTS' UNION PRESIDENT
2014-15

THE NEXT FRONTIER AT THE COURTAULD

TEDxCourtauldInstitute2015 took place on 15 March, bringing together several high profile speakers to talk with members of the public about what they perceive as 'The Next Frontier'.

When we started considering the programme for TEDxCourtauldInstitute 2015, we were keen to build upon discussions started at last year's event, '*Colouring Life*' which was about seeing the world through different lenses, being global citizens, sharing ideas and making change. By inviting speakers from different areas of our society – important voices, impact-makers, and figureheads – and asking them what they believed to be 'The Next Frontier' for their field, we hoped to generate a conversation about issues both close and far removed from our own life experience, and open our eyes to developments that could shape our future. Our nine speakers included a Holocaust survivor and an international drag performer, a BBC journalist working in Syria and a pioneering neurosurgeon. Arranged into three sessions, the day was broken up by informal discussions over refreshments, allowing speakers and the audience to mingle, and conversations about the topics at hand to flourish.

We would like to thank all of our speakers and supporters, particularly Professor Deborah Swallow and Michael Sherry, Head of Marketing and Communications, and of course our sponsors – The Helen Hamlyn Trust, Cobra Beer, the Courtauld Students' Union and The Colour Company – for their continued support of this event. If you were unable to make the conference, you can find the videos online at tedxcourtauldinstitute.com. Re-live the conversation, and tweet us @TEDxCourtauld to have your say on the incredibly important issues at hand.

EVY CAULDWELL-FRENCH



EAST WING BIENNIAL



The TEDxCourtauldInstitute2015 audience kept entertained by one of the speakers

Left: Courtauld student Harrison Goldman (BA2) shows one of the TEDx speakers the comments generated on Twitter following her talk

The East Wing Biennial (EWB) is a student-organised contemporary art exhibition that was founded by Joshua Compston in 1991. Maintaining Compston's vision to 'restore to its rightful position art in everyday surroundings', the EWB continues to evolve in ambition and scale under the current leadership of Courtauld undergraduates Rebecca Anthony and Poppy Field.



East Wing Biennial committee leaders Rebecca Anthony and Poppy Field

The upcoming 12th edition of the EWB will open in January 2016. Aware of opportunity to make a contribution to the contemporary art world, we aspire to spark a dialogue between the inhabitants and the physical spaces of the Courtauld. In collaboration with artists at the forefront of this field we will critically assess the way our community perceives information and physical reality. Under Clara Krzentowski and Elvira Valdes, the curatorial committee draws inspiration from the concept of 'society's real unreality' as described in Guy Debord's *'The Society of the Spectacle'*.

The EWB committee is working swiftly to de-install the previous exhibit and repair the walls. However, our main goals this term are to complete our register database, confirm dates for our education and outreach programme, and start raising sponsorship. Over the summer we will begin making contact with artists and their representatives. Past exhibitors have included Bridget Riley, Damien Hirst, Gilbert and George, Grayson Perry, Howard Hodgkin, Ian Davenport, Jeremy Deller, JR, Liu Bolin, Tim Head and Yinka Shonibare.

We hope that you will enjoy following our progress.

REBECCA ANTHONY AND POPPY FIELD (BA2)
PRESIDENT AND VICE-PRESIDENT OF THE 12TH EAST WING BIENNIAL COMMITTEE

For more information please visit eastwingbiennial.org. To sponsor the 12th edition of the East Wing Biennial please visit www.kickstarter.com/projects/2066638049/our-artifice

CLICK, CONNECT, CONSTRUCT

PUBLIC PROGRAMMES



Above and left: Students viewing the prints which inspired their Pintrest boards in the Prints and Drawings Study Room

Right: Some of the shortlisted students in the Prints and Drawings Study Room with Oak Foundation Young People's Programme Coordinator Megan Goodeve



Below: The students having a tour of *Goya: The Witches and Old Women Album* exhibition in the Courtauld Gallery led by Dr Katie Faulkner, Visiting Lecturer and Widening Participation Academic Coordinator





During the winter term the Courtauld launched a pilot digital research competition for school and further education (FE) college students aged 16 to 19 years to click, connect, and construct a Pinterest board using the Pinterest social media platform.

Students were invited to create a visual essay based on and around an artwork from the Courtauld's collection. This approach was inspired by twentieth-century art historian Aby Warburg's *Mnemosyne Atlas* and encouraged young people to explore the use of digital technologies and resources to research and display their findings. The competition was open to all and introductory workshops were run in several of our widening participation partner colleges including New College Nottingham, Swindon New College, in addition to an afterschool CPD workshop for 10 teachers at the Courtauld Gallery.

In March, the Public Programmes team welcomed the 12 shortlisted winners to the Courtauld for a celebration event, including students from Bethnal Green Academy, Haberdashers' Aske's Hatchem College, Kingsdale Foundation School, New College Nottingham, Swindon New College, and Sydenham and Forest Hill School.

The day started in the Prints and Drawings Study Room where Assistant Curator Rachel Sloane, MA History of Art (Distinction) 2002 PhD History of Art (2008), put on a display of prints and drawings which related to the students' Pinterest boards. Following this, the students were privileged to have a private tour of *Goya: The Witches and Old Women Album* exhibition in the Courtauld Gallery led by Dr Katie Faulkner, Visiting Lecturer and Widening Participation Academic Coordinator at the Courtauld.

To finish the day, parents and staff from participating schools joined us

for refreshments and a prize-giving in the Kenneth Clark lecture theatre where prizes included 'Most Original Approach to Source Material', 'Most Creative Interpretation of a Theme', 'Most Visual Impact' and the 'Best Art History Research'.

Public Programmes would like to thank everyone who supported the young people in this competition. There was an incredible array of work and we hope to welcome some of the young people back to the Courtauld this July as part of our Year 12 Art History Summer University.

MEGAN GOODEVE (BA 2010, MA2011)
OAK FOUNDATION YOUNG PEOPLE'S
PROGRAMME COORDINATOR

Check out the Public Programmes youth blog: blog.courtauld.ac.uk/youngpeople and Pinterest account <https://www.pinterest.com/ecourtauld> for more information and to see the students' work.



BETWEEN EAST AND WEST, A JACK OF DIAMONDS PROJECT WITH KINGSDALE FOUNDATION SCHOOL



Some of the students' work on display including their production of lubok prints

Between January and March 2015 Alice Odin, Oak Foundation Young People's Programme Coordinator and I conducted a successful outreach project with Kingsdale Foundation School that was based on the *Jack of Diamonds* display at the Courtauld Gallery. The project was part of the Courtauld's widening participation programme and built upon the existing partnership between Pushkin House and the Courtauld.

The display of Russian avant-garde paintings aimed to take a fresh look at the Jack of Diamond group, founded in 1910 in Moscow. The combination of European innovation and Russian national traditions was a distinctive feature of the group.

During the students' visit we asked them to choose one work from the *Jack of Diamonds* display and then find one other work within the rest of the Courtauld Collection that related to it. The students then created colour studies of both works, using only 2 colours in 10 minutes.

Following the first session in the Gallery, we visited the school and ran several workshops which introduced the Russian avant-garde, the artists' influences and techniques as well as their ongoing legacy. The Jack of Diamonds artists were united by their interest in folk art and city folklore. Their interest in Russian popular prints, known as 'lubok', was reflected in the title of their print exhibition, from which their group name derived. During the third session I gave the students a short lecture on Russian folk art and popular prints, and Helen Higgins, Print and Drawings Study Room Assistant, led a practical workshop showing them how to produce lubok prints. The project ended with the students curating an exhibition of their work, which they titled: *The Young Ones*.

Throughout the project we had wonderful support from the art teacher at Kingsdale, Lily Montero, who

encouraged students to produce works in response to both our theoretical and practical sessions. The responses of the young people were highly creative and clearly demonstrated that what made the Jack of Diamonds artists unique still inspires young artists today.

DR NATALIA MURRAY
VISITING LECTURER



Students from Kingsdale Foundation School at a private view of their exhibition *The Young Ones*



A colour study completed by one of the students of Kees van Dongen's *Portrait of Dolly* from the Courtauld collection

LAST CHANCE TO TAKE PART IN OUR VIBRANT, INTERNATIONALLY ACCLAIMED SUMMER SCHOOL 2015!

The Courtauld Institute of Art is the foremost centre in Britain for the study of art history and conservation and enjoys an international reputation. The main Summer School runs from **13 July to 7 August 2015** and offers 32 week-long art history courses focusing on specific themes and covering historical periods from late antiquity to the present day.

Limited spaces remain in the following subject areas:

- The history of museums in Britain
- The art and architecture of Shakespeare's London
- Twentieth-century photography
- Mughal painting
- Twentieth-century Eastern European art
- Ottoman art and architecture
- Watercolour painting in England and beyond
- Modern British art 1910-1940
- Contemporary Chinese art
- Royal Persian painting

See our full programme online at courtauld.ac.uk/publicprogrammes/summerschool/2015

For more information, and to book, please email short.courses@courtauld.ac.uk or call +44(0)20 7848 2678.

JACKIE SULLIVAN
SHORT COURSES ADMINISTRATOR



Scenes from the Courtauld Summer School 2014



BON VOYAGE EMMA

SUPPORTING THE COURTAULD



Emma Davidson with
Dean and Deputy Director,
David Solkin



Emma Davidson (left) with fellow Development colleague Kate Knight, Head of Individual Giving Programmes, at the recent Goya Director's Dinner

It is with great sadness that I report that Emma Davidson will be leaving the Courtauld after 10 years leading the Development department. Emma will be giving some more time to the Shobhana Jeyasingh Dance Company – an organisation to which she is particularly committed and of which she is Chair – but she will also be exploring new pastures and developing new ambitions.

Emma has been a wonderful Director of Development. She has been a key part of the senior management team, and has always been deeply committed to the Courtauld. The Development department barely existed at the time when Emma joined the Courtauld in 2005, soon after the Courtauld became independent. Yet over the past decade she has built the function successfully to secure the essential philanthropic support on which the Courtauld so richly depends.

In 2005 the Friends consisted of just 300 loyal members, there were a handful of important larger donors and the alumni relations programme was simply an ambition. Since then, through a range of initiatives including the *Opening Minds to Art* campaign, Emma has led the Development team and worked closely



Staff before the 75 anniversary party!

with the Governing Board, colleagues and volunteers, to encourage donors at all levels to invest in the Courtauld. Many millions have been raised, with gifts ranging from £5 to £2.5m, both through individual gifts, and through membership of the Friends and Samuel Courtauld Society, which have contributed to the development of the exhibition programmes and public programmes, supported academic and curatorial posts, conservation, and supported hundreds of scholars.

The alumni relations programme is now well established internationally and the Courtauld's US presence has been strengthened with the development of the American Foundation for the Courtauld Institute of Art. Finally, hundreds of donors and alumni engage with the Courtauld and its experts each year through up to 150 trips and tours both in the UK, Europe and beyond. Emma leaves a refreshed and excellent team who are looking forward to continuing and building on this work.

As all this will clearly underline, Emma has been a central figure at the Courtauld. Her warm presence, friendship and engagement will be hugely missed by us all. We are immensely grateful to her for all she has done and wish her the very best for what we know will be an exciting future.

PROFESSOR DEBORAH SWALLOW
MÄRIT RAUSING DIRECTOR



75 anniversary celebrations with the Development team: Emma Davidson, Pia Rainey, Mary Ellen Cetra, Kate Knight, and Darragh McConnell

2015 ANNUAL FUND APPEAL: EVERY GIFT MAKES A DIFFERENCE

Our 2015 Annual Fund appeal is well and truly underway. Our new campaign film, featuring alumnus Alastair Sooke (MA 2003), is available to watch on our website and our first mailing was sent out at the beginning of May. Thank you to all those who have already supported the appeal!

As a charity the Courtauld is heavily reliant on philanthropy, which provides almost a third of our £14 million budget. An important part of this is our Annual Fund, which was set up in 2008 to raise vital funds to support the Courtauld's core day-to-day work.

Over the last seven years the Annual Fund has raised an impressive £630,000 from many generous donors,

and supported a wide variety of projects including our visiting lecture programme, renovations to the Courtauld Gallery, and student travel bursaries. We have also helped a number of students with scholarship funding. The support we receive makes a real and tangible difference to the quality of the education and visitor experience that we can provide.

All gifts make a difference so please consider making a donation to the Annual Fund appeal before the end of our academic year – 31 July 2015. With your help we can, and will, achieve so much more.

JENNIFER SEYMOUR
INDIVIDUAL CAMPAIGNS AND LEGACIES
MANAGER



Amarilli Rava (MA 2010),
PhD Conservation student,
Courtauld Annual Fund
scholar 2014-15



It is vital that the Courtauld has flexibility with its funding and that funds can be allocated regularly to where the need is greatest. The Annual Fund allows for just this. It is wonderful to see the Annual Fund support everything from large-scale digital media projects to individual scholarships, not to mention vital conservation projects and research. Donations support frontline Courtauld projects and it is very satisfying to watch their success on an annual basis.



James McDonough
(PG Dip 2002, MA 2003),
Courtauld Annual Fund
donor

WATCH OUR NEW ANNUAL FUND FILM!



Courtauld alumnus and Art Critic Alastair Sooke (MA 2003), star of the 2015 Annual Fund campaign film

This year we made a new film for the Annual Fund campaign with Courtauld alumnus and art critic Alastair Sooke playing a starring role!

In the film Alastair talks about his time studying at the Courtauld and why the Annual Fund is so important. Filming took place over two days in March, and involved extensive filming in the Gallery, the lecture theatre, the Prints and Drawings Study Room and the libraries. We were also able to drop in on students from our MA Curating the Art Museum course, who were busy preparing for their summer exhibition in the Gallery (read more about their upcoming exhibition on page 13). The shoot ended with filming at our annual Scholarship Reception, where donors mingled with the scholars who have benefited from their generous support.

Our thanks go out to Alastair for giving his time so generously and allowing us to follow him around the Gallery for several hours, and to all those students and staff who made the film possible.

Watch the film at courtauld.ac.uk/annualfund

JENNIFER SEYMOUR
INDIVIDUAL CAMPAIGNS AND LEGACIES
MANAGER

DONATE NOW!

Last year we raised a fantastic £107,942 for the Annual Fund, which was one of our most successful years ever. We have ambitious plans to exceed this total this year so that we can achieve even more. Will you help us hit £110,000?

Visit: courtauld.ac.uk/annualfund

Call: +44(0)20 3751 0544

Post: Cheques should be made payable to *The Courtauld Institute of Art Fund* and mailed to:

Courtauld Annual Fund
Development Office
Courtauld Institute of Art
Somerset House
Strand
London
WC2R 0RN

Text: FUND08 followed by the amount of your choice (between £1 and £10) to **70070**

LEGACY CAMPAIGN SUCCESS

In our Autumn/Winter 2014 edition of the News we told you about our first ever legacy campaign, which took place in November 2014. The aim of this campaign was to raise awareness of legacy giving, which is a very special way of supporting the Courtauld's work.

During the campaign we handed out around 10,000 legacy bookmarks to our ticket-buying visitors and over 30,000 visitors saw our promotional banner in the Gallery entrance. Thanks to this campaign, we have received a number of new pledges and many people have been in touch to inform us that they have already included a gift to the Courtauld in their will.

We are looking to build on the success of this campaign with another drive later this year. If you have already left the Courtauld a gift in your will, we do encourage you to let us know.

Any information you provide will be treated with the strictest confidence – it simply gives us the opportunity to thank you during your lifetime, and invite you to special events for our legacy pledgers.

For further information about legacy giving, please contact Jennifer Seymour, Individual Campaigns and Legacies Manager on jennifer.seymour@courtauld.ac.uk or +44 (0)20 3751 0544.



One of the legacy banners on display in the Courtauld Gallery entrance during the Legacy Campaign

Did you know:

35% of people say they would be happy to leave a gift in their will to a charity but only 7% actually do



THE COURTAULD GALLERY GETS ITS FIRST EVER DONATION BOX

If you have visited the Gallery in the last couple of months you may have noticed our new trial donation box in the Gallery entrance. It is well and truly Courtauld branded with Van Gogh's *Peach Trees in Blossom* wrapped around the base of the box.

The donation box has already raised several hundreds of pounds since it was installed, so if you're passing the Gallery please consider popping your spare change in!

SCHIELE EXHIBITION SECURES RECORD NUMBER OF FRIENDS



Friends at the recent trip to Wellington Arch

The Courtauld Gallery's recent exhibition *Egon Schiele: The Radical Nude* pulled in record-breaking crowds and helped the numbers of Courtauld Friends reach fantastic figures with 535 new Friends joining during the three month run of the exhibition. We are delighted to now have over 2,000 members, an increase of 15% from January 2014.

Friends and Samuel Courtauld Society members are at the heart of the Courtauld and provide vital funding to help care for our world famous permanent collection, curate exceptional exhibitions and train the very best art historians, conservators and curators. In exchange, for a £55 annual membership fee*, Friends enjoy free admission for themselves and a guest to all exhibitions and displays in the Courtauld Gallery including the permanent collection. In addition Friends also receive a 20% discount in the Gallery café, up to 15% discount in the Gallery shop, and access to a range of exclusive events including an annual introductory tour of the Gallery, a curatorial tour of every exhibition and display, and visits to other galleries, museums and historic houses. Recent highlights have included a guided tour of St Paul's Cathedral, and visits to the Ditchling Museum and Gainsborough House.



Friends Intro tour Friends enjoying an introductory tour in the Courtauld Gallery



Enjoying the view at St Paul's Cathedral

Join as a Friend today and take advantage of free admission for our upcoming exhibitions and displays:

- **Summer Showcase: Unfinished... Works from the Courtauld Gallery (18 June – 20 September 2015)**
- **Bridget Riley: Learning from Seurat (17 September 2015 – 17 January 2016)**
- **Soaring Flight: Peter Lanyon's Gliding Paintings (15 October 2015 – 17 January 2016)**
- **Bruegel in Black and White (4 February 2016 – 8 May 2016)**

For more information, or to become a Friend, please contact Pia Rainey, Friends Manager on +44 (0)20 3751 0546 or at pia.rainey@courtauld.ac.uk

***Annual membership costs £55 by direct debit or a one off cost of £60**

ALL SINGING AND DANCING: THE DIRECTOR'S DINNER

The 2015 Director's Dinner for Director's Circle members of the Samuel Courtauld Society and major donors was an evening of music, merriment, mantillas and matadors, as we celebrated the life and times of Francisco Goya. The event mirrored aspects of Goya's career, starting with the opulence of the Royal Court in Madrid and ending with the darker subjects on display in the Courtauld's exhibition *Goya: The Witches and Old Women Album*.

The dress code, 'Majas and Matadors', was wholeheartedly embraced by guests who wore exquisite eighteenth-century style clothing, vibrant flamenco dresses, and a flourish of matador capes.

Dr Stephanie Buck, Martin Halusa Curator of Drawings, stayed true to the theme of the exhibition and came as a wonderfully wicked witch!

On the evening, the music, dance and readings reflected the tastes of the Spanish Court with guests delighting in a Spanish guitar and quintet by Boccherini, a contemporary of Goya, and readings from gothic novels that were adored by the aristocracy, all carefully curated by Visiting Lecturer Dr Charlotte De Mille.



SAMUEL COURTAULD SOCIETY IN PARIS

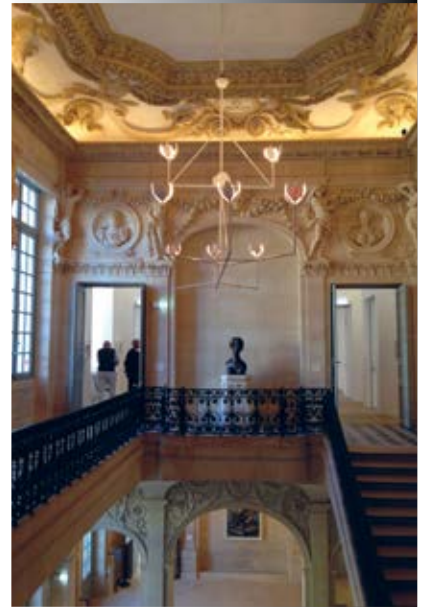
However, the show was well and truly stolen by the fantastic Spanish dancer who commenced the evening with an exuberant fandango and ended with the melancholy and powerful dance of mourning, the seguidilla.

'Thank you again for such a lovely, fun Goya evening. The dinner in the majestic surroundings of the Courtauld was, as usual, excellent and both Derek and I were seated next to really interesting people. You really put on some fabulous events for Samuel Courtauld Society members and for that too we thank you very much.' Inks and Derek Raphael, Director's Circle members.

Director's Circle members of the Samuel Courtauld Society pay £5,000 per year for a wonderful programme of events and benefits including the annual dinner. For more information, or to join the SCS, please contact Kate Knight on +44 (0)20 3751 0545 or at kate.knight@courtauld.ac.uk



The event has become an annual tradition for members of the Director's Circle and we are already looking forward to the next feast.



On a beautiful evening in April, Courtauld Emeritus Professor and Visiting Lecturer, Chris Green, led a private tour of the newly reopened Musée Picasso in Paris for a group of Samuel Courtauld Society members. The tour lasted almost three hours and guests were left wishing for more as Chris impressed and entranced us all with his deep knowledge and appreciation of Picasso. The short, sharp trip also included a private tour of the sublime *Pierre Bonnard: Painting Arcadia* exhibition at the Musée d'Orsay and tickets to the blockbuster *Velázquez* exhibition.

Events and trips showcasing the expertise of Courtauld academics at important cultural venues and in intimate surroundings are a hallmark of the Samuel Courtauld Society. Future bespoke trips include Berlin in June and Madrid, Segovia and Toledo in November. For more information on these trips or the Samuel Courtauld Society please contact Kate Knight.

KATE KNIGHT
HEAD OF INDIVIDUAL GIVING PROGRAMMES





GIVING THE GIFT OF EDUCATION

The Courtauld Scholarship Fund was set up in 2010 to help ensure that outstanding students can study at the Courtauld regardless of their financial means. I have been Chairman of the Courtauld Scholarship Fund since it was established and I am delighted that in the last five years over £3,710,391 has been raised, facilitating over 396 scholarships.

Our students are academically gifted and their academic journey is challenging and competitive. This path begins with the rigorous selection and admission process, and then, having been awarded an offer of acceptance, their real worry begins: how to pay for the tuition. Generous and committed supporters have allowed Courtauld students to take their first step along this journey, and have helped us safeguard our commitment to keeping a Courtauld education accessible to those from a wide range of backgrounds. As a direct result, students are exposed to first class intellectual education in an intimate and accessible setting, which opens up a gateway of endless possibilities to them as they go on to join past and present Courtauld graduates, whom with their superior academic excellence in the fields of visual arts, conservation and curating, continue to have a global impact.

In the last three academic years the

scholarship programme has raised £729,000, £883,000 and £837,000 respectively. This funding supported the tuition costs of 74 post-graduate candidates in the academic year 2014-2015. Our goal for the coming year is to award scholarships to the value of over £800,000. It is essential that we continue to attract the very best students, and enable them to achieve their full potential. I hope you and others passionate about giving to education can help us achieve this target.

FARAH ASEMI
CHAIR OF THE COURTAULD SCHOLARSHIP FUND

To find out more, or to give to the Courtauld Scholarship Fund please contact Helen Peel, Head of Major Gifts and Sponsorship at peel@courtauld.ac.uk or on +44 (0)20 3751 0548

Scholars and donors at the 2015 Annual Scholarships reception in the Courtauld Gallery



Our students are academically gifted and their academic journey is challenging and competitive. Having been awarded an offer of acceptance, their real worry begins: how to pay for the tuition



Goals for the next academic year:

- £800,000 to support the Courtauld Scholarship Fund
- To offer minimum scholarships of £5,000
- To offer some full scholarships, covering tuition fees and living expenses
- To support over 80 postgraduate students
- Three-year financial commitments for students in three-year PhD and conservation courses

HEARING FROM THE SCHOLARS....

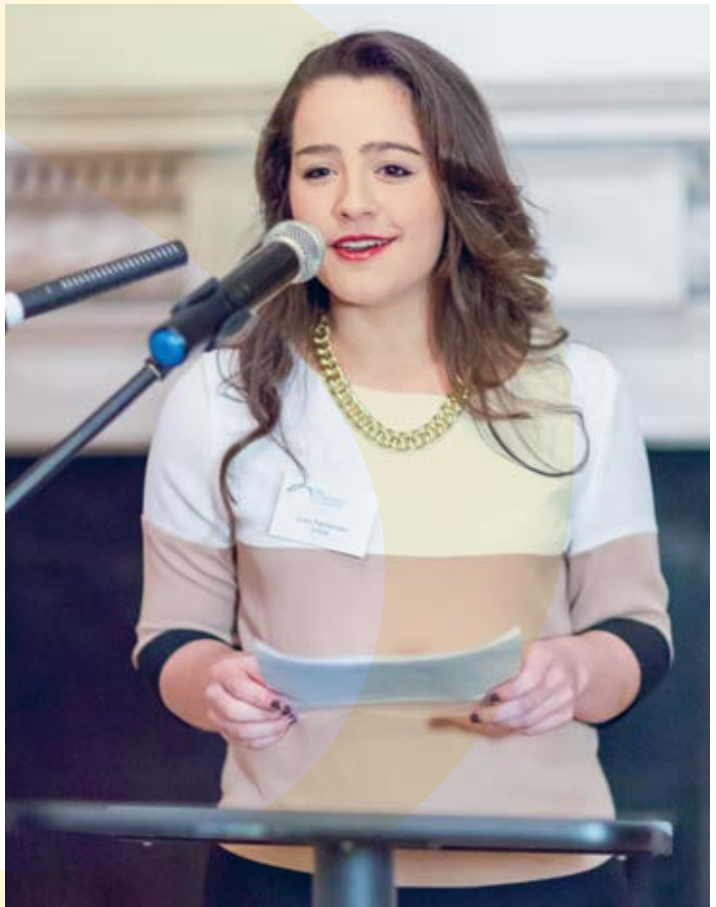
On 11 March the Courtauld held the fifth annual Scholarship reception. During the evening scholar Lucy Fernandez gave a heartfelt speech in which she explained the impact scholarship funding has had:

'I am incredibly grateful to have had the opportunity of a Courtauld scholarship. Without Farah's generosity I simply would not have been able to pursue further education at the Courtauld, not only did she first introduce me to the Courtauld, but she also funded my scholarship, an act for which I will be forever grateful. I know I speak for many of the scholarship recipients, who like me would not be here today without a scholarship. Thanks to our donors we are able to pursue and fulfil our dreams, whether it be to curate, educate, or delve into sales or law, to name just a few of the myriad of options. On behalf of all my fellow scholars I would like to thank all the donors whose support has made a difference to our lives, and to whom we will be forever grateful.'

LUCY FERNANDEZ
2014-15 MA STUDENT AND COURTAULD
SCHOLARSHIP FUND RECIPIENT



Farah Asemi Chair of the Courtauld Scholarship Fund with her scholar Lucy Fernandez



SUPPORT THE EDUCATION AND TRAINING OF ART HISTORIANS AND CONSERVATORS OF THE FUTURE

There are many ways that you can get involved and support the Courtauld. Please contact us to find out more:



Friends of The Courtauld

Membership £60 per year (£40 for Courtauld alumni)
Pia Rainey
Friends Manager
Tel: +44 (0)20 3751 0546
pia.rainey@courtauld.ac.uk



Samuel Courtauld Society

Membership levels at £500, £1,250, and £5,000
Kate Knight
Head of Individual Giving Programmes
Tel: +44 (0)20 3751 0545
kate.knight@courtauld.ac.uk



Annual Fund and Legacies

Jennifer Seymour
Individual Campaign and Legacies Manager
Tel: +44 (0)20 3751 0544
jennifer.seymour@courtauld.ac.uk



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Eva Nijhof
Head of Special Projects
Tel: +44 (0)20 3751 0538
eva.nijhof@courtauld.ac.uk



Campaign enquiries and naming opportunities

Hannah Joyce
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Tel: +44 (0)20 3751 0552
hannah.joyce@courtauld.ac.uk



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Helen Peel
Head of Major Gifts and Sponsorship
Tel: +44 (0)20 3751 0548
helen.peel@courtauld.ac.uk

American Foundation for the Courtauld Institute of Art, New York

Susan Marks
Executive Director
Tel: +1 212 737 5051
susan.marks@courtauld.ac.uk

GIVE ONLINE

You can also donate or become a member online at courtauld.ac.uk/supporting

THANK YOU

The Courtauld receives a third of its income from philanthropic sources. We wish to thank all donors for their generous support and ongoing commitment to the teaching and study of art history and conservation including all donors listed below and those who wish to remain anonymous.

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