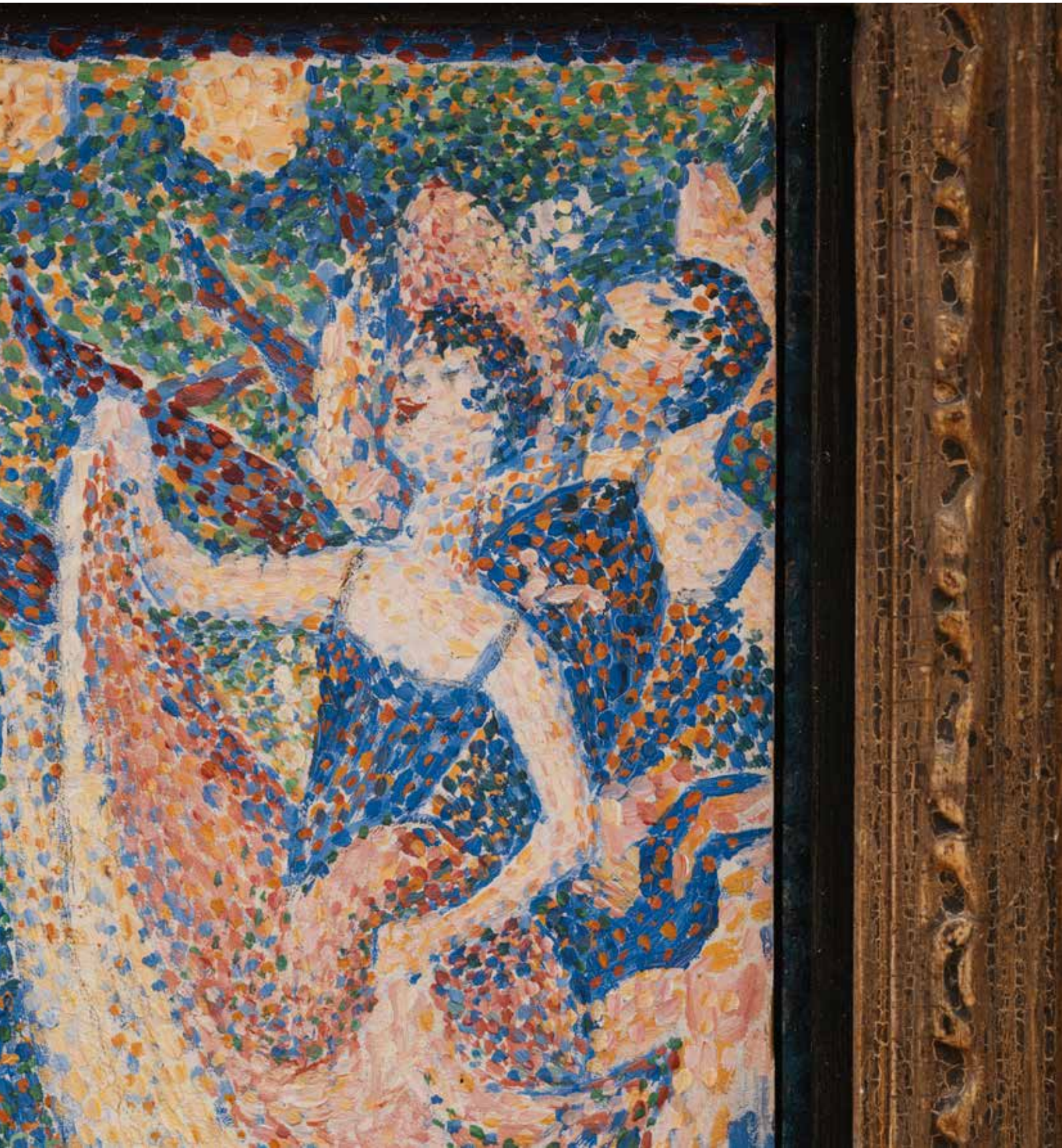


COURTAULD



Annual Report

2024/25



Vision

Our vision is to become the world's most ambitious, dynamic, and innovative centre for the visual arts.

Mission

Our mission is to advance the understanding of the visual arts of past and present across the world, through advanced research, innovative teaching, inspiring exhibitions and programmes, and the stewardship of our collections.

Introduction from the Chairman

At the Courtauld, we believe that art is a necessity for social cohesion; it is not a luxury. We continue to enhance our position as the world’s most dynamic and innovative place for the study of the humanities through the lens of art history, curation, and conservation.

This has been a year of very strong achievements. Our gallery had its most successful year on record, welcoming more than 400,000 visitors, many for the first time. This increase resulted in revenue from admissions more than doubling. Our outstanding exhibitions were internationally acclaimed and reaffirmed our reputation for curatorial excellence.

The development of our new campus on the Strand, consolidating all our activities in one place, made great progress towards its expected opening in 2029. It was enabled by a generous pledge from the Reuben Foundation announced in October 2025, the largest financial gift ever given to us. In addition, we received a major gift from the Blavatnik Family Foundation. This brings the total capital raised over the last ten years to £119million. We are enormously grateful to all our donors. I recognise that they lay the foundation of our future and I thank each of them.

We have also significantly enhanced our academic programmes, which now include new postgraduate courses in Art and Business, and Contemporary Art and the Moving Image. These were created and are taught in partnership with King’s College London, further deepening our strategic collaboration with our neighbour on the Strand. The first students arrived this autumn. We launched the Manton Centre for British Art, a new intellectual hub dedicated to the study of British art in all its forms. This was made possible by an extraordinary gift from the Manton Foundation.

At the 2025 Graduation Ceremony, we celebrated the achievements of our students, who joined a global network spanning 80 countries and comprising over 10,000 alumni. This is a powerful force shaping the world by leading the arts in all their forms. In my address, I reflected on the role of universities as places of excellence, free speech and creative exchange. These are vital principles, which we believe are maintained by our graduates and are needed more than ever.

Sir Gabriele Finaldi and Peter Budd reached the end of their tenure as members of the Board. I thank them for their invaluable expert advice and assistance. I would also like to welcome Dr Tristram Hunt and Dame Antonia Romeo to the Board.

Our progress is only possible with the commitment, creativity and work of our staff, students, alumni, and supporters. On behalf of the Board, I thank them all. Together, they ensure that the Courtauld continues to thrive as a beacon for the visual arts, nationally and globally.

Lord Browne of Madingley
Chairman
October 2025

Foreword from the Märit Rausing Director

This year has been one of real momentum for the Courtauld as we look to the future. A key focus has been our plan to create a new campus on the Strand. Thanks to generous new pledges from the Reuben Foundation, the Blavatnik Family Foundation, the Rothschild Foundation, and others, we are making significant progress with this project. The new campus is on track to open in 2029, in advance of our centenary in 2032. It will provide an important new home for the Courtauld, as we strive to become the world’s most ambitious, dynamic, and innovative centre for the study and appreciation of the visual arts.

We have also been broadening and modernising our teaching programmes. This year, we have launched three new courses; an MA in Art and Business; a revised version of our MA Curating programme; and an MA in Contemporary Art and the Moving Image, which is our first joint MA with King’s College London. These programmes welcomed their first cohorts of students this autumn and will ensure our graduates are equipped to thrive in a rapidly changing cultural sector.

We were also delighted to launch the Manton Centre for British Art in 2025. This new centre, made possible by an extraordinary gift from the Manton Foundation, is an intellectual hub for art historians, curators, critics, artists, and students, nationally and internationally. Committed to the study of all periods and forms of British art, the Centre provides a platform for world-leading research and for teaching the next generation of British art professionals.

Making the Courtauld synonymous with lifelong learning is at the heart of what we do, following Samuel Courtauld’s founding principle of “art for all”. We want to be a place where people can discover and enjoy art at every stage of life and provide opportunities for everyone to engage with our expertise through short courses, weekend and evening programmes, and online learning.

Expanding access also means tackling barriers. We are investing in scholarships and bursaries, so that financial constraints never stand in the way of talent. This year, 77 students were able to study with us thanks to financial support, and we remain committed to growing this programme in the years ahead.

With more than 400,000 tickets issued, this was the most successful year in our gallery’s history. *The Griffin Catalyst Exhibition: Monet and London. Views of the Thames* reunited Monet’s celebrated Thames Series and attracted over 120,000 visitors, drawing international acclaim and increasing our membership by 195% to 13,810. We also presented *The Griffin Catalyst Exhibition: Goya to Impressionism. Masterpieces from the Oskar Reinhart Collection*, the first time these works had ever left Switzerland as a group.

None of these achievements would be possible without the talent, dedication, and generosity of our community. I want to thank our staff, whose creativity and expertise underpin everything we do; our students, whose passion and curiosity inspire us; and our supporters, whose vision and commitment make our ambitions achievable.

Professor Mark Hallett
Märit Rausing Director
October 2025



Teaching and Learning

Highlights from a year of growth, innovation, and success

We continue to innovate and diversify our curriculum, offering more flexibility for students on our teaching and research programmes to shape their learning journeys.

This year marked the graduation of our first cohort from the revised BA History of Art programme, with 25 students (32% of the cohort) achieving a first. These undergraduates benefited from opportunities being offered by our partnership with King's College London, including studying a language at King's Language Centre in their first year and selecting modules from the Interdisciplinary Humanities or Languages, Literature and Cultures departments in their second and third years. In 2024–25, 26 Courtauld students and 24 King's students took part in this exchange, broadening horizons and building lasting academic and social networks.

Our partnership with King's College London continues to go from strength to strength, with teams across the Courtauld welcoming the first cohorts on two new co-taught postgraduate programmes: MA Contemporary Art and the Moving Image (13 students) – a joint programme between the Courtauld and King's – and MA Art and Business (38 students), which will benefit from a module delivered by King's Business School.

Our revised MA History of Art programme has recruited 241 students with the opportunity to study one of 21 Special Option subjects. A crucial new part of the revised programme is that students are now also being taught in larger groups drawn from the wider MA History of Art, MA Curating, and MA Contemporary Art and the Moving Image programmes. This will create a robust academic community of postgraduate taught students, who can cross-pollinate ideas from their specialist areas and enjoy increased face-to-face time with more members of faculty, on whose knowledge and experience they can draw.

This year, the History of Art department was also delighted to be able to award 15 John Hayes Travel Awards to undergraduate students. The awards ranged up to £1,000 for independent trips, to allow students to see works of art in person. Students planned trips to Amsterdam, Berlin, and Paris, as well as journeying further afield to sites in Mexico, Colombia, and Korea. The department hopes to award even more grants in 2025/26, including the inaugural Florence Waters Travel Awards.

The Conservation Department agreed a new fieldwork site for MA Conservation of Wall Paintings at St Jude on the Hill in Hampstead, working in partnership with the Cathedral and Church Buildings Division of the Church of England. They will be based in the Lady Chapel, decorated with a beautiful scheme of murals painted by Walter Starmer, celebrating the roles of British women throughout history and during the First World War.

Students of the MA in Art History and Conservation of Buddhist Heritage travelled to Japan for the first time, visiting galleries, temples, and conservation studios. The trip was extremely successful, and the programme plans to return next year. The first ever cohort of MA Conservation of Easel Paintings students graduated this year, with three of the five graduates achieving distinctions. A new one-year programme, MA Preventive Conservation, was agreed for a 26/27 start.



Student Experience

A key focus across the year was the introduction of Student Voice initiatives, designed to strengthen student representation and ensure that feedback directly shapes decision-making at the Courtauld.

The results of the National Student Survey for 2024/25 reflect significant progress on giving opportunities for students to provide feedback on their courses and on giving students the feeling that their opinions are valued and acted on. Students have been actively involved in refining the process to ensure that all voices are heard and that the impact of feedback is clearly visible.

We also continued to invest in Student and Academic Services, welcoming several new colleagues and restructuring teams to improve support. The Programme Administration Team was reconfigured with a new intake, providing more focused assistance across undergraduate, postgraduate taught, and postgraduate research programmes, and extending the Student Advice Desk opening hours to five full days a week. The Wellbeing Service has expanded its counselling provision, and is expanding the Admissions and Enrolment Team, strengthening the Courtauld's presence at major fairs and events worldwide.



In September 2024, we welcomed 685 students from 47 countries across 9 degree programmes

Among the students graduating in 2025:

79 students were awarded the BA in History of Art, of whom 25 achieved First Class Honours, representing 32% of the awardees

13 students were awarded the CGDHA (Pass)

233 students completed the MA in History of Art, with 142 attaining Distinctions (61%)

12 students completed the MA in Curating the Art Museum, 4 of whom received Distinctions (33%)

7 students completed the MA in Buddhist Art History and Conservation, 3 of whom received Distinctions (43%)

16 students were conferred with PhD degrees

Research and Innovation

Discover how our research is opening new perspectives on art and culture

In 2024–25, the Courtauld continued to produce original, ambitious, and relevant research in art history, conservation, and curating, shaping collective understanding of the visual arts and cementing our international reputation as leaders and conveners.

In 2025, we launched the Manton Centre for British Art, led by Professor Steve Edwards. Made possible by a \$12million donation from the Manton Foundation, the centre provides a dedicated hub for British art research, reinforcing the Courtauld’s global leadership and opening new opportunities for collaboration and public engagement.

Three new research clusters were also established – Courtauld Trans-Asias; Migrations: People, Politics, Objects; and Interrogating Heritage – each designed to generate research and collaboration across the Courtauld and more widely.

Grant successes supported research at every career stage. Professor Guido Rebecchini was awarded a 2025/26 British Academy/Leverhulme Senior Research Fellowship for his research on the Sack of Rome and curatorial research for a 2027 exhibition at the Palazzo del Quirinale in Rome. We welcomed Dr Annabella Massey, who began a three-year British Academy Postdoctoral Fellowship for her project *Augmented Ruralism: The Techno-Pastoral Imagination in Contemporary Chinese Art*.

Our research reaches a wide and diverse audience. In 2024 – 25, the Courtauld Research Forum hosted 123 events, engaging over 27,500 people. Highlights included the Frank Davis Memorial Lecture Series marking the Surrealist centenary; the Asymmetry Distinguished Lecture Series on Chinese and Sinophone Art; the Centre for the Art of the Americas conference *Kienholz: Un/American Violence*; and the *Out of Scale* symposium organised by the Trans-Asias cluster. Real-world impact and knowledge exchange are key to our work. In spring 2025, the Courtauld joined the Knowledge Quarter Innovation District, a consortium of organisations focussed on sharing their findings broadly. Training on impactful research for postgraduate researchers and faculty continued, while the Courtauld GoGreen project led workshops in Paris, creating new sustainable conservation modules. In History of Art, Professor Jo Applin’s exhibition *Abstract Erotic* was accompanied by a workshop exploring her research into age and ageing.

“I found it really valuable to be in the Courtauld and given the space to reflect, talk openly, share ideas, listen, and think about the presentation, curation, and research of a historical exhibition and how that work can be applied to contemporary practice.”

Abstract Erotic workshop participant





Digitisation

Our collection – available to everyone worldwide

An important part of our work to make the art in our collection accessible to everyone is a major 18-month project to digitise our internationally renowned Witt Library. This project was completed in April 2025, making over 2million high-resolution photographs available for the public to explore for free on our website.

The Witt includes photographs, reproductions, and cuttings of Western Art, from the 13th century to the present. It is one of the largest museum photographic collections of its type in the world.

Founded in the 1890s by art historian Sir Robert Witt, one of the co-founders of the Courtauld, the collection began during his undergraduate years at Oxford while specialising in the Italian Renaissance. The collection expanded significantly in 1899 following his marriage to Mary, a fellow collector of photographs of Western art. The collection was acquired by the Courtauld in 1944 through a deed of gift.

Beyond art history, the photographic reproductions serve as a rich reference for anyone studying historical costume, social customs, topography, and family history.

Volunteers have started work digitising the Conservation Department's collection of historic x-ray plates. They also produced a finding aid for our remaining photographic collections and supported the digitisation and cataloguing of the National Wall Paintings Survey. Over this period, 167 volunteers donated just under 2,000 hours of time and remain one of the Courtauld's most diverse audiences.

Explore the Witt and Conway libraries on our website: photocollections.courtauld.ac.uk

Honours and Appointments



Dr Helen C. Evans

Honorary Doctorates

Dr Helen C. Evans, the Mary scholar, curator, and leading expert on the arts of Armenia and the wider Byzantine world.

Professor Lubaina Himid CBE RA, artist and curator, who has dedicated her career to uncovering marginalised and silenced histories.

Honorary Fellowships

Sam Fogg
Dr Yan Huo

Research Fellow Appointments

Sky-Lynn Munoz, Research Fellow on the GoGreen project, funded by Innovate UK via a Horizon Europe Guarantee grant (1 year), started February 2025.

Appointments

Professor Steve Edwards FBA, Manton Professor of British Art at the Courtauld.

Hannah Snyder, President of the Students' Union 2025–26.



Professor Lubaina Himid CBE RA

Awards, Promotions, and Role Changes

Professor Dorothy Price FBA, Professor of Modern and Contemporary Art and Critical Race Art History at the Courtauld, has taken up the post of Executive Dean and Deputy Director from 1 August 2025.

Professor Antony Eastmond, A.G. Leventis Professor in the History of Byzantine Art, completed his term as interim Executive Dean and Deputy Director.

Alison Kennell, Director of Governance, was appointed as Director of Governance and Student Services from 1 August 2025.

Dr Jessica Barker was appointed interim Vice-Dean Education for autumn semester (sabbatical cover).

Professor Alixe Bovey was appointed Editor-in-Chief of *British Art Studies*.

Dr Esther Chadwick was promoted to Senior Lecturer in Art History and appointed Head of History of Art Department from 1 August 2025.

Dr Indie Choudhury was appointed interim Senior Tutor for autumn semester (sabbatical cover).

Professor Klara Kemp-Welch was promoted to Professor of Modern and Contemporary Art and was appointed as Head of Research Degrees from 1 August 2025.

Dr Maria Mileeva was promoted to Senior Lecturer in Modern and Contemporary Art.

Professor Susie Nash, Deborah Loeb Brice Professor of Renaissance Art, has been awarded an I Tatti Visiting Senior Professorship at the Harvard University Center for Italian Renaissance Studies located in Florence, Italy, for Aug–Nov 2025.

Professor Guido Rebecchini, Professor of Renaissance and Early Modern Art, has been awarded a BA/Leverhulme Senior Research Fellowship for 2025/2026.

Professor Robin Schuldenfrei was promoted to Tangen Professor in 20th Century Modernism.

Dr Devika Singh, Senior Lecturer in Curating at the Courtauld, has been announced as one of four curators of the 28th edition of Paris Photo.

Professor Stephen Whiteman was promoted to Professor in the Art and Architecture of China. He was also appointed Co-Editor-in-Chief of *The Art Bulletin*.

Dr Tom Young, Lecturer in 19th-Century Art Histories, was awarded the Paul Mellon Centre's Rome Fellowship.

Dr Elena Crippa was promoted to Senior Curator of Contemporary Art: Exhibitions and Projects.

Professor Aviva Burnstock, Professor of Conservation of Easel Paintings, was awarded the 2025 Plowden Medal for Conservation.

Faculty Who Left in 24/25

Congratulations to Lori Wong on her appointment as Senior Program Officer at the Getty Conservation Institute since February 2025.



Professor Austin Nevin

Professor Austin Nevin, 1978–2024

Professor Austin Nevin passed away from cancer on 2 October 2024, just before his 46th birthday. Having studied at the Courtauld for an MA in the Conservation of Wall Painting and PhD, Austin joined the Courtauld in 2020 as the head of our newly unified Conservation Department. In this role, he led the relaunch of its three MA programmes in Easel Painting Conservation, Wall Painting Conservation, and Art History and Conservation of Buddhist Heritage; promoted transdisciplinary research on preventative conservation, technical art history, conservation science, and conservation ethics and practice; led several major successful grant applications; and developed the department's range of expertise.

Prior to his role at the Courtauld, Austin coordinated the MA degree in conservation at the University of Gothenburg and taught at the Accademia di Brera in Italy. He was also vice president, fellow, and chair of technical committees for multiple congresses for the International Institute for the Conservation of Artistic and Historic Works. He held research roles at the Milan Istituto di Fotonica e Nanotecnologie and Department of Physics at the Politecnico di Milano; at the Courtauld as an Andrew W. Mellon Fellow; and was a Marie Curie Early Stage Research Fellow at the Foundation for Research and Technology (IESL-FORTH) in Greece.

During his career, Austin co-authored over 100 research papers and collaborated widely with colleagues across the conservation field. Austin's collaborations were underpinned by his warmth and friendship, and he is remembered fondly by many. The Courtauld hosted a celebration of Austin's life in April of 2025, which was attended by his family and friends from all over the world, with tributes spanning his career.

Courtauld Gallery

Highlights from a record-breaking year

The Gallery's most successful year to date saw more than 400,000 tickets sold and admissions revenue more than double, accompanied by consecutive sell-out exhibitions and rapid membership growth.

Among the highlights was *The Griffin Catalyst Exhibition: Monet and London. Views of the Thames*, which reunited, from international collections, an extraordinary group of paintings exhibited by Monet in 1904 as his seminal Thames Series. In its sharp focus, striking quality, and brilliant curatorship, it was a perfect Courtauld exhibition. Garnering outstanding media acclaim, and with some 120,000 tickets issued, it brought the Courtauld to the attention of new audiences nationally and internationally.

Following that success, we were delighted and privileged to welcome the 25 superlative works constituting *The Griffin Catalyst Exhibition: Goya to Impressionism. Masterpieces from the Oskar Reinhart Collection*. This was the first time that this remarkable group of masterpieces had ever left Switzerland. The selection of works offered many thought-provoking points of connection with our own collection.

The year concluded with *Abstract Erotic: Louise Bourgeois, Eva Hesse, Alice Adams*. This collaboration with the faculty saw the exhibition galleries transformed by a dramatic presentation of works by these three pioneering sculptors.

The primary exhibition programme was complemented by a rich array of projects in our other spaces, including *Henri Michaux: The Mescaline Drawings* in the Drawings Gallery; Medieval Multiplied, a faculty-led display in the Project Space; an inspiring collaboration with Sky Arts' flagship programme

Landscape Artist of the Year; and a stunning presentation of masterpieces from the Barber Institute of Fine Arts in Birmingham, generously lent while it undergoes renovation. In total, there were an unprecedented 11 exhibitions and displays, almost all of which involved loans. This programme is a tribute to an immensely hardworking team of curators and professional staff, as well as to their colleagues across the institution.

Delivered alongside the programme of exhibitions, the stewardship of the collection of the Samuel Courtauld Trust is the Gallery's primary responsibility. An important dimension of this is our loans programme, which helps ensure the collection is generously shared and widely enjoyed. Numerous works were lent to a wide range of exhibitions and displays in this country and abroad. It was especially pleasing to see the magnificent large *Charlemont Cabinet* find a new permanent home in the British Galleries at the V&A.

Complementing the loans programme, digital cataloguing and dissemination of the collection continues to be an area of focus. This year, we made changes to our collections online platform to enable open access use of our images (see Digitisation, page 14).

Elsewhere, upgraded areas of the Gallery's environmental control plant will help safeguard the collection for the future. And our aim to proactively develop the collection itself has gathered pace. Notable gifts and purchases included a fine watercolour by Paul Cézanne once owned by Wayne Thiebaud; drawings by Paula Rego, Leon Kossoff, Hew Locke, Alice Adams, and Christoffer Wilhelm Eckersberg; an important group of prints presented through the Cultural Gifts Scheme, and an exceptionally rare pair of painted wardrobe doors by the Omega Workshops. It has been a memorable year for the Gallery.



Engagement and Access

Connecting thousands of people with art through innovative teaching and outreach

Adult Short Courses

Short Courses reached new heights this year, teaching 1,541 learners from the UK, Europe, and overseas. More than half of these students (811) joined online – a remarkable transformation given there was no digital provision before 2020. Overall numbers have risen by more than 500 since 2015, reflecting the growing popularity and accessibility of our programmes.

We continue to retain a loyal core audience while also attracting an increasingly diverse student body. Strategic programming, supported by major Gallery exhibitions, has played a central role in this expansion. The lecture series *Monet's Thames Series: Painting Modernity at the Turn of the Twentieth Century*, created to accompany our Monet exhibition, attracted a record 193 students – more than half of them new to the Courtauld and its short courses.

A further innovation in 2025 was the decision to admit under-18s to most programmes. Nine took part in Summer School, with three enrolling on more than one course, and one student went on to win our inaugural essay competition with an impassioned defence of the value of art history today. Evaluation shows consistently high satisfaction, with particular appreciation for the sophisticated, research-based nature of our teaching.



Photo: Ed Hands

“Very thought-provoking, mind-stretching, and engaging series, with top-quality presentation and delivery by true experts.”

Participant on our Art, Experience, and the Psychology of Perception course – taught by Dr Natalia Murray, Dr Yulia Kovas, and Dr Fiona Essig in May 2025

Learning

The Learning team welcomed 13,374 children, young people, and adults in 2024–25, through more than 350 free activities across our Schools, Young People, Communities, and Families programmes. These included gallery visits, workshops, study days, projects, courses, teachers' events, and resources, delivered onsite, online, and through outreach in schools and colleges nationwide.

Widening participation remained central to this work, engaging 8,746 children and young people and 891 teachers in 165 non-selective state schools and FE colleges across the UK. Many of these schools are in areas with high levels of economic deprivation and cultural diversity, often with low progression rates to higher education. Partnerships with organisations such as Art History Link-Up, the ARTiculation Prize, IntoUniversity, National Saturday Club, and The Brilliant Club extended the reach and impact of our programmes.

Additional resourcing within the Learning team enabled a 47% increase in national schools' activity, engaging 769 students and 132 teachers from 28 state schools and colleges in 16 areas across the UK. As part of this, we piloted a new 'outreach tour' delivering in-classroom art history taster workshops in six schools in Northern Ireland. We are in the process of seeking funding to make this programme permanent.

“Our children come from a diverse range of economic, social, and faith backgrounds and a project such as this promotes equality and unity. It is essential that children see that in a world of high art, they can be artists, too!”

Schools project: Headteacher, St Edward's Catholic Primary School

Our Supporters

How generous gifts and donations support the important work we do

Philanthropy lies at the heart of our mission to be the world’s most dynamic and innovative centre for the visual arts. We are indebted to our global community of supporters, whose generosity enables us to open our doors wider, enrich our programmes, and ensure art remains accessible and inspiring for all.

During 2024–2025, we raised £11,284,871 in new funds, thanks to the remarkable generosity of individuals, charitable trusts and foundations, corporate supporters, public funding bodies, and our patrons, friends and alumni. These funds will provide vital investment for student scholarships and bursaries, world-leading teaching and research, a rich programme of exhibitions, and outreach with community groups, schools, and young people.

Funding in support of students represents a long-term investment in skills for the cultural sector. We continue to benefit from both annual and multi-year funding, meaning the impact of this work will be seen over the coming years. Reimagining our Somerset House campus is central to our new vision. We are immensely grateful to the Blavatnik Family Foundation for their generous new pledge and to the Rothschild Foundation for their additional gift this year, alongside the many other donors who have already committed to this transformational project. We were thrilled to announce an exceptional pledge from the Reuben Foundation in October 2025 which will take us very close to the completion of our capital campaign.

We remain committed to diversifying our audiences, staff, and students. Scholarships and bursaries remove the financial barriers to studying and are a priority; 77 students were

supported last year. We are also grateful to the Oak Foundation for renewing their three-year commitment to our critical work with young people. As part of this work, we launched a new initiative encouraging young people to respond creatively to our collection, with works to be displayed in the Gallery next year – made possible thanks to the support of Yoav Gottesman. Exhibition support has gone from strength to strength. We thank Griffin Catalyst, the civic engagement initiative of Citadel founder and CEO Kenneth C. Griffin, for renewing their commitment as Title Supporter of the Griffin Catalyst Exhibition Series. We are also grateful to the Huo Family Foundation for renewing their support as Lead Exhibition Supporter, building on their steadfast backing of five major exhibitions since our reopening. We would also like to thank longstanding supporters Danny Katz, The A.G. Leventis Foundation, The Andrew W. Mellon Foundation, and The Bridget Riley Art Foundation, for their on-going support of academic and curatorial posts. We also honour the generosity of the late Peter Fergusson, Eve Borsook (PhD 1956), and Joan Wilcox, who left legacy gifts to the Courtauld.

Public support has never been stronger. Membership grew by 195% to 13,810, generating over £1million in new income. Our Corporate Membership scheme also expanded, with new members Bloomberg, Citadel, Skadden, and Hauser & Wirth bringing the total to eight members.

We thank all who continue to believe in our vision for the future of the visual arts.





Our Alumni

An expansion of our global community strengthens our international reach

The Courtauld's alumni community is one of its greatest strengths. More than 10,000 graduates form a global network whose influence extends across museums, galleries, academia, business, and the cultural sector. Alumni support current students, contribute to our advancement, and embody Samuel Courtauld's founding vision of "art for all".

Strengthening these connections has been a priority. Our international events programme has expanded, reconnecting alumni while also building relationships with host institutions worldwide. This year, Galerie Max Hetzler welcomed local alumni to its space in Paris – the first alumni gathering in the city for more than five years – opening new opportunities for collaboration. Regional representatives also supported receptions in New York and Greece, while in London we hosted our annual summer soirée at Saatchi Yates.

Regular communications ensure alumni remain closely connected. Our monthly alumni newsletter, with an average open rate of 45 per cent, now reaches more than 6,200 subscribers. It shares event announcements, Courtauld Gallery highlights, alumni success stories, and opportunities via the Alumni-student Jobs Board. This was complemented by an active social media presence and the publication of the 47th edition of *The Courtauld News*.

Alumni also provide direct support to students. The Alumni-Student Mentoring Scheme successfully matched 21 students with graduates working in their chosen fields.

“The mentorship programme, is going really well! I have found the match incredibly helpful, and I am hopeful to continue to be in contact in the future. Thank you so much.”

BA1 History of Art student

Alumni have supported a further variety of initiatives across the Institute, from speaking at our Careers Skills Panels and attending our first off-site networking event, to assisting with open days. These are often underpinned by the support of our Alumni Advisory Board and its Chair, Beth Greenacre.

We are grateful to all our alumni who have engaged and supported us over the past year – continuing to inspire our students and strengthen the global Courtauld community.

Research Publications

1 August 2024 – 31 July 2025

Books

Babaie, Sussan & McCausland, Shane. *Encounters: The Great Mongol State in 50 Objects*. Routledge, 2025.

Journal articles

Bradnock, Lucy. Editorial: The Spaces Between and the Spaces Among. *Art History* 48: 1 (February 2025): pp. 8–12.

Brennan, Robert & Firouzeh, Peyvand (2025). Translating Desire: Safavid and Ottoman Daggers in the Venetian Imaginary. *I Tatti Studies*.

Spencer, Alegria, Patel, Saffie, **Burnstock, Aviva** & Lee, Judith. The Impact of Accelerated Light Ageing on MS3 for Use as a Picture Varnish. *Studies in Conservation* 70.3 (June 2024): pp. 243–250.

Grandin, Sarah. A Conversation with Andaleeb Badiee Banta, Curator of Making Her Mark: A History of Women Artists in Europe, 140001800, *Cahiers Du dix-septième: An Interdisciplinary Journal* (spring 2025).

Leong, Amanda. “I’d rather be married to someone I can control”: Female Javānmardī in Gulbadan Begum’s Humayunnamah as a Mirror for Princesses. *Iranian Studies* 57:4 (October 2024): pp. 510–533.

Murray, Natalia. Nadezhda Dobychina (1884–1950): An Unlikely Patron of the Russian Avant-Garde. *Experiment* 30:1 (November 2024): pp. 211–225.

Naessens, Luke. Mandan Dandies: Trade, Intimacy and Ornamental Excess in a Destroyed 1832 Portrait by George Catlin. *Art History* 47:5 (October 2024): pp. 884–913.

Whiteman, Stephen (2025). Visibility and Distance: Digital Encounters in the (Re-) Construction of Xinjiang’s Carceral Landscape. *Journal of the Society of Architectural Historians* 84:1 (2025): pp. 145–151.

Winter, Meredyth. Putting Up a Strong Front: Meredyth Winter on the structural integrity of pre-modern facades. *Keep Safe*, Centre Canadien d’Architecture (October 2024).

Winter, Meredyth. The Woven Domes of Isfahan: A Digital-Age Investigation of Medieval Iranian Brickwork. *International Journal of Islamic Architecture* 14:2 (July 2025): pp. 291–321.

Edited volumes and special issues

Grandin, Sarah and Chuong, Jennifer Y (eds). Craft special issue of *Journal 18* (Fall 2024).

Essays in edited volumes

Babaie, Sussan. Fragile archives and connected histories: on Aleppo through Isfahan: History of Architecture of Syria, from the Early Islamic Periods until the Modern times. In: A. Moaz (ed.), *History of Architecture of Syria, from the Early Islamic Periods until the Modern Times*, 2025.

Babaie, Sussan. Tabriz: On the Post-Mongol Silk Roads: Cultural Exchanges along the Silk Roads: Architecture, Monuments and Urbanism. In: *UNESCO Thematic Collection of Cultural Exchanges along the Silk Roads: Architecture, Monuments and Urbanism*, 2025.

Choudhury, Indie A. Baldwin and Delaney: The Politics and Performance of Black Sight. In: *Speculative Light: The Arts of Beauford Delaney and James Baldwin*, Duke University Press, 2025.

Edwards, Steve. ‘Time’s Carcass’: art history, capitalism and temporality. In: T. Tunali, & B. Winkenweder (eds), *The Routledge Companion to Marxisms in Art History* (pp. 146–161). Routledge, 2025.

Gosse, Johanna. State of the (Sub)Field: A Roundtable on Experimental Film Studies. In: Walley, J. & Knowles, K. (eds), *The Palgrave Handbook of Experimental Cinema* (pp. 13–34). Cham, Switzerland: Palgrave Macmillan.

Nickson, Tom. The Names of God: Art, Power, and Ritual in Medieval Cordoba. In: Pamela Patton (ed.), *Art, Power, and Resistance in the Middle Ages* (pp. 137–164). Pennsylvania State University Press, 2024.

Spooner, Jane. The Iconography of the St Stephen’s Chapel Wall Painting Fragments. In: Cooper, J., Ayers, T., Hallam Smith, E. & Shenton, C. (eds), *St Stephen’s Chapel and the Palace of Westminster* (pp. 137–170). Boydell & Brewer, 2024.

Young, Tom. Benares through Foreign Eyes, 1757–1947. In Gayatri Sinha (ed.): *Banaras: Imagined Landscape* (pp. 37–56). DAG, 2025.



Exhibition catalogues

Applin, Jo. *Abstract Erotic: Louise Bourgeois, Eva Hesse, Alice Adams*. Paul Holberton Press, 2025.

Gottardo, Ketty (ed.). *Goya to Impressionism. Masterpieces from the Oskar Reinhart collection*. Paul Holberton Press, 2025.

Gottardo, Ketty (ed.). *Henri Michaux: The Mescaline Drawings*. Paul Holberton Publishing, 2025.

Serres, Karen (ed.). *Monet and London: Views of the Thames*. Paul Holberton Publishing, 2024.

Essays in exhibition catalogues

Applin, Jo. Nervy Edges: Medardo Rosso and the Sixties. In: *Medardo Rosso: Inventing Modern Sculpture* (pp. 379–389). Vienna: mumok, 2024.

Gosse, Johanna. Atmospheric Contingencies; or, Smoke and Mirrors. In: *Anthony McCall: Rooms* (pp. 21–41). Lisboa: Museu de Arte, Arquitetura e Tecnologia, 2024.

Price, Dorothy. Can you really be yourself if you are constantly hiding? Perminder Kaur in conversation with Dorothy Price. In: *Nothing is Fixed: Perminder Kaur* (pp. 55–74). Southampton: John Hansard Gallery, 2024.

Price, Dorothy. The Tables Turned: Fragments of a Play in Three Acts. In: Lubaina Himid (ed.), *Lubaina Himid: Make Do and Mend* (pp. 84–99). Dancing Foxes Press, 2025.

Rebbechini, Guido. Andrea Mantegna: Court Artist to the Gonzaga of Mantua. In: Elam, Caroline and Rebbechini, Guido. *Andrea Mantegna: The Triumphs of Caesar* (pp. 9–27). London: National Gallery, 2024.

Sloan, Rachel. Weston, Giulia Martina. In: *Legacies and Visions: Cornel to Karshan* (pp. 121–135; 145–155). Rome: Institutio Santoriana, Fondazione Cornel.

Online resource

Howe, Emily. National Wall Paintings Survey. The Courtauld Institute of Art, 2025. photocollections.courtauld.ac.uk/menu-item1/the-national-wall-paintings-survey.

Review essays

Grant, Catherine. Beyond the Monograph. *Art History* 47:3 (2024): pp. 617–620.

Naessens, Luke. Sovereignty of the Dewdrop. *Art History* 48:2 (April 2025): pp. 407–410.

Stammers, Tom. Prophetic Stomach. *London Review of Books* 46:20 (24 October 2024).

Wong, Lori & Meegama, Sujatha. Asian Bronze: 4,000 Years of Beauty, Rijksmuseum, Amsterdam, 27th September 2024 – 12th January 2025. *The Burlington Magazine*, 167:1462 (2025): pp. 35–37.

Exhibitions and Displays

1 August 2024 – 31 July 2025

Denise Coates Exhibition Galleries

Roger Mayne: Youth
14 June – 1 September 2024

The Griffin Catalyst Exhibition: Monet and London. Views of the Thames
27 September 2024 – 19 January 2025

The exhibition's Lead Sponsor is Griffin Catalyst. The exhibition is supported by The Huo Family Foundation, with additional support from the Dr. Lee MacCormick Edwards Charitable Foundation.

The Griffin Catalyst Exhibition: Goya to Impressionism. Masterpieces from the Oskar Reinhart Collection
14 February – 26 May 2025

The exhibition's Lead Sponsor is Griffin Catalyst.

Abstract Erotic: Louise Bourgeois, Eva Hesse, Alice Adams
20 June – 14 September 2025

The exhibition's Lead Supporter is the Huo Family Foundation.

Gilbert and Ildiko Butler Drawings Gallery

The programme of displays in the Drawings Gallery is generously supported by the International Music and Art Foundation, with additional support from James Bartos.

Henry Moore: Shadows on the Wall
8 June – 22 September 2024

Drawn to Blue: Artists' use of blue paper
2 October 2024 – 26 January 2025
Henri Michaux: The Mescaline Drawings
12 February – 4 June 2025

Louise Bourgeois: Drawings from the 1960s
20 June – 14 September 2025

Project Space

Vanessa Bell: A Pioneer of Modern Art
25 May – 6 October 2024

Medieval Multiplied: A Gothic Ivory and its Reproductions
19 October 2024 – 16 February 2025

With Graphic Intent
1 March – 22 June 2025

Post-War Abstraction: Works from The Courtauld
2 July – 12 October 2025

Katja and Nicolai Tangen 20th Century Gallery

The Barber in London: Highlights from a Remarkable Collection
23 May 2025 – 28 June 2026



Acquisitions and Loans by the Samuel Courtauld Trust

1 August 2024 – 31 July 2025

<i>Helen Allingham, Fetching Water from the Well</i> , watercolour, 1880s Thomas Rackett, <i>Sherborne Castle</i> , watercolour, 1794 Henry Thomas Alken, After Thomas Rackett, <i>Sherborne castle</i> , aquatint and etching, 19th c. Gift of the Spooner Charitable Trust	<i>Paul Nash, Design for Samuel Courtauld's bookplate</i> , pen and ink on paper, 1930 Purchase
<i>Paul Coldwell, Ruins III</i> , relief print from laser-cut woodblocks, 2019 Gift of the artist	<i>Lucian Freud, After Chardin (small)</i> , etching, 2000 <i>Lucian Freud, After Chardin (large)</i> , etching, 2000
<i>Chris Steele-Perkins, Girls Dancing in a Youth Club, Wolverhampton</i> , photographic print, 1978 (2024) Gift of Jim and Ruth Grover	<i>Lucian Freud, Garden in Winter</i> , etching, 1997 – 1999 <i>Lucian Freud, The Painter's Garden</i> , four etchings, 2003 – 2004 <i>Lucian Freud, Head of a Naked Girl</i> , etching, 2000 <i>Lucian Freud, After Constable's Elm</i> , etching, 2003 <i>Lucian Freud, Pluto Aged Twelve</i> , etching, 2000
<i>Vanessa Bell, Study of Duncan Grant for 'Evening in the Country'</i> , oil paint and bodycolour on wove paper, 1944 Gift of Minta Collins	<i>Lucian Freud, Large Head (portrait of Leigh Bowery)</i> , etching, 1993 <i>Frank Auerbach, Ruth, 2006</i> , etching and aquatint with engraving, 2006 <i>Frank Auerbach, Ruth II</i> , etching and aquatint, 1994 <i>Leon Kossoff, Christ Church, Spitalfields, Spring</i> , etching and aquatint, 1992 <i>Leon Kossoff, Christ Church, Spitalfields, Summer</i> , etching and aquatint, 1992 <i>Leon Kossoff, Christ Church, Spitalfields, Autumn</i> , etching and aquatint, 1992
<i>Alice Adams, Blue Plunge</i> , felt marker and pencil on paper, 1966 Purchase	

<i>Celia Paul, In the Studio</i> , drawing, etching and printing plate, 2002 <i>Dorothea Wight, Steps to a Door</i> , mezzotint and two printing plates, late 20th c. <i>Dorothea Wight, Dawn of a New Season</i> , mezzotint, 1978 <i>Marc Balakjian, In the Silence of Passing Years</i> , mezzotint, 1980 Accepted under the Cultural Gifts Scheme by HM Government from the archive of Studio Prints gifted by the Balakjian family and allocated to the Courtauld, 2024	<i>Léon Tourfaut after Edmond Morin, M. Le Comte de Noë (Cham), for Le Monde Illustré</i> , engraving, 1877 Gift of Donato Esposito
<i>Circle of Domenichino, Head of a Youth Turned to the Left</i> , black chalk on paper, 17th c. <i>Anonymous Flemish, Portrait of a Young Man</i> , black chalk on paper, 17th c. <i>Anonymous Italian (Lombardy), St Blaise</i> , brown ink and wash, 16th c. Gift of Alastair John Smith	
<i>Alice Adams, Untitled</i> , pencil and marker on graph paper, 2024 Gift of the artist	

<i>Leon Kossoff, Figure with Head in Hand</i> , charcoal and gouache on paper, 1964 Gift of the Leon Kossoff Estate	<i>Paul Cézanne, Villa au bord de l'eau</i> , graphite and watercolour on paper, 1888 Gift of the Wayne Thiebaud Foundation in memory of Wayne Thiebaud <i>Pier-Leone Ghezzi, Caricature of the Procureur General des Carmes in Rome</i> , drawing, 1888 <i>Giovani Batista Tiepolo, A standing man seen from behind</i> , drawing, 1760 Bequest of Warren Levin
--	--

<i>Paula Rego, Study for 'The Policeman's Daughter'</i> , wash and ink on paper, 1987 Purchase	<i>Christoffer Wilhelm Eckersberg, Evening atmosphere with sailors at the quay</i> , pen, black ink and grey wash over graphite, 1840 Acquired with support in memory of Melvin R. Seiden, 2025
---	--

Loans

1 August 2024 – 31 July 2025

1 May 2024 – 30 April 2027 Goldsmiths' Hall, London Long-term loan Jan Woutersz, Woman weighing gold (P:1947.LF.488)

11 October 2024 – 10 October 2027 Victoria and Albert Museum, London Long-term loan to Medieval and Renaissance Galleries Master of the Baroncelli Portraits, Saint Catherine of Bologna with three donors (P:1947.LF.249)

8 September 2024 – 19 January 2025 National Gallery of Art, Washington DC <i>Paris 1874: The Impressionist Moment</i> Pierre-Auguste Renoir, La Loge (P:1948.SC.338)

25 September 2024 – 16 February 2025 Tate Britain, London <i>Turner Prize 2024</i> Claudette Johnson, Blues Dance (D:2024.XX.1)
--

3 October 2024 – 2 February 2025 Catalunya la Pedrera, Barcelona <i>Modern Sculptors in Stone at La Pedrera</i> Barbara Hepworth, Sleeping Form (LS.2017.XX.2)

12 October 2024 – 16 March 2025 Russell-Cotes Art Gallery, Bournemouth <i>Artists in Purbeck: Spirit of Place</i> Philip Wilson Steer, Swanage (D:1962.XX.3)

17 October 2024 – 2 February 2025 National Gallery, London <i>Discover Constable and The Hay Wain</i> John Constable, Rowing boat moored beneath a bank (D:1952.RW.3943) John Constable, Willy Lott's House East Bergholt (D:1952.RW.1505) John Constable after Alexander Cozens, <i>Cloud Studies</i> (D:1932.LF.42-48)

19 October 2024 – 23 February 2025 MK Gallery, Milton Keynes Vanessa Bell: A World of Form and Colour Vanessa Bell, A Conversation (P:1935.RF.24) Vanessa Bell, Design for a folding screen (D:1958.PD.85) Vanessa Bell, Rug design (D:1958.PD.86) Vanessa Bell, Design for Lady Hamilton's rug (D:1958.PD.89) Vanessa Bell, Rug design (D:1958.PD.7)

30 October 2024 – 26 January 2025 Scuderie del Quirinale, Rome <i>Guercino and the Ludovisi Age in Rome</i> Guercino, Aurora (D:1952.RW.1328)
--

5 November 2024 – 23 February 2025 Petit Palais, Paris <i>Ribera. Darkness and Light</i> Jusepe de Ribera, Old Man Tied to a Tree (D:1952.RW.2505)

1 December 2024 – 30 November 2027 Victoria and Albert Museum, London Long-term loan to Britain Galleries William Chambers, Design drawing for Lord Charlemont's medal cabinet (F:1986.XX.1) William Chambers , Drawings associated with the medal cabinet (D:1986.XX.3,4,6)

15 February 2025 – 18 May 2025 Museum Barberini, Potsdam <i>Kandinsky's Universe: Geometric Abstraction from Constructivism to Op Art</i> Ben Nicholson, Painting 1937 (P:1984.AH.286)

6 March – 10 August 2025 Nivaagaard Collection, Denmark <i>The Bloomsbury Group</i> Roger Fry, Orchard, Woman Seated in a Garden (P:1958.XX.143) Vanessa Bell and Roger Fry, Rug design (D:1958.PD.87) Roger Fry and Vanessa Bell, Design with Urns of Flowers (D:1958.PD.36) Duncan Grant, Rug design (D:1958.PD.61) Duncan Grant, Rug design (D:1958.PD.62) Duncan Grant, Rug design (D:1958.PD.66) Winifred Gill, Toy design – Blue Butterfly (D:1958.PD.40)
--

Winifred Gill, Toy design – Ballerina (D:1958.PD.76) Winifred Gill, Toy design – Military Man (D:1958.PD.78)

8 March – 22 June 2025 National Gallery, London <i>Siena: The Rise of Painting 1300 – 1350</i> Lippo Vanni, Saint Peter as Pope (P:1966.GP.469) Unknown artist, Vierge Glorieuse and Crucifixion diptych, ivory (O:1966.GP:10) 14 March – 13 August 2025 Sainsbury Centre for Visual Arts, Norwich <i>Darwin in Paradise Camp: Yuki Kihara</i> Paul Gauguin, Manao Tupapau (The Spirits of the Dead are Watching) (G:1948.SC.182.3) Paul Gauguin, L'Univers est créé (The Universe is created) (G:1948.SC.182.5) Paul Gauguin, Nave Nave Fenua (Delightful Land) (G:1948.SC.182.6) Paul Gauguin, Auti Te Pape (The Women at the River) (G:1948.SC.182.8)

2 May – 2 August 2025 Wrightwood 659, Chicago <i>The First Homosexuals: The Birth of a New Identity 1869 – 1939</i> Dora Carrington, Standing Female Nude (P:1978.XX.52)

21 May – 28 September 2025 Towner, Eastbourne <i>Sussex Modernism</i> Vanessa Bell, Lillies and Iris (P:1935.RF.25)
--

14 June – 28 September 2025 Museum Barberini, Potsdam <i>Camille Pissarro: A Retrospective</i> Camille Pissarro, Lordship Lane Station (P:1948.SC.317)

28 June – 12 October 2025 Musée Granet, Aix-en-Provence <i>Cézanne at Jas de Bouffan</i> Paul Cézanne, Tall Trees at the Jas de Bouffan (P:1948.SC.54)

28 June – 2 November 2025 La Fondation Maeght, Saint-Paul de Vence <i>Barbara Hepworth: Art & Life</i> Barbara Hepworth, Single Form (LS.2010.XX.1)
--



The Courtauld Institute of Art
Somerset House, Strand
London WC2R 0RN

courtauld.ac.uk



**UNIVERSITY
OF LONDON**