

Please find below our programme of exhibitions and displays for the coming months. For further information on any of these, please contact the Press Office on 0131 624 6325/314/332/247, or pressinfo@nationalgalleries.org
Telephone 0131 6246 6200; recorded information 0131 332 2266

Information may also be found on our website
www.nationalgalleries.org

NATIONAL GALLERIES OF SCOTLAND FORTHCOMING EXHIBITIONS 2008/2009

*NOTES: Current as of October 2008. Information is subject to change.
**Denotes major summer exhibition*

General opening hours:

National Gallery of Scotland Complex / Scottish National Portrait Gallery		
	Monday–Sunday	10am–5pm
	Except Thursday	10am–7pm
Scottish National Gallery of Modern Art / Dean Gallery		
	Monday–Sunday	10am–5pm

HEROES

30 May – 7 December 2008

SCOTTISH NATIONAL PORTRAIT GALLERY, 1 Queen St, Edinburgh, EH2 1JD

Admission free

This exhibition will examine the lives of individuals who were promoted as role models, through art and literature, in the Victorian era. With particular reference to the theories outlined by the writer and reformer Samuel Smiles in his 1859 book *Self-Help*, the exhibition will also critically re-examine what we mean by ‘Victorian values’. Drawn from the collections of the National Galleries of Scotland, *True Grit* will also bring together manuscripts and archival material from the National Library of Scotland, and a selection of internationally important artworks from other collections. Many of the exhibits, including material from the John Murray Archive recently acquired by the National Library, will be on public display for the first time.

**NATIONAL GALLERIES OF SCOTLAND
ART COMPETITION FOR SCHOOLS 2008
13 June – 28 October 2008**

NATIONAL GALLERY COMPLEX, The Mound, Edinburgh, EH2 2EL

Admission Free

Sponsored by Scottish Widows

This exciting exhibition – the outcome of the fifth year of the hugely successful Art Competition for Schools – features fifty-three winning artworks selected from thousands of entries submitted by pupils from schools across Scotland. There are six categories with different themes: nursery schools (Birds); primary 1-3 (Can you see the music?); primary 4-7 (Sit in Splendour); secondary 1-2 (Art to wear); special education schools (Come closer) and group work (selected from any of the above).

****IMPRESSIONISM AND SCOTLAND**

19 July – 12 October 2008

NATIONAL GALLERY COMPLEX, The Mound, Edinburgh, EH2 2EL

Admission £8.00 (concessions £6.00)

Sponsored by Baillie Gifford

This major international exhibition will explore the Scottish taste for Impressionism in the late nineteenth and early twentieth centuries, and its impact on two generations of artists in Scotland. The label ‘Impressionism’ was, in this period, applied to artists as diverse as Whistler, Corot, McTaggart and the Glasgow Boys. This exhibition of over 100 works will include paintings, pastels and watercolours by these artists, as well as by Monet, Manet, Degas, Sisley, Pissarro, Renoir, Van Gogh, Seurat, Cézanne, Gauguin, Toulouse-Lautrec and the Scottish Colourists. Highlights of the show will include Degas’s *L’Absinthe* (Musée d’Orsay, Paris), which was famously hissed at when it came up for auction in 1892, and Lavery’s *The Tennis Party* (Aberdeen Art Gallery), a rare example of Scottish modern life painting. Other major Impressionist works will be on loan from private and public collections in the UK, Germany, the USA and Australia.

****TRACEY EMIN: TWENTY YEARS**

2 August – 9 November 2008

SCOTTISH NATIONAL GALLERY OF MODERN ART, 73 Belford Road, Edinburgh, EH4 3DR

Admission £6.00 (concessions £4.00)

Tracey Emin is one of the most celebrated artists of her generation, yet remarkably this will be the first retrospective exhibition of her work to be held in the UK. Born in London in 1963, she grew up in the Kent seaside resort town of Margate and studied Royal College of Art in London from 1987 to 1989. Emin’s work draws directly upon her personal experiences, and often refers to traumatic episodes in her early life (being raped at the age of 13, her sexually promiscuous adolescence and a failed suicide attempt). Her first solo exhibition, *My Major Retrospective*, held at the White Cube Gallery in London in 1993, featured embroidered blankets, letters, mementos and photographs relating to such experiences. Emin’s great achievement is to have drawn upon her background – the sort of background that a lot of people share, but which is largely uncharted territory in the world of art – and to have done so in a manner that is neither tragic nor sentimental. The forthcoming retrospective at the Scottish National Gallery of Modern Art will

occupy the entire ground floor of the gallery and feature work dating from 1993 to the present day. It will include embroidered textiles, paintings, drawings, early unpublished prints, installations, photographs, sculptures and neon works.

FOOTLIGHTS:

CAPTURING THE ESSENCE OF PERFORMANCE

9 August – 16 November 2008

NATIONAL GALLERY COMPLEX, The Mound, Edinburgh, EH2 2EL

Admission free

This display will feature works from the collections of the National Galleries of Scotland and will look at ways in which artists over the centuries have chosen to record events and performances. The show will coincide with the SIBMAS international conference, which will be held in Glasgow in August 2008. This is first time this prestigious event has been held in Scotland. SIBMAS (Société Internationale des Bibliothèques et des Musées des Arts du Spectacle) is the international association for museums and libraries of the performing arts. The display will also coincide with the International Festival and Fringe events in Edinburgh and will serve as a link between the visual and performing arts.

**JOHN MUIR WOOD AND THE ORIGINS
OF LANDSCAPE PHOTOGRAPHY IN SCOTLAND**

2 August – 26 October 2008

SCOTTISH NATIONAL PORTRAIT GALLERY, 1 Queen St, Edinburgh, EH2 1JD

Admission free

This exhibition will be the first to investigate the origins of landscape photography in Scotland. It will concentrate on images produced between 1840 and 1860, and in particular on the work of John Muir Wood, arguably Scotland's first systematic landscape photographer. With bulky camera equipment, Muir Wood travelled by steamer along the Firth of Clyde, exploring the geography of Arran, Bute and the north Ayrshire coast. The exhibition will engage with a wider specialist and public interest in landscape questions and will contribute to a reconsideration of the practice of early photographers currently underway in Britain and abroad. The exhibition will also contextualise Muir Wood's imagery by displaying examples of the landscape practice of other early photographers, including Robert Adamson and David Octavius Hill, Thomas Keith, Horatio Ross and W H F Talbot. We witness the emergence of a new creative form as each struggled to express the Scottish landscape imagination through photography.

THE INTIMATE PORTRAIT:

DRAWINGS, MINIATURES AND PASTELS FROM RAMSAY TO LAWRENCE

25 October 2008 – 1 February 2009

SCOTTISH NATIONAL PORTRAIT GALLERY, 1 Queen St, Edinburgh, EH2 1JD

Admission free

The first ever major UK exhibition to examine a fascinating but relatively unknown aspect of British portraiture will open at the Scottish National Portrait Gallery this autumn. *The Intimate Portrait* will explore the period between the 1730s and the 1830s –

the heyday of British portraiture – when some of the country’s greatest artists produced beautifully worked portraits in pencil, chalks, watercolours and pastels, as well as miniatures on ivory, that were often exhibited, sold and displayed as finished works of art. Jointly organised by the National Galleries of Scotland and the British Museum, this exhibition of nearly 200 works will draw upon the superb (and largely unexplored) holdings of intimate portrait drawings in the collections of both institutions, as well as upon important private collections that have been placed on long-term loan at the Portrait Gallery. Highlights will include masterpieces by Allan Ramsay, Thomas Gainsborough, Joshua Reynolds, Thomas Lawrence and David Wilkie. The exhibition will travel to the British Museum in London during spring 2009.

Keiller Library display

EXHIBITING SURREALISM:

THE INTERNATIONAL SURREALIST EXHIBITION, LONDON 1936

13 September 2008 – mid December 2008

DEAN GALLERY, 73 Belford Road, Edinburgh, EH4 3DS

Admission free

The International Surrealist Exhibition opened at the New Burlington Galleries in London on 11 June 1936, and signalled the emergence of the British surrealist group. Organised primarily by Roland Penrose, David Gascoyne and Herbert Read – with the help of French surrealists such as Breton and Eluard – it featured work by Dalí, Miró and Ernst, as well as by such British artists as Paul Nash, Henry Moore and Graham Sutherland. Lectures were given by both British and French surrealists: Dalí dramatically delivered his while wearing a deep-sea diving suit, but had to be rescued when he began to suffocate. It was a resounding success with a bemused London public, attracting over thirty thousand visitors during its three-week run. This display will draw on material from the Gallery’s extensive archives, which fully document the progress of the exhibition.

PORTRAIT OF THE NATION

14 November 2008 – 31 March 2009

SCOTTISH NATIONAL PORTRAIT GALLERY, 1 Queen St, Edinburgh, EH2 1JD

Admission free

This exhibition will describe *Portrait of the Nation*, the National Galleries of Scotland’s major capital project. The exhibition will show how *Portrait of the Nation* will transform the Scottish National Portrait Gallery with much more space and many more works of art on display. The Gallery closes to the public on April 5 2009 for two-and-a-half years and will reopen in November 2011. During the period of closure every portrait will be removed for safety, the staff will be relocated and parts of the collection will be displayed in venues round Scotland and abroad. The exhibition will examine the logistics of this large and complicated project and will give an idea of what the gallery will be like when it reopens.

DUTCH MANNERISM

22 November 2008 – 8 February 2009

NATIONAL GALLERY COMPLEX, The Mound, Edinburgh, EH2 2EL

Admission free

This display focuses on two major acquisitions made by the National Gallery in recent years: Abraham Bloemaert's splendid painting *Miracle of the Loaves*, and Hendrick Goltzius' extraordinary drawing of a *Man with a Tassled Cap*. Both are outstanding examples of so called "Dutch Mannerism". Goltzius, as the most important artist of this generation, is represented with a range of impressive drawings and engravings. Around these masterpieces will be shown a selection of fine graphic art by his contemporaries, Jacob Matham, Pieter Saenredam, and Jacques de Gheyn. This display highlights little known treasures of the collection and celebrates the dawn of the Golden Age of Dutch Art.



GERHARD RICHTER

8 November 2008 – 4 January 2009

NATIONAL GALLERY COMPLEX, The Mound, Edinburgh, EH2 2EL

Admission £6 / £4; children free (12 years and under)

Gerhard Richter is one of the most influential artists living today. His paintings, both figurative and abstract, with their superb mastery of technique, strong conceptual underpinning, subtle ambivalence and sheer beauty, have had a huge impact on several generations of artists and helped to make painting once again a vital means of artistic expression. This will be the first major retrospective of Richter's paintings to be held in Britain since 1991 and the first ever in Scotland. Drawn from a small, select number of private collections, the exhibition provides an unrivalled overview of the artist's career from 1963 to the recent past. It will include many of his iconic works of the 1960s; based on magazine, newspaper and personal photographs, these paintings helped earn him the label of German Pop artist. Richter quickly moved on to paint abstract canvases, which were to occupy much of his energy from the 1980s to the present day. The exhibition will contain a group of these magisterial paintings, which clearly demonstrate what a great colourist as well as a master of formal control he was. This is a rare opportunity to see in depth the work of one of today's great artists.

CHARLES AVERY

THE ISLANDERS: AN INTRODUCTION

29 November 2008 – 15 February 2009

SCOTTISH NATIONAL GALLERY OF MODERN ART, 75 Belford Road, Edinburgh, EH4 3DR

Admission free

Sponsored by the Friends and by the Patrons of the National Galleries of Scotland

Charles Avery - The Islanders: An Introduction has been organised by Parasol unit foundation for contemporary art, London.

A new exhibition of work by one of the most imaginative, thought-provoking and highly regarded Scottish artists to emerge in the last decade will be a highlight of this year's

winter programme at the Scottish National Gallery of Modern Art. Organised in collaboration with Parasol unit, in London, *The Islanders: An Introduction* is the latest instalment in an epic, ten-year project which describes through text, drawings, objects and installations, the topology, cosmology and inhabitants of an imaginary island. Inspired by his upbringing on the island of Mull - and by time spent in Rome, and Hackney - this exhibition brings together previously exhibited and new works, including the Scottish premiere of the sculptural installation *The Plane of the Gods*, purchased by the National Galleries of Scotland in 2007. Also on display are several new works, including a large taxidermy sculpture of a fearsome 'Ridable', an animal which inhabits the Island, and a huge wall map detailing the Island's territory. Charles Avery was born in Oban in 1973 and is based in London. In 2007, he was selected with five other artists to represent Scotland at the 52nd Venice Biennale, as part of the Scotland and Venice exhibition. Working across a range of media, this exhibition presents a complex fusion of philosophical enquiry and playfully inventive characterisation, executed with a distinctive and commanding style.

TURNER IN JANUARY

1 – 31 January 2009

NATIONAL GALLERY COMPLEX, The Mound, Edinburgh, EH2 2EL

Admission free

The New Year begins at the National Gallery of Scotland with its annual display of thirty-eight magnificent watercolours by J M W Turner (1775–1851), bequeathed in 1900 by the London art collector Sir Henry Vaughan. Turner is recognised as perhaps the greatest of all British painters, and was a master of watercolour painting, using the medium to create stunning land and seascapes, topographical views and designs for book illustrations. The Vaughan Bequest display is shown throughout January every year, and has been a popular feature of the Gallery's exhibition calendar for more than one hundred years.

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