Scottish National Gallery

The Scottish National Gallery comprises three linked buildings at the foot of the Mound in Edinburgh. The Gallery houses the national collection of fine art from the early Renaissance to the end of the nineteenth century, including Scottish art from around 1600 to 1900. The Gallery is joined to the Royal Scottish Academy building via the underground Weston Link, which contains a restaurant, café, cloakroom, shop, lecture theatre, Clore Education Suite and information desk. The Academy building is a world-class venue for special temporary exhibitions.

Scottish National Portrait Gallery

The Scottish National Portrait Gallery is about the people of Scotland – past and present, famous or forgotten. The portraits include over 30,000 inspiring images that represent a unique record of the men and women whose lives and achievements have helped shape Scotland and the wider world. The collection also celebrates the evolution of the art of portraiture in Scotland as well as including many distinguished artists in the grand tradition of European portraiture. Photography and film also form part of the collection, celebrating Scottish achievements in these media.

Scottish National Gallery of Modern Art One

Home to Scotland’s outstanding national collection of modern and contemporary art, the Scottish National Gallery of Modern Art comprises two buildings, Modern One and Modern Two, set in parkland. The early part of the collection features French and Russian art from the beginning of the twentieth century, cubist paintings and superb holdings of expressionist and modern British art. The Gallery also has an outstanding collection of international post-war work and the most important and extensive collection of modern and contemporary Scottish art.
The National Galleries of Scotland cares for, develops, researches and displays the national collection of Scottish and international fine art and, with a lively and innovative programme of exhibitions, education and publications, aims to engage, inform and inspire the broadest possible public.

Scottish National Gallery of Modern Art Two

Modern Two is home to a varied programme of world-class exhibitions and displays. It also houses the Gallery's world-famous surrealist collection and a fascinating re-creation of Eduardo Paolozzi's studio. On display is The Stairwell Project, a large-scale, permanent work by 2009 Turner Prize winner Richard Wright. Modern Two is also home to the Gallery's library and archive, open to the public by appointment.

Duff House

Duff House in Banff is one of our partner Galleries and displays a number of objects from the National Galleries of Scotland's permanent collection. Designed by William Adam and built between 1735 and 1739, it is a treasure house with a stunning permanent collection, operated by Historic Environment Scotland (HES) in partnership with the National Galleries of Scotland and Aberdeenshire Council.

Paxton House

Paxton House in Berwickshire is another partner Gallery, which displays works from the National Galleries of Scotland's permanent collection. Built to the design of John Adam in 1758 by Patrick Home of Billie for his intended bride, Sophie de Bandt, Paxton House is one of the finest neo-Palladian country houses in Scotland.
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Foreword

**Art for Scotland:**
**Inspiration for the World**

In this review we offer a glimpse of our activities over the past year. We are delighted to have been able to provide a world-class programme of displays, exhibitions, publications and wide-ranging education and outreach activities. You will find details of our most important recent acquisitions and an account of our ambitious programme of temporary exhibitions. We are especially proud that for the third year running we welcomed a record number of 2,533,611 visitors to our Galleries in Edinburgh in 2017–18.

Partnership in various forms has become an increasingly important element in the way that we work at the National Galleries. We recognize that we can achieve more by acting collectively: working with partners helps us to reach more people in different places and offers opportunities for innovative ways of sharing ideas and expertise. During 2017–18 we lent more than 500 works of art to exhibitions at eighty-two different venues, across Scotland, the UK and internationally, reaching a total of over 7.5 million visitors worldwide. Our collaborative approach is also exemplified by our first joint acquisition with the National Libraries of Scotland of the MacKinnon Collection of some 14,000 historic photographs.

Alongside our everyday business we are currently developing several major capital projects. These include Celebrating Scotland’s Art, the ambitious redevelopment of the Scottish National Gallery with new galleries to house the world’s most important collection of Scottish art. We are also continuing to develop plans for a major new facility in north Edinburgh which will be a new centre for conserving, researching and distributing the collection.

As we review another successful year, we would like to thank our many sponsors, patrons and donors for all they do in support of our work. We are especially fortunate to enjoy incredible support from our volunteers, our Patrons and their Governors, our Friends and the Friends Committee and our American Patrons and their Board. We would like to acknowledge our corporate supporters and also especially thank the People’s Postcode Lottery for its longstanding and important funding. Finally, we would like to thank the Scottish Government and in particular the Cabinet Secretary for Culture, Europe and External Affairs, Fiona Hyslop, and her team, for their continued support.

At the National Galleries of Scotland we are passionate about art and its power to move, to inspire, and to connect with people of all ages and backgrounds. The collection that we look after is extraordinary in its quality and breadth, ranging in date from the Middle Ages to the present day. We regard this amazing collection as a national resource which should be available for everyone to use for their own purposes and in their own way – artists, curators, schoolchildren, students, residents of Scotland, overseas researchers and tourists – anyone. We hope you will enjoy reading about our work and our efforts to open up the national art collection to as many people as possible in Scotland and across the world.
The National Galleries of Scotland strives to enhance the nation’s collection of fine art through its acquisition programme. It is funded by an annual grant from the Scottish Government, which is supplemented from other sources including private benefactors, trust funds and the Art Fund.

**Standing Up, Turning Around, Lying Down**

2015

**BRIDGET RILEY**
(b. 1931)

Screenprint on paper, 70.6 × 58.7 cm

*Presented by the artist, 2017*
© Bridget Riley, 2018. All Rights Reserved

Riley has produced screenprints since the 1960s, often using the technique to develop an idea or problem that has evolved from her drawing studies or her painting practice. Screenprinting, in particular, allows for a depth of tone and colour on the surface through the process of squeezing pigment through a ‘screen’, which is stretched across a frame. **Standing Up, Turning Around, Lying Down** explores both colour relationships and the perceptual effects resulting from the rotation of the triangular shape. The creation and distribution of negative space between the shapes and around the edges of the image adds to the rhythmic, playful quality of the work.

**MARIE-LOUISE VON MOTESICZKY**
(1906–1996)

**Small Roulette**
1924
Oil on canvas, 39.8 × 50.3 cm

**Frau Seidler**
1940
Oil on canvas, 100.5 × 80.7 cm
© Marie-Louise von Motesiczky Charitable Trust

**Mother in the Garden**
1975
Oil, pastel and charcoal on canvas, 81.4 × 50.9 cm

*Presented by the Marie-Louise von Motesiczky Charitable Trust, 2018*

Von Motesiczky was born in Vienna. In the 1920s she was invited by the artist Max Beckmann to study with him in Frankfurt; Beckmann became an important influence and a lifelong friend. She fled Vienna with her mother after the Anschluss in 1938, when Austria was annexed by Nazi Germany. She settled in England and remained there for the rest of her life. Based in Hampstead, during the war years she mixed with fellow émigrés including Oskar Kokoschka. Intensely private, she rarely exhibited, but since her death there has been exceptional interest in her work: a solo exhibition was held at Tate Liverpool in 2006 and a catalogue raisonné was published in 2009. All three paintings were gifted by the Marie-Louise von Motesiczky Charitable Trust, along with three sketchbooks and eight drawings, all relating to the painting **Mother in the Garden**.
The MacKinnon Collection of Photographs

An unrivalled collection of historic photographs that capture a century of life in Scotland has been jointly acquired by the National Galleries of Scotland and the National Library of Scotland, with support from the Scottish Government, the Heritage Lottery Fund and the Art Fund. The MacKinnon Collection consists of more than 14,000 photographs, dating from the earliest days of photography through to the 1940s.

Featuring work from the pioneering partnership of David Octavius Hill and Robert Adamson, the collection also contains the works of other nationally and internationally renowned commercial photographers, such as Thomas and James Craig Annan, James Valentine and George Washington Wilson. The wealth of albums and loose prints from the 1870s to the early 1900s cover cities and towns the length and breadth of Scotland.

The collection was put together over a forty-year period by photography enthusiast, Murray MacKinnon, who established a successful chain of film processing stores in the 1980s, starting from his pharmacy in Dyce, near Aberdeen. He sold the collection to a private collector who subsequently put the material up for sale. The collaborative acquisition of the MacKinnon Collection between the National Galleries of Scotland and the National Library of Scotland merges the individual strengths of both: jointly owned, jointly curated, jointly promoted for research and education. This is an innovative partnership between two of Scotland’s national institutions, and a trailblazer for future initiatives.
Between 1923 and 1927 Mackintosh lived and worked in the south of France. During this period Mackintosh devoted himself to painting, producing a series of around forty outstanding watercolours of the mountains, farmland, hill towns and foliage of the Roussillon countryside. The series provides an important record of the last four years of Mackintosh’s life, while the refined and lucid brilliance of individual landscapes demonstrates his instinctive command of the watercolour medium.

From 1924 Mackintosh and his wife, Margaret Macdonald Mackintosh, took lodgings in Port-Vendres, near the picturesque fishing village Collioure, and almost half of his surviving output depicts the buildings and harbour at Port-Vendres. He was particularly taken with the abandoned fortifications lying on the headlands surrounding the town, Fort St-Elme, Fort de la Mauresque and Fort Mailly. *The Road Through the Rocks* is probably Mackintosh’s earliest surviving view of Fort Mailly. The low-lying slab-like walls of the fort contrast with the serrated rocks below, as the artist explores the interaction between man-made and organic natural forms in this dramatic landscape.
Saville is one of the most celebrated graduates of the Glasgow School of Art and one of the most sought-after artists of her generation. Her degree show, held in 1992, is legendary: the collector Charles Saatchi saw Saville’s work there and subsequently bought everything she made. Saatchi funded a studio for Saville to work in for 18 months, in order to produce work specifically for a show at his London gallery. That show, held in 1994, launched her career on the international stage. Suddenly, aged twenty-four, she was one of the world’s most sought-after artists. This work, a study for the large oil-painting *Branded*, 1992, was bought by a fellow student just before the degree show opened. It is, remarkably, the first work by Saville to enter a public collection in the UK.
Composition
1933
PAULE VÉZELAY (1892–1984)
Pastel on canvas, 71 x 92 cm
Purchased, 2017
© The Estate of the Paule Vezelay, All Rights Reserved 2017/Bridgeman Images

Vézelay was born Marjorie Watson-Williams in Bristol. She enrolled at the local art school before moving to London. In 1926 she settled in Paris, assuming the name Paule Vezelay. From 1929 to 1932 she lived with the French Surrealist artist André Masson, and was influenced by his unpremeditated, ‘automatic’ approach to painting. Vézelay’s work subsequently became more geometrical and abstract and in 1934 she joined the international group Abstraction-Création. Composition shows her poised at a crucial turning-point in her career. Geometrical shapes are becoming more prominent, but they still make up a surrealist confrontation between two figures – very likely stand-ins for Masson on the left and Vézelay on the right (she had broken off their engagement in 1932). This is the first work by Vézelay to enter the collection.
Hugo was born in South Africa and grew up in Cape Town during the last decades of apartheid. His photographic work pursues themes of identity and belonging, not just in his homeland, but across sub-Saharan Africa.

For his series 1994 he photographed children from Rwanda and South Africa who were born after 1994, the year of the Rwandan genocides and of the end of apartheid in South Africa. Hugo attempts to portray the children in an unsentimental way, framing them squarely within the composition. Many of the children are dressed elaborately in oversized clothes or fanciful dress (which are often charitable donations from European countries) and are placed within their native landscape. In this example, the young girl, who is shown from above, seems to become part of the land itself, with the pinks of her dress set against the russet, red and brown earth tones. Describing the project, Hugo states: ‘There’s a thin line between nature being seen as idyllic and as a place where terrible things happen — permeated by genocide, a constantly contested space’.

While childhood is a universal experience, it is however very much shaped by where and when you were born. Grappling with both the optimism of the future and the realities of the past, Hugo forces the viewer to confront the precarious and vulnerable nature of childhood.

Untitled, Portrait #12, Rwanda from the series ‘1994’
2015, printed 2017
PIETER HUGO (b.1974)

Chromogenic print, 83 × 110 cm
Purchased in 2017 with assistance from the Robert Mapplethorpe Foundation
© Pieter Hugo. Courtesy Yossi Milo Gallery, New York
Alexander James ‘Jim’ Naughtie is a renowned BBC radio and news journalist. From 1994 to 2015 he was one of the main presenters of Radio 4’s Today programme; he is now its ‘Special Correspondent’, with responsibility for charting the course of constitutional changes across the UK, as well as being Books Editor for the BBC News. Naughtie has anchored every BBC Radio UK election results programme since 1997 and worked on every US presidential election since 1988. He was born in Aberdeenshire and educated at the University of Aberdeen and then Syracuse University in New York. His career as a journalist began in 1975 at the Aberdeen Press & Journal.

The painter Brendan Kelly was born in Edinburgh and now lives and works in London. He studied at the Slade School in London. His work is held in a number of national collections in the UK, including The National Portrait Gallery, London, the UK Parliament and the Bank of England. This vibrant work is Kelly’s first commission for the National Galleries of Scotland; it is based on studies made in Naughtie’s Edinburgh home and has been generously supported by the Friends of the National Galleries of Scotland.
Glass, Perspex and stainless steel
193 × 156 cm diameter

Accepted under the Cultural Gifts Scheme by HM Government from Graham Williams on behalf of himself and his wife, Nina Williams, and allocated to the National Galleries of Scotland, 2017

The Work of Naum Gabo
© Nina and Graham Williams

Gabo was born in Russia and trained as a scientist and engineer, before embarking on sculpture. He rejected solid materials such as bronze and stone, and in the early 1920s began using glass and transparent plastics. In 1921 he made preliminary designs for Column, with the idea of enlarging it into a giant public sculpture, but the materials available at the time were unsuitable. In the early 1970s, Gabo discovered a new type of glass which was sufficiently strong and, unlike normal glass, did not have a green edge. Gabo wrote that he ‘never dreamt that such a beautiful, crystal-clear sheet of glass can now be produced’. He made two 193 cm-tall examples of Column: one for the Louisiana Museum in Humlebæk, Denmark, and another – this one – which remained with his family.
Positive Pattern
2016
CHRISTINE BORLAND
(b.1965)
Foam, perspex, MDF, paint
overall display dimensions variable
Purchased with the Iain Paul Fund, 2017
© Christine Borland

Positive Pattern was commissioned by The Institute of Transplantation, Newcastle upon Tyne Hospitals, to honour the remarkable generosity of organ donors and their families. The installation addresses the idea of making visible an absence or presence that is unseen. Borland worked closely with staff at the Institute and donor families for over two years to develop the work. Alongside these intimate conversations, Borland drew inspiration from the work of British artist Barbara Hepworth (1903–1975), who placed importance on human connection and the role of internal intuition. The five sculptures that make up Borland’s installation are three-dimensional renderings of the empty cavities of five wooden sculptures by Hepworth. After laser scanning the Hepworth sculptures, virtual images were transformed into physical objects using a CNC (Computer Numerical Control) routing machine, which carved the sculptures from a specialist milling foam. This is a process more commonly found in the production of prototypes or ‘patterns’ for manufacturing, which Borland references in her title. Borland is interested in the future potential of such technologies, which are already being tested to create artificial organs that would revolutionise transplantation science. Borland’s five sculptures are displayed in specially designed cases, positioned at heights that correspond to the placement of different organs in the body.
This outstanding pair of portraits by Raeburn represent a major addition to the collection. Painted in 1809, when Raeburn was at the height of his artistic powers, they depict the two eldest sons of Sir William Forbes, 7th Baronet of Pitsligo, a wealthy and influential banker, art collector and patron. Unlike Raeburn’s more conventional portraits from this period, however, the acutely observed relationships between the boys and their dogs lend these works something of the appeal of genre paintings showing scenes from everyday life. Whilst the eldest son, William Stuart Forbes, is shown feeding a hunk of bread to his pet, apparently a Bernese Mountain dog, his younger brother John Stuart Forbes, sits sprawling in a sunlit landscape with his arm around his dog, possibly a Dalmatian–Pointer cross. Rendered with extraordinary sensitivity and delicacy of touch, these works have an exceptional status both within the artist’s output and in British portraiture of the period.
Summer is i-cumen in
1925–26

JAMES COWIE
(1886–1956)

Oil on canvas, 76 × 64 cm
Bequeathed by Barbara Cowie; received 2017
© Ruth Christie, the artist’s daughter

Cowie is a major figure in Scottish art, the most famous practitioner of the tight, controlled drawing style which characterized Glasgow-trained artists in the inter-war period. He was not a productive artist and few early works survive: his wife died in 1924, leaving him to look after their young daughter, and he was a full-time teacher. The figures in the painting are students from Bellshill Academy, near Glasgow, where he taught from 1918 to 1935. It is thinly painted, and the brushstrokes are plainly visible. The background shows the farm buildings where Cowie was brought up at Netherton of Delgaty, near Cuminestown in Aberdeenshire. Cowie seems to have been particularly fond of this painting, he showed it at the Royal Glasgow Institute in 1926 and again in 1936, at the Royal Academy in London in 1936 and at the Royal Scottish Academy in Edinburgh in 1941. It was still in his possession at the time of his death, and then passed to his daughter, Barbara, who generously bequeathed it to the National Galleries of Scotland. The title, meaning ‘Summer has arrived’, is taken from a thirteenth-century rota, known as one of the earliest musical compositions in existence.
Study of a Dwarf
about 1584
ANNIBALE CARRACCI
(1560–1609)

Red chalk, 31.2 × 20.7 cm

Accepted in lieu of Inheritance Tax by
HM Government from the Paul Oppé
Collection and allocated to the National
Galleries of Scotland, 2017

In around 1580, the brothers Agostino
and Annibale Carracci and their cousin
Ludovico set up an informal teaching
academy in Bologna, where budding artists,
amateurs and intellectuals from all walks of
life could congregate to draw and exchange
views about art. The artistic revolution they
initiated was based on life drawing, and on
the elevation of humble, everyday subject
matter as fit material for serious art. This
engaging, rapidly executed study gives
every impression of having been drawn
from a real model, his smiling face twisting
round to glance at the draughtsman as he
points to the right. A very similar figure
reappears in a painting of a Country Dance,
made about 1584, in the Musée des Beaux-
Arts in Marseille. The incorporation of life
studies such as this directly into finished
paintings was one of the many innovations
that the Carracci introduced, imbuing much
of their early work with a compelling earthy
realism. Contemporaries criticised them
for lowering the tone, for undermining the
lofty aspirations of idealising high art.

The Carracci undertook joint commis-
sions, priding themselves on their ability
to unify their styles. This drawing appears
from its handling to be by Annibale Carracci,
whereas the related painting is by Agostino,
offering a tangible illustration of artistic
collaboration and exchange in their
joint workshop.

Nasema Nawe
2016
MICHAEL ARMITAGE
(b.1984)

Oil paint on lubugo bark cloth
220 × 330 cm

Presented by Harry and Lana David,
in memory of Nicola David-Pinedo, 2017

© Michael Armitage
Photo © White Cube (Ben Westoby)
The composition of *Nasema Nawe* was inspired by one of the best known works in the National Galleries of Scotland collection, Paul Gauguin's *Vision of the Sermon (Jacob Wrestling with the Angel)*, 1888, which shows a group of women and the religious vision they collectively imagine. Armitage has depicted a similar communal ritual; the Baikoko dance, which originated on the coast of Tanzania. Baikoko was historically performed by young Muslim women to an all-female audience, in a ritual in which mothers would identify suitable wives for their sons, based on the skill and gyrating moves of the dancers. The dance has been popularised in recent years through its appearance in Tanzanian pop music videos but, due to the sexualised nature of the dance, there have been attempts to ban it by the Tanzanian Government. Armitage, who is based between Nigeria and London, is interested in how the phenomenon of Baikoko reflects on the changing values embedded in West African society and culture. As with all his paintings, Armitage made this work using oil on Lubugo, a traditional bark cloth from Uganda that is beaten over a period of days to create a flattened surface. When stretched taut, the bark retains holes, indentations and a coarse texture which Armitage has incorporated into his finished painting.
NOW

SCOTTISH NATIONAL GALLERY OF MODERN ART

NOW is a landmark series of six, free contemporary art exhibitions staged over three years which launched in March 2017. Bringing together the best contemporary art being made in Scotland, the UK and internationally, each show considers a different theme relevant to current artistic practice. At the heart of each show is a major solo presentation, alongside room displays focusing on the work of further practitioners. As well as offering the opportunity for visitors to see recent and newly commissioned work, the programme features works from the collection and recent acquisitions in exciting and dynamic contexts. A key aim is to foster the ongoing growth of the contemporary collection, particularly in relation to art from Scotland.

The first exhibition focused on notions of place and society with a three-room solo exhibition by Scottish-based artist Nathan Coley, alongside further works by Louise Hopkins, Tony Swain, Tessa Lynch, Rivane Neuenschwander, Peter Haining, Mona Hatoum, Peter Doig and Jock McFadyen (24 March to 24 September 2017).

In the second show, exploring memory and storytelling, a major sound installation, and photographic and painted works by Susan Philipsz were shown across five rooms. Further spaces were devoted to work by Michael Armitage, Yto Barrada, Kate Davis, Hiwa K and Sarah Rose (28 October 2017 to 18 February 2018).

The third exhibition considered questions of the body, performance and gesture, through a major survey of paintings and drawings by Jenny Saville and in the work of Sara Barker, Christine Borland, Robin Rhode, Markus Schinwald and Catherine Street (24 March 2017 to 16 September 2018).

A Perfect Chemistry: Photographs by Hill and Adamson
Scottish National Portrait Gallery
27 May to 1 October 2017
Sponsored by EY

One hundred and seventy-five years ago an event that forever changed the course of Scottish history also led to one of the greatest partnerships in the history of photography. When the Free Church of Scotland was established in 1843 it represented a decisive break from the existing church that profoundly influenced the political and cultural landscape of the entire country; it was also the catalyst that brought together David Octavius Hill (1802–1870) and Robert Adamson (1821–1848).

Hill, an established landscape painter, and Adamson, an engineer, formed a partnership in order to photograph over 400 ministers of the Free Church. Conceived as sketches for a large canvas that Hill was working on, these photographs were the beginning of one of the most productive and innovative partnerships in the medium. In just four and a half years they not only altered the course of Scottish photography, but that of the history of photography around the world – all from their studio at Rock House on Calton Hill in Edinburgh. Using the new calotype process, the pair made thousands of photographs by hand. Their subjects included portraits of religious ministers, authors, critics, friends and family, along with views of Edinburgh. The National Galleries of Scotland has the largest holding of Hill and Adamson’s work in the world, a selection of which featured in the exhibition, A Perfect Chemistry.

A Perfect Chemistry
David Octavius Hill and Robert Adamson,
Mr Laing or Laine, 1843

Beyond Caravaggio
Scottish National Gallery
17 June to 24 September 2017
Supported by Our Friends

For the first time ever, Beyond Caravaggio offered audiences in Scotland an opportunity to see an impressive array of paintings by artists from across Europe who came under the spell of the brilliant and highly original art of Michelangelo da Caravaggio (1571–1610). At the heart of the show were four major works by the master himself, including the celebrated Supper at Emmaus from the National Gallery, London, and the emotionally charged Taking of Christ from the National Gallery of Ireland, Dublin. Other highlights included two large paintings by Orazio Gentileschi, a fine Susannah and the Elders by his daughter Artemisia, the arresting, recently identified Christ displaying his Wounds by Spadarino and major works by Ribera, Preti, Valentin, Tournier, Honthorst and Terbrugghen. Some artists in the exhibition had known Caravaggio personally and knew his work intimately. Others, such as Georges de La Tour, probably never saw an original painting by him but were much influenced by his innovations through the works of other followers.

Installed thematically against richly coloured walls across five rooms, the exhibition attracted some 54,000 visitors. The exhibition was organised in partnership with the National Gallery, London, and the National Gallery of Ireland, Dublin.

Beyond Caravaggio: Michelangelo Merisi da Caravaggio, The Taking of Christ, 1602. On indefinite loan to the National Gallery of Ireland from the Jesuit Community, Leeson St., Dublin who acknowledge the kind generosity of the late Dr Marie Lea-Wilson. Photo © The National Gallery of Ireland, Dublin
Looking Good
The Male Gaze from Van Dyck to Lucian Freud

SCOTTISH NATIONAL PORTRAIT GALLERY
24 June to 1 October 2017

Organised in collaboration with the National Portrait Gallery, London with support from the Art Fund and the Heritage Lottery Fund

One of the summer highlights at the Scottish National Portrait Gallery was the exhibition Looking Good: The Male Gaze from Van Dyck to Lucian Freud. The Gallery was the only Scottish venue to host the tour of the Sir Anthony Van Dyck Self-portrait, c.1640, which was acquired for the nation by the National Portrait Gallery, London in 2015. The portrait was at the centre of the HLF funded exhibition which explored the theme of male image, identity and appearance from the sixteenth century to the present day. It featured works from the collections of the National Galleries of Scotland and National Portrait Gallery, London, including photographs of Tinie Tempah and Grayson Perry. In response to the exhibition Mercury prize winning band Young Fathers created a soundscape and video portrait which explores the challenges associated with masculinity in the twenty-first century. One of the aims of the exhibition was to encourage new audiences to the Scottish National Portrait Gallery, and an outreach programme was developed with the Galleries Education Team, that targeted young men between the ages of 18 to 24 years. As part of the project a live barber’s studio was installed on the ambulatory in the gallery where participants where offered free haircuts and styling advice from trainee barbers from Edinburgh College. Participants were encouraged to engage in conversations about identity, image and contemporary issues faced by young men today.


Beyond Caravaggio
17 June – 24 September 2017
The Mound, Edinburgh
Free for Our Friends

Razor’s Edge Barbershop, 24 June 2017
Photo: Robin Baillie
When We Were Young: Photographs of Childhood from the National Galleries of Scotland

Scottish National Portrait Gallery
14 October 2017 to 13 May 2018

The second in a series of thematic photography exhibitions and coinciding with the Year of the Young Person in 2018, this exhibition offered an opportunity to celebrate the joy and endless variety of childhood experiences as viewed through the lens of a camera. Drawn from the rich and growing collection of the National Galleries of Scotland, the photographs not only revealed the shifting attitudes towards children and their representation, but also showed the evolution of the photographic processes from daguerreotypes to digital prints.

Childhood is a universal experience, but one that can be vastly different depending on when and where you were born in the world. While some photographs demonstrated the differences of life expectancy, health, education and working practices between the 1800s and now, other images showed enduring notions of family and play across the centuries.

Visitors to the exhibition, including online viewers, were encouraged to share their own memories of childhood – reminiscing when they were young – resulting in a wonderful array of drawings and photographs in response to the artworks on display.

BP Portrait Award 2017

Scottish National Portrait Gallery
16 December 2017 to 11 March 2018
Supported by BP

The BP Portrait Award is one of the most important platforms for new and established portrait painters alike. Featuring fifty-three works selected from 2,580 entries by artists from eighty-seven countries around the world, the BP Portrait Award 2017 represents the very best in contemporary portrait painting. From informal and personal studies of friends and family to revealing images of famous faces, the exhibition features many differing
styles and approaches to the contemporary painted portrait. A fixture at London’s National Portrait Gallery for thirty-eight years, the BP Portrait Award is now in its eighth year at the Scottish National Portrait Gallery and continues to be a highlight of the annual art calendar.

In 2017 the first prize of £30,000 was awarded to the painter Benjamin Sullivan who trained at Edinburgh College of Art. The prize winners and exhibition were selected by a judging panel chaired by Dr Nicholas Cullinan, Director, National Portrait Gallery, London. The full panel included Camilla Hampshire, Museums Manager and Cultural Lead, Royal Albert Memorial Museum and Art Gallery, Exeter; Michael Landy, artist; Kirsty Wark, broadcaster; Sarah Howgate, Senior Curator, Contemporary Collections, National Portrait Gallery, London; and Des Violaris, Director, UK Arts & Culture, BP.

A New Era: Scottish Modern Art 1900–1950
Scottish National Gallery of Modern Art
2 December 2017 to 10 June 2018

A New Era revealed, for the first time, the story of Scottish artists’ role in the development of progressive art during the first half of the twentieth century. In 1907, John Duncan Fergusson moved from Edinburgh to Paris. Over the next six years he occupied a unique position among British artists at the heart of the birth of modern European art. Forty-four years later, in 1951, William Gear was controversially awarded a £500 Festival of Britain purchase prize for his abstract painting Autumn Landscape; this use of public money prompted questions in parliament.

Eric Robertson (1887–1941)
Cartwheels, c.1920/21
Oil on canvas, 109 x 144cm
National Galleries of Scotland

A New Era uncovered nearly five decades of exploration and experimentation by Scottish artists that lie between these two events; it focused on over 100 paintings and sculptures made by fifty-one artists. By examining the most advanced work made by leading and less high-profile Scottish artists during the first half of the twentieth century, this major exhibition revealed the remarkable, yet relatively unknown, response of Scottish artists as they absorbed and responded to the great movements of European modern art, including Fauvism, Cubism, Surrealism and Abstraction. The exhibition was named after the New Era group founded in Edinburgh in 1939, to show the abstract and surreal work of its members.
New wider steps, entrance and plaza facilitating access to the Gallery’s improved concourse
© Hoskins Architects

View out into the Edinburgh World Heritage cityscape from the new ‘Gardens Gallery’
© Metaphor

Large new gallery for twentieth-century Scottish art
© Metaphor
This is a major project to transform the Scottish National Gallery at the heart of Scotland's capital. The redevelopment will radically improve the way we present our world-class collection of Scottish art, enhance visitor access and create a more natural and attractive setting for the Gallery within Princes Street Gardens. The project will deliver a better commercial performance from the site and improve energy efficiency and increase sustainability.

The project has been enhanced significantly since it was first announced in 2014. Our original vision of a fresh presentation of Scottish art remains in force but we have now extended our plans to incorporate the Scottish National Gallery as a whole.

We will triple the gallery space devoted to historic Scottish art and we will dramatically improve our visitors' experience, both physically and intellectually. Our funders have been universally supportive. Planning permission for our designs was awarded in June 2018.

During 2017–18 we have continued to work on the detail of the revised scheme ensuring that we are making the most of the National Galleries' fabulous holdings of Scottish art and giving much-loved artworks, such as our significant group of Glasgow School paintings, the space they merit. We have been able to test developing ideas, as with two successive creativity summer schools for teachers and the Constable and McTaggart: A Meeting of Two Masterpieces display and programme. During 2017–18 important acquisitions have been made, including Sir Henry Raeburn's stunning portraits of the Forbes boys with their large, unusual dogs [see page 16].

With the support of the Heritage Lottery Fund and the Scottish Government we are working with private donors, trusts and foundations to ensure all our visitors, whether new or regular, can truly celebrate Scotland's Art. Work now begins apace on the campaign to raise the funds necessary to complete the project. If you would like to be involved, please contact our Development team: development@nationalgalleries.org
We are committed to providing the widest possible access to our collection and activities. We achieve this through our work with a very broad range of partners including museums, galleries, cultural and heritage bodies across Scotland and the UK; and through our successful community and outreach programmes.

**People’s Postcode Lottery**

In 2017–18, with the invaluable support of players of People’s Postcode Lottery, we were able to run a variety of initiatives across the National Galleries of Scotland. From the annual *Turner in January* exhibition to helping to run the gallery bus, the quarterly Keiller Library displays to free tours for school groups, this was another successful year of player supported activities.

Support from players of People’s Postcode Lottery has enabled the Galleries to deliver summer drop-in workshops for families for the past six years. In 2017–18, we were delighted that players’ support extended beyond the drop-in workshops and was directed towards the entire Summer Family Programme: *NOW Build!*

Additionally, 2017 saw the launch of an ambitious new outreach project supported by players of People’s Postcode Lottery. The *Art of the Future* project used art to encourage young people across Scotland to have conversations about their future, and to give audiences an insight into the hard-hitting issues that affect young people in Scotland today. The art created as part of the project was displayed in an exhibition at the Scottish National Gallery that ran from 9 February to 29 April 2018.

The invaluable support from players of People’s Postcode Lottery ensures that the National Galleries of Scotland can continue to inspire, engage, and involve visitors of all ages, interests, and backgrounds.

**Ages of Wonder: Scotland’s Art 1540 to Now**

4 November 2017 to 7 January 2018

A partnership between the Royal Scottish Academy (RSA) and the National Galleries of Scotland, in collaboration with the universities of St Andrews, Dundee and Edinburgh. *Ages of Wonder* told the story of the collecting of Scottish art by the RSA since its formation in 1826. The exhibition reunited artworks from the RSA collection which were transferred to the National Gallery of Scotland in 1910, with those remaining in the Academy Collection and those collected by the RSA up to the present day. This was the most comprehensive exhibition to date, mounted from these collections and revealed the Academy’s historic and contemporary identity. The changing conventions of exhibiting were explored through the sensational Victorian salon hang of paintings from both collections; a once in a generation opportunity to witness such a thrilling display. After 150 years of working together and following this full-scale collaboration, the two organisations look forward to working in partnership on a variety of projects.
Tour of Monarch of the Glen

As part of the acquisition of Landseer’s Monarch of the Glen, funding was set aside for touring the painting, providing an opportunity to share it with as wide an audience as possible and to stimulate debate about and responses to the painting. The tour involved lending the Monarch to four venues: Inverness Museum & Art Gallery; Perth Museum & Art Gallery; Paisley Museum and Kirkcudbright Art Gallery. The tour ran between October 2017 and June 2018, and included strands focusing on the development of digital content and a Learning and Engagement programme. Visitor figures have so far more than doubled at each venue compared to the same period in the previous year.

In addition to the ‘traditional’ touring model, the acquisition has been used as an opportunity to explore a new lending model, one which enabled the National Galleries of Scotland to reach a wider audience and encourage visits to the host venue. Inspired by a TV comedy sketch, the painting was displayed in the back of the National Galleries of Scotland art truck and taken into school play-grounds during transit between tour venues including Breadalbane Academy, Arkleston Primary and Gatehouse of Fleet Primary School, as well as Edinburgh College. The painting was viewed by 436 people at these community events. Feedback has been overwhelmingly positive.

Duff House

Duff House is now formally managed by Historic Environment Scotland (HES) in partnership with the National Galleries of Scotland and Aberdeenshire Council. We have continued to work closely and collaboratively with the house which displays 156 objects from our permanent collection on long-term loan. This year’s programme at the historic house and arts centre included two temporary exhibitions from the Galleries, D.Y. Cameron:

The Spirit of Line and Pablo Picasso; Les Soles, and a two-day study event Dragons, Swords, Portraits and Lace.

Paxton House

During the reporting period, Kate Anderson, Senior Curator, represented the National Galleries of Scotland as the Paxton House liaison and sat on the Paxton Trust Board of Trustees supporting and advising the Trust on collections related matters. This was a particularly successful year for Paxton as their application for Accreditation was renewed and their unique collections of Chippendale and Trotter furniture and the related archive, were awarded Recognition status meaning the collection is now recognised as being of national significance. This has opened up new funding streams to support the ongoing collections work.

The National Galleries of Scotland paintings on display in the Picture Gallery at Paxton continue to attract a wide range
of audiences to the house. Currently National Galleries of Scotland colleagues are working closely with staff at Paxton to implement a programme of collections care and security procedures including environmental monitoring, a salvage plan and refitting and hanging of paintings to meet museum standards.

The annual National Galleries of Scotland lecture at Paxton was delivered in March 2018 by Sir John Leighton who discussed sharing the National Galleries of Scotland collection nationally and internationally in the talk A Gallery Without Walls.

Art and Analysis: Two Netherlandish Painters working in Jacobean Scotland

In November 2017 a small exhibition, Art and Analysis: Two Netherlandish Painters working in Jacobean Scotland, opened at the Scottish National Portrait Gallery. Focusing on the artists Adrian Vanson (d. about 1604–10) and Adam de Colone (about 1595–1628), this research-led exhibition presents the findings of a collaborative project with National Galleries of Scotland Conservation and Curatorial departments and paintings conservator Dr Caroline Rae who was the Caroline Villers Research Fellow (Courtauld Institute of Art) for the academic year 2016–17. Caroline’s research focused on the technical examination of thirteen paintings in the National Galleries of Scotland collection and one painting on loan from the National Trust.

The exhibition showcases the results of the technical research, uncovers the materials and techniques used to create the portraits, and explores the analytical techniques employed by conservators, including X-radiography, infrared reflectography and dendrochronology. As part of the project the portrait of George Seton and His Sons, 1626, by de Colone was analysed and treated in the National Galleries of Scotland conservation studio. Discoloured varnish and old restoration was removed to reveal the artist’s original brushwork and vivid colours. The treatment was recorded and forms part of a film, which is available for visitors to watch in the exhibition and online.

The exhibition pulls together the fields of art, science, history and digital media to uncover new stories and information about works and artists represented in the National Galleries of Scotland collection and aims to make technical art history accessible to the public.

The exhibition runs until January 2020.

Adam De Colone
George Seton, 8th Lord Seton and 3rd Earl of Winton, 1584–1650. Royalist (with his sons George, Lord Seton, 1623–1648 and Alexander, 1st Viscount Kingston, 1620–1691. Royalists), 1625. Oil on canvas 113 × 83.8 cm

Accepted by HM Government in lieu of Inheritance Tax and allocated to the Scottish National Portrait Gallery, 2010
Chinese curatorial colleagues at Nanjing paired Romantic Scotland with a complementary display of artefacts from Jiangnan; Visit Scotland and Scottish Enterprise organised events for Chinese tour operators and businesses, with Martin McDermott, the First Secretary of Scottish Affairs in China, in attendance.

The exhibition’s impact has been enhanced by an innovative AHRC-funded research project: Producing/Consuming Romantic Scotland: Exhibitions, Heritage, Nation and the Chinese Market. Aimed at supporting knowledge exchange between academic and cultural institutions in Scotland and China, it is investigating how Chinese visitors received the exhibition. This research was presented at the UK-China Science and Innovation Forum, part of the UK-China People-to-People Dialogue held in London in December and will be published in late 2018. Early findings show that the National Galleries of Scotland’s stunning Scottish paintings were the visitors’ top exhibition highlights.

‘Post-it’ evaluation board, part of the AHRC-funded research project investigating how Chinese visitors received the exhibition

Photo © Rebecca M Bailey, Historic Environment Scotland

Easel-sketching outdoors in Princes Street Gardens

Constable & McTaggart: A Meeting of Two Masterpieces

Scottish National Gallery, 7 April 2017 to March 25 2018

Constable & McTaggart was part of a ground-breaking partnership between five national and regional UK galleries. In 2013, John Constable’s magisterial painting Salisbury Cathedral from the Meadows, 1831, was secured for the nation through the Heritage Lottery Fund, the Art Fund (with a contribution from the Wolfson Foundation), The Manton Foundation and Tate Members. As part of this acquisition, Amgueddfa Cymru – National Museum Wales, the National Galleries of Scotland, Colchester and Ipswich Museums, The Salisbury Museum and Tate Britain created Aspire, a dynamic five-year programme of exhibitions and public-engagement activity based on Salisbury Cathedral from the Meadows.

John Constable (1776–1837) was a brilliant innovator who brought a new dynamism and expressiveness to the observation of nature. Constable & McTaggart: A Meeting of Two Masterpieces explored Constable’s influence on one of Scotland’s most important landscape painters, William McTaggart (1835–1910). A full and exciting programme of events accompanied this year-long display at the Scottish National Gallery, including collaborative workshops with the Edinburgh International Science Festival, drop-in easel-painting sessions in
Princes Street Gardens, and the reconstruction of a full-size version of the picture, in Lego, during autumn half-term. This last event attracted a staggering number of people, more than 1,300 more than usual, made up of some 600 families.

The Chinese Vice-Premier, Liu Yandong, was given a guided tour of Constable & McTaggart when she visited Scotland in December 2017. The exhibition was also the focus of a film marking Art Fund’s 40-year partnership with the Wolfson Foundation: Transforming Collections: Salisbury Cathedral from the Meadows by John Constable.

Aspire aims to enable audiences of all ages across the UK to enjoy and learn more about the work of John Constable. Aspire is supported by the Art Fund and the Heritage Lottery Fund.

**Coming Clean:**
**Graham MacIndoe**

In spring 2017 the Scottish National Portrait Gallery presented work by the photographer Graham MacIndoe in the exhibition, *Coming Clean*. The twenty-five photographs (purchased in 2015) offered a brutally honest and graphic depiction of MacIndoe’s addiction to heroin. Sharing this personal story of addiction and, of ultimately recovery, provided an opportunity to engage in the dialogue around drug use, which is particularly striking in Scotland, where drug-related deaths are two-and-a-half times higher than the rest of the UK and among the highest in Europe. As part of the planning process, discussions with former addicts, healthcare providers, support workers, and academic researchers including Dr Aisha Holloway from the University of Edinburgh and Dr Andrew McAuley from Glasgow Caledonian University, led to a better understanding of the emotive subject and how best to present these challenging, yet compelling works. These varied conversations from across the private, public and voluntary sectors shaped the final outcome of the exhibition presentation, providing important nuance and sensitivity in the handling of the subject, while also clearly expressing the duty of care that was required. From the dispensing of pamphlets on where to get help and support for such addictions and related health issues, to providing visitors with an opportunity to share their responses to the photographs, it was a vital exercise that resulted in positive feedback from our visitors, many of whom had been personally touched by the experience of substance abuse. The exhibition generated discussion among staff members too, and in October two drug awareness sessions were offered to National Galleries of Scotland staff by Vicki Craic from the Edinburgh-based organisation, Crew, which offers impartial information on drug use today. This particular project revealed that when it comes to challenging subjects, community partners are crucial to delivering a successful programme.

Graham MacIndoe (b.1965)
*Untitled*, from the series ‘Coming Clean’ 2004–10, printed 2015
Chromogenic print, 22.9 × 30.5 cm
(sheet: 33 × 40.7 cm)
Purchased in 2015
© Graham MacIndoe
ARTIST ROOMS 2017

The ARTIST ROOMS collection is shared across the UK through

In partnership with

Supported by

Supported using public funding by

Art Fund

LOTTERY FUNDED

Details subject to change.
Please check with the venue before making your visit.
The **ARTIST ROOMS** collection is displayed across the UK through a programme of solo exhibitions that showcase the work of more than forty major international artists. The collection currently comprises over 1,600 works of modern and contemporary art and is jointly owned and cared for by the National Galleries of Scotland and Tate. It was established in 2008 through the d’Offay Donation, with the assistance of the National Heritage Memorial Fund, Art Fund, and the Scottish and British Governments.

The **ARTIST ROOMS** programme continues to have a significant impact across the UK, with 174 exhibitions presented since the programme began in 2009, and some 48 million visitors to date to displays held at National Galleries of Scotland, Tate and our eighty Associate partner venues. The past year has seen impressive audiences for Associates in the touring programme, with two venues, Ferens Art Gallery and Leeds Art Gallery, attracting record attendance figures of over 170,000, and a total of 670,000 visits to an **ARTIST ROOMS** exhibition outside of Edinburgh and London this year.

Ferens Art Gallery in Hull are lead Associate for the programme, working in partnership with National Galleries of Scotland and Tate until 2019, a role recognising their sector lead and profile within Hull’s UK City of Culture programme in 2017. Ferens welcomed more than 175,000 people to **ARTIST ROOMS** Ron Mueck, presented as a monographic room with the exhibition **SKIN: Freud, Mueck & Tunick.**

Highlights from the programme in Scotland saw an exhibition by the Belgian multimedia artist Johan Grimonprez, all of the works were themed around legendary film director Alfred Hitchcock and were shown at Caithness Horizons Museum and Art Gallery in Thurso, spring 2017. From April 2017 until April 2018 a critically well received display of Ed Ruscha at The Scottish National Gallery of Modern Art drew on the extensive holdings in the collection.

The Burgh Hall, an important civic building in the heart of the Clyde coastal town of Dunoon, has been a much-loved community events venue since 2009, hosting its first **ARTIST ROOMS** display, a successful showing of work by the acclaimed American photographer Robert Mapplethorpe, in 2012. Staff at the Burgh Hall evidenced real organisational change as a legacy of working with **ARTIST ROOMS** in 2012, and cited participation in the programme as one of the drivers in the refurbishment of their building and gallery spaces. The building re-opened in June 2017 following a major restoration with a celebration of the work of Andy Warhol. The exhibition’s focus was on the artist’s self-portraits and portraits, including key paintings of Robert Mapplethorpe, the legendary German artist Joseph Beuys, and Gilbert & George.

The powerful collection of photographs by Don McCullin was shown at Gracefield Arts Centre in Dumfries in August 2017. McCullin is arguably Great Britain’s most renowned photojournalist, and widely acknowledged as one of the most important war photographers of the late twentieth century. In September, Perth Museum &
Art Gallery presented the work of Louise Bourgeois; an exhibition accompanied by an engagement programme that involved many local young people in creative activities, and a partnership with Duncan of Jordanstone College of Art & Design in Dundee.

Major exhibitions opened south of the border too: Leeds Art Gallery presented one of the most ambitious Associate exhibitions held to date of the work of Joseph Beuys, conceived to relaunch Leeds Art Gallery to the public after a year-long closure for major refurbishment. A series of exhibitions opened across the Midlands: from Jenny Holzer at mac Birmingham, Richard Long at Derby Museum & Art Gallery, and Vija Celmins at The New Art Gallery Walsall; and audiences in North Devon experienced the compelling portraits by Diane Arbus at the Burton at Bideford.

The collection continues to grow through gifts from artists and their estates, as well as loans and purchases acquired with the assistance of the ARTIST ROOMS Endowment, supported by the Henry Moore Foundation and Tate Members. British sculptor Phyllida Barlow became the fortieth artist to enter the collection in 2016, and her exhibition at Turner Contemporary in Margate in May 2017 – timed to coincide with her presence at the Venice Biennale – was an opportunity to show further new gifts to the collection, including the major installation *untitled: brokenstage/hanging-container*, 2012–3. Alex Katz’s painting *West*, 1998 was generously gifted by the artist to the collection, ahead of a display of his works form the collection at Tate Liverpool in November 2018.

In 2018, a series of photographic works by Andy Warhol were accessioned into the ARTIST ROOMS collection, the generous gift of the Andy Warhol Foundation. Polaroids and photographs from Warhol’s renowned Little Red Books and a series of stitched photographs join the extensive collection of works by the artist and will be shown at *Andy Warhol & Eduardo Paolozzi: I Want to be a Machine* at the Scottish National Gallery of Modern Art, November 2018 to June 2019.
Inspiration for Our Audience
Learning and access are key priorities and central to our vision as a leading cultural institution. Through our learning programmes, using the national collection of art and temporary exhibitions as inspiration, we work with schools, communities, adults and families to spark curiosity, ignite minds and encourage different viewpoints.

**Art of the Future**

*Art of the Future* (supported by Players of People’s Postcode Lottery) encouraged youth groups across the country to make contemporary art with a message, via an innovative ‘mail art’ project. Each group received random materials and disparate objects in a toolkit box, designed to spark their imagination. The project engaged sixteen organisations and over 100 young people, who displayed their original works of art at the Scottish National Gallery (10 February to 29 April 2018), promoting their views on mental health provision, body image pressure and the challenges of social media, alongside other issues. A subsidiary strand of the project saw over fifty girls from ethnic minority backgrounds in four Edinburgh schools, use conceptual ‘sports’ boxes to create the *Games of the Future* outdoor performance and film. These girls were supported by Action for Children to develop confidence in their identity and help achieve their Bronze Duke of Edinburgh Award. The exhibition received strong support from the public.

**Joan Eardley: A Private View**

In May 2017, as part of the programme of events in response to the exhibition *Joan Eardley: A Sense of Place*, the National Galleries of Scotland were host to the world premiere of Heroica Theatre Company’s play about the life and work of Joan Eardley. The four sell-out performances were the culmination of a three-year partnership between Heroica, Stellar Quines and the National Galleries of Scotland showcasing new writing. The narrative followed Joan, her friends and subjects from her studio, to Catterline and her final sell-out London show; audiences followed performers as they promenaded between stunning Eardley canvasses in the Modern Two gallery spaces. The play, and subsequent UK tour, allowed us to highlight the Galleries to existing theatre audiences and to challenge how people see, and how we use, our spaces.

*Art of the Future*, Old’s Cool Project, Citadel Youth Centre and Drummond Community High School, 2017

Children enjoying being part of NOW Build! family days at the Scottish National Gallery of Modern Art

Photo © Roberto Ricciuti
Alzheimer Scotland Dementia Awareness Training Sessions

Through a series of dementia awareness training sessions with Alzheimer Scotland, in the winter of 2017, eighty people from across the Galleries (including colleagues in Security and Visitor Services, volunteers and representatives from the cafés and shops), were officially registered as ‘dementia friends’. The training was delivered by Dementia Advisor Elizabeth Campbell and focused on understanding the needs and experiences of those living with dementia and supporting staff to feel confident in offering assistance and a warm welcome to this audience. Following the training, Elizabeth also made herself available to offer personal support and advice to any staff members who needed it. On completion of the training, participants were given badges to identify themselves as ‘Dementia Friends’, individuals with an understanding of dementia.

Alzheimer Scotland Awards

In September 2017, our dementia-friendly programme Gallery Social (in partnership with National Museums Scotland, National Library of Scotland and Royal Botanic Garden Edinburgh), was shortlisted in the annual Alzheimer Scotland Awards in the category of best dementia-friendly community initiative. Based on a format that was researched and developed by the National Galleries of Scotland, each organisation runs a free monthly session for anyone affected by dementia, to enjoy with a friend, carer or family member. Each session draws on the host venue’s site or collections and includes a relaxed tour, a creative activity and the opportunity to socialise. The partnership means that there is something on every week throughout the year for those living with dementia. A booklet, designed in consultation with people living with dementia, is issued every six months to promote the joint programme.

NOW Build!

NOW, the three-year contemporary art programme at the Gallery of Modern Art, provided the inspiration for the annual summer family programme. This was the first time the activity had been based here and full advantage was taken of the Gallery’s parkland setting. The theme was ‘the built environment’ and families were invited to use the interactive structures designed by Old School Fabrications as a starting point to create an art city. In addition, children had a lot of fun playing in the colourful playhouses sited in front of the Landform. Alongside the outdoor activities, the Resource Room became an ever-changing table-top landscape inspired by Ed Ruscha. Families also made their mark on an interactive construction site mural and explored artworks in the gallery in a specially-commissioned trail. The activities were designed to encourage parents and carers to work with their children together; for children to explore building and construction and to introduce elements of creative, imaginative play. In total we welcomed over 2,500 children and their families.

Monthly dementia-friendly session, Gallery Social Photo
Photo © Paul Edwards
**Fragments & Gestures:**

**Performing Jenny Saville**

This project was supported by the Daskalopoulos Curator of Engagement

The performance of painting comes alive through movement and costume.

This collaborative project invited students from the BA (Hons) Dance at Performing Arts Studio Scotland, Edinburgh College and MFA Performance Costume at Edinburgh College of Art, University of Edinburgh, to create a performance with custom-designed costume, inspired by the work of Jenny Saville and her presentation as part of NOW at the Scottish National Gallery of Modern Art, alongside other artists included in the programme such as Robin Rhode.

During a two-day workshop, students were introduced to a design thinking model to facilitate radical collaboration. Dance students created a movement piece in response to areas of interest they shared with their design partner, while designers designed prototypes around the movement, using basic fabrics.

The performance on 5 May at the Scottish National Gallery of Modern Art drew all of this work together into an innovative performance which responded to the methods, themes and ideas explored in NOW.

**Performing Portraiture**

This project was supported by the Daskalopoulos Curator of Engagement

Bringing love, betrayal and a painting to life.

Students from Edinburgh College worked together to create a piece of site-specific physical theatre inspired by the building and collection at the Scottish National Portrait Gallery.

In February 2018, during their five-day residency, the students formulated, created and rehearsed in public, sharing the creative process with visitors. The resulting piece **Performing Portraiture** was performed on the last day. It took the audiences on a journey back in time, through the love, lies and betrayal behind an artist and his new, most ambitious artwork to date, on the evening of its unveiling.

**Dancers in Performing Portraiture at the Scottish National Portrait Gallery**

© Tracey Largue Photography

Dancer Johanna Padrón wearing a costume designed by Paraskevi Koumpeti, in front of Frustum, 2017 (detail) by Robin Rhode

Courtesy the artist and Kamel Mennour, Paris/London © Robin Rhode

Photo © David Cheskin
Tesco Bank Art Competition for Schools

The Tesco Bank Art Competition for Schools 2017 culminated in an inspiring exhibition at the National Gallery of Modern Art where it received very positive feedback from the public.

‘To be commended. Fantastic range of work by very talented artists (who happen to be kids)’

A total of 7,922 entries were received from thirty council areas of Scotland and the exhibition toured to Eastwood Park Theatre, East Renfrewshire and then Gracefield Arts Centre, Dumfries and Galloway. Over 350 children were involved in roadshow workshops that took place in schools who would have had difficulty travelling to the galleries, these included schools in South Lanarkshire, North Ayrshire and the Highlands. ‘The children said it was “super”, “fantastic” and “amazing” and particularly enjoyed turning the art room into an art gallery.’

‘It was very refreshing and enjoyable for staff involved, age appropriate and the children were very engaged. My memory of the day is the smiles on their faces and the laughter throughout. Brought some new ideas and provided fantastic follow up activities.’

Artwork by Charlotte Fisken, 1st Place Primary 1–3, theme: Pirates and Mermaids

Artwork by Mexan Coxan, 1st Place Special Education Schools, theme: Tune in Play On
In 2017–18 the National Galleries of Scotland welcomed a record-breaking 2,533,611 visits, a fantastic result. In June 2016 the Galleries set itself the ambitious aim of attracting 2.5 million visits a year by 2020. We are therefore delighted that this target has been achieved two years early.

The continued growth of Edinburgh as a favourite destination city, combined with free access to the national collection of art and the wide appeal of the exhibition programme, has proved popular with visitors; even taking into account that the Galleries all had to close completely for two and a half days in February and March when extreme weather conditions (a lot of snow!) also decided to come to town.

Our Vision: Art for Scotland, Inspiration for the World is reflected in the make-up of our audience. From the USA to Uruguay, Sweden to South Korea, India to Italy our international visitors come from all across the world, and of course they also come from Leith to Linlithgow, Paisley to Peterhead and Orkney to Oban! 22% of our visitors are local with an additional 10% travelling from 1 hour away across Scotland whilst 36% of our audience are international. 51% of our visitors are also making their first visit to us whilst 49% have been before and are coming back to visit the Galleries again. 94% of our visitors also rated their visit as ‘excellent’ or ‘very good’.

Last summer, the Galleries once again ran a successful family activity programme at Modern One, NOW Build! 83% of participants were first-time visitors, demonstrating that the Galleries continue to reach out to engage with new audiences.

This year the National Galleries of Scotland also released its entire collection of art online making it digitally accessible to anyone across the world. Announced on Twitter, it was at the time, our second best performing Tweet ever; showing that the National Galleries of Scotland is also increasing its digital audience and engagement.

Great exhibition at Edinburgh’s modern art gallery. The kids loved it! @natgalleriessco #nathancoley #modernartgalleryedinburgh #kidsandart #kidsingalleries #kidsloveart #cardboardcity #lampsofsacrifice #scotmodern

Giving the kids a dose of culture #modernart #scottishnationalgalleryofmodernart #edinburgh #scotland #loo #colour #tile #art #architecture

Somewhat inspired by #BeyondCatavaggio @ NatGalleries Sco
Supporters

The staff and Trustees would like to thank all those who have given their support, donations and works of art, or who have left legacies or in memoriam gifts to the National Galleries of Scotland in 2017–18. In addition, we would like to thank the Friends, Patrons and American Patrons of the National Galleries of Scotland for their continued interest in, and support for, our work.

CORPORATE SUPPORT

Baillie Gifford
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and Galleries of Scotland
The Ampersand Foundation
The Arts Society, Scotland & Northern Ireland
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LEGACIES

In memory of Dr Judith McQueen
### Facts and Figures

**VISITOR NUMBERS**

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<td>562,420</td>
<td>Scottish National Gallery of Modern Art</td>
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<td>Scottish National Portrait Gallery</td>
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**EDUCATIONAL VISITS**

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<td>Total number of adult participants at talks, lectures and practical workshops</td>
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<td>4,333</td>
<td>Total number of community and outreach participants</td>
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<td>6,919</td>
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**FRIENDS**

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**Volunteers**

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<td>166</td>
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