



NATIONAL  
GALLERIES  
SCOTLAND

# Annual Review 2019-21





### 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 and café, lecture theatre, Clore Education Suite and information desk. The Academy building is a world-class venue for special temporary exhibitions.



### Scottish National Gallery of Modern Art (Modern 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.



### 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 (Modern Two)

Modern Two is home to a varied programme of world-class exhibitions and displays. It also houses the Galleries' 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 Galleries' library, archive and print room open to the public by appointment.

# Annual Review 2019-21

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.



5		Foreword
6		The Collection
16		Public Programme 2019–20
23		COVID-19
24		Public Programme 2020–21
26		Digital
28		ARTIST ROOMS
30		On Tour
32		Learning and Engagement
36		Equalities
37		Response to the Climate Emergency
38		Our Projects
42		Supporters

Left: (detail) *Light at Jacobshavn*, 2016  
by Barbara Rae  
© Barbara Rae CBE RA RSA RE /  
photography by Jed Gordon



## FOREWORD

### Art for Scotland: Inspiration for the world

This review looks back across two vastly different years, between April 2019 and March 2021. Throughout 2019, the National Galleries of Scotland were operating as normal, attracting large numbers of visitors from home and abroad, organising a varied and attractive programme of displays, exhibitions, and activities and continuing our work to make the national art collection accessible to new and diverse audiences. The story of the following year, 2020, was, in complete contrast, dominated by the immense impact across society of COVID-19 and a global pandemic. For much of this period our galleries were closed to the public, with many of our colleagues either working from home or placed on temporary furlough leave.

Behind the scenes, our work from early 2020 was often disrupted, but many of our operations continued. We were still able to maintain high standards of care for the collection and our estate; research and planning continued, as well as work on key projects such as digitisation. Although our physical sites were closed, our virtual activities flourished, and we were able to provide access to the collection with a wide range of online activities. We have continued to make good progress with our major capital projects. These include *Celebrating Scotland's Art* (SNG Project), 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 our plans for a major new facility in north Edinburgh, The Art Works, which will be an innovative centre for conserving, researching and distributing the collection.

Alongside the pandemic, our work was influenced by other major events. In May 2020, the world was shocked by the murder of George Floyd in Minneapolis. We have strengthened our commitment and ambition to be a visible and proactive player in the shaping of a society that is diverse, tolerant and respectful. We have looked at our existing work in all areas of equalities, diversity and inclusion, with the aim of creating meaningful change in our approach. We have published a set of related commitments on our website which will frame all our work going forward.

In another vitally important sphere, we recognize that we have a part to play in helping to address the climate and ecological emergency. This means not just committing to reduce the environmental impact of our estate through low-carbon alternatives, but also working with our partners in Scotland's cultural sector to inspire people and communities to do whatever they can to encourage positive change. Through our exhibitions, learning programmes and digital content, we will look to engage our audiences in understanding how we can all contribute to a low-carbon society.

As we review this unprecedented period, 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 fantastic support from our Patrons and their Governors, our Friends and the Friends Committee and our American Patrons and their Board, all of whom have loyally continued their strong commitment through the challenges of the past year. We would like to acknowledge our corporate supporters and also especially thank the People's Postcode Lottery for continuing their longstanding and important funding. We would like to thank the Scottish Government and our sponsor team in the Culture division for their crucial support during this difficult period. And we extend a special thank you to the former Cabinet Secretary for Culture, Europe and External Affairs, Fiona Hyslop, for her steadfast support for the Galleries.

At the time of writing, we face many uncertainties as we adapt to living with the COVID-19 virus and the profound impact of recent events. With a renewed focus across society on health and well-being, on the environment, on equalities and on sustainability, we believe that we are well positioned to play an important role in Scotland's recovery from the pandemic. We remain convinced that access to world-class art is crucially important in this period of change and can make a real difference to people's lives.

**Benny Higgins**  
Chairman

**Sir John Leighton**  
Director-General

Left: *Intervals 2*, 2019 by Bridget Riley  
© Bridget Riley, 2021. All Rights Reserved

## THE COLLECTION

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 Art Fund.



*Edinburgh Milkmaid with Butter Churn, c.1785*

**DAVID ALLAN (1744–1796)**

Watercolour on paper, 25 × 30.8 cm

Purchased, 2019

This is one of the earliest portraits of a Black woman by a Scottish artist, depicted in an Edinburgh setting. Her identity is not known. An established portrait painter, Allan became interested in drawing scenes of street life while working in Italy in the 1770s and continued after his return to Scotland. Edinburgh's working people fill his views of the city and inspired his series of drawings of street characters. Allan's street drawings generally pinpoint social types, but here the direct, full-face gaze and detailed depiction of his sitter suggest that this is a portrait of a specific individual.



*Tableau Vivant, 1954*

**DOROTHEA TANNING (1910–2012)**

Oil on canvas, 116.6 × 88.8 cm

Purchased with assistance from the Henry and Sula Walton Fund and Art Fund, 2019

© ADAGP, Paris and DACS, London 2021

Tanning was born in Gaelsburg, Illinois. She became one of the most celebrated of the American Surrealists. She met the artist Max Ernst in New York in 1942 and they married in 1946. Ernst's dog, a Lhasa Apso named Katchina, appears regularly in Tanning's work. Painted when she was living in France, *Tableau Vivant* ('Living Picture'), is one of Tanning's best-known works. She was evasive about its meaning: it is unclear if it is an image of possession and dominance or of love and protection; it may be all of these things. It was one of the artist's favourite works; she kept it above her desk until her death in 2012.



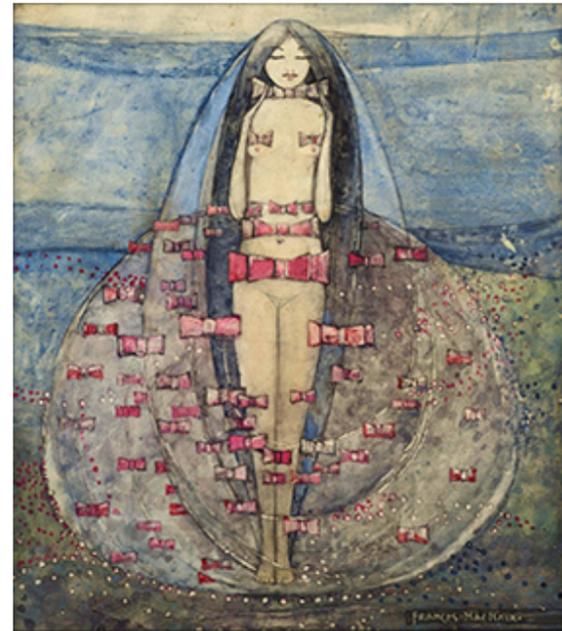
*Wretched War, 2004*

**DAMIEN HIRST (b.1965)**

Bronze, edition 4/10, 158 × 70 × 86 cm

Accepted under the Cultural Gifts Scheme by HM Government from Frank Dunphy and allocated to the National Galleries Scotland, 2019  
© Damien Hirst and Science Ltd. All Rights Reserved, DACS 2021

Hirst's work often deals with themes of life and death. In *Wretched War*, the pose is based on a famous sculpture of a dancer by the impressionist artist Edgar Degas. Here, however, Hirst presents her in the form of an anatomical model, pregnant. The title may reference the Iraq War, which began in 2003. The sculpture was very generously presented to the Gallery by Frank Dunphy, Hirst's friend and business manager and great supporter of the National Galleries of Scotland.



**Bows, c.1910**  
**FRANCES MACDONALD MACNAIR (1874–1921)**  
 Watercolour, pencil and bodycolour on vellum,  
 34.6 × 30.5 cm

Purchased, 2019. Reproduced courtesy of Patrick Bourne & Co

Sisters Frances and Margaret Macdonald Mackintosh were born near Wolverhampton. The family moved to Glasgow in the late 1880s and the sisters enrolled at the Glasgow School of Art in 1891. They collaborated with, and married, their fellow students James Herbert MacNair and Charles Rennie Mackintosh. They became known as 'The Four', the 'Mac group' and, more sardonically, as 'The Spook School', owing to the ghostly, spectral appearance of the figures in many of their works. MacNair's work is exceptionally rare: this haunting, enigmatic work shows how Scottish artists were at the forefront of European symbolist art.

Left: (detail) *The Faggot Gatherers*, 1850-55  
 by Jean-François Millet



**History of the Different Classes of Uterine Tumors, 2004–05**  
**WANGECHI MUTU (b.1972)**

Glitter, ink, collage on found medical illustration paper, in 12 parts,  
 each between 46 × 31 cm and 45.7 × 32.4 cm

Purchased with assistance from the Heinz Fund and Art Fund, 2020  
 © Wangechi Mutu

These twelve collages were made on pages taken from a nineteenth-century medical folio illustrating, in graphic detail, different diseases of the female sexual organs. A recurrent theme in Mutu's work is the cultural representation of women – particularly women of colour – as objectified, commodified, and eroticised. Her use of medical illustrations speaks of classification and control, offering a potent metaphor for the exercise of power by certain bodies over other bodies, both inside and out. Meanwhile her layered imagery of bodies of various ethnicities alludes to colonial thinking, complicating notions of racial categorisation and identity.



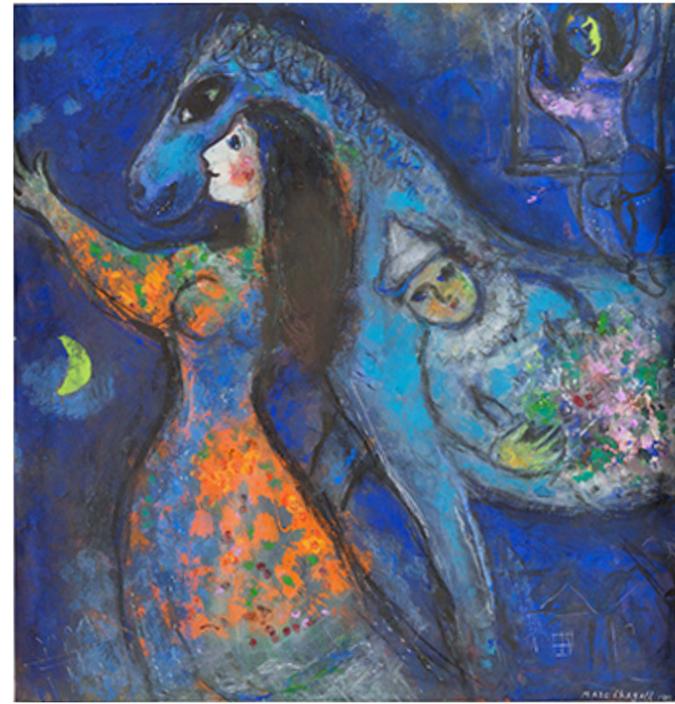
**Sanguis Gratia Artist (Black Pudding Self-portrait), 2004. Printed 2018**

**BEAGLES & RAMSAY (John Beagles b.1970 and Graham Ramsay b.1968)**

Chromogenic prints, film and live performance with props, prints: 100 × 75 cm

Presented through Art Fund New Collecting Awards, 2019  
© Beagles and Ramsay

Beagles and Ramsay have been collaborating since 1996. They work across various media from photography, sculpture and painting to performance and video. Much of their work employs self-portraiture to engage with issues of contemporary culture and societal anxieties. *Sanguis Gratia Artis* (which means blood for the sake of art) was originally commissioned by the Henry Moore Foundation and Grizedale Arts in 2004. The blood of the artists is used in a recipe to create three black puddings. Once made, the puddings are displayed alongside the photographs and film, and one is used in the performance piece conducted by Beagles and Ramsay.



**L'Écuyère (The Horse Rider), 1949–53**

**MARC CHAGALL (1887–1985)**

Gouache on paper, 49 × 46.7 cm

From the collection of Andrew Stirling and Simonetta Stirling-Zanda, both of whom had great fondness for the Scottish National Gallery of Modern Art. Accepted by HM Government in lieu of inheritance tax and allocated to the National Galleries of Scotland, 2020  
© ADAGP, Paris and DACS, London 2021

The female circus horse rider is a recurring subject in Chagall's work. In 1926 the art dealer Ambroise Vollard invited Chagall to make a project based on the circus. They visited Paris's historic Cirque d'Hiver Bouglione together; Vollard lent Chagall his private box seats. Chagall completed the 19 gouaches known as *The Vollard Circus* in 1927. *L'Écuyère* was made during a five-year period from 1949–53. The artist's return to France from America in 1948 represented an emotional journey back to his adopted home country following the Nazi occupation. It was around this time that gouache became a preferred medium for the artist, who focused on rich blues as a response to the beautiful sunlight in the south of France.



**Intervals 2, 2019**

**BRIDGET RILEY (b.1931)**

Oil on canvas, 198 × 145.2 cm

Gift of the artist, 2020  
© Bridget Riley, 2021. All Rights Reserved

*Intervals 2* continues Riley's long engagement with sensation and the act of looking. Part of a larger group that Riley began in late 2018, the painting draws upon elements she had explored in previous works. In particular, the palette of muted orange, purple and green with turquoise, and use of white as an active component relate to the artist's disc paintings known under the collective title *Measure for Measure*. However, Riley developed these in a completely new way in the *Intervals* series, using a careful ordering of coloured and white bands to establish the sense of rhythm and movement.



**Portrait of a Girl in Grey, c.1918–23**

**GWEN JOHN (1876–1939)**

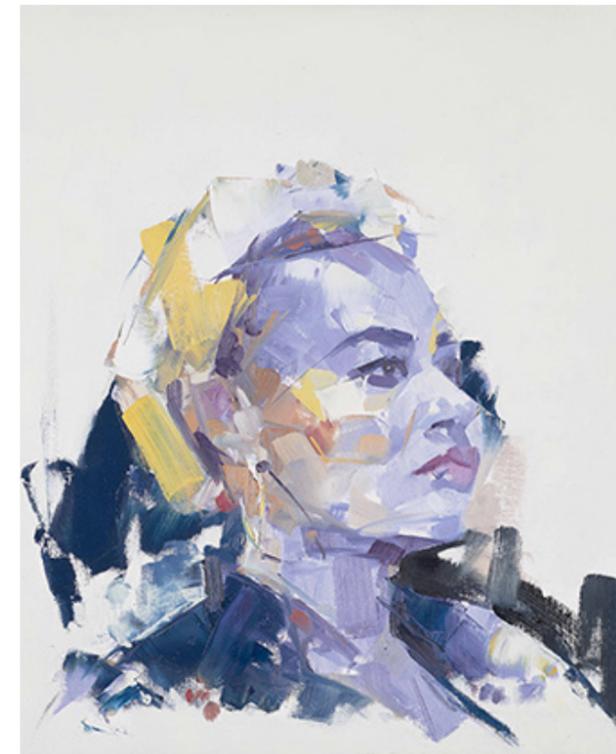
Oil on canvas laid on plywood, 67.3 × 48.3 cm

Purchased with assistance from the Henry and Sula Walton Fund and Art Fund, 2020

Born in Wales, John studied at the Slade School of Fine Art in London and settled in Paris in 1904. Fastidious and exacting, she completed less than 150 oil paintings, most of which are now in public collections. Although of modest size, *Portrait of a Girl in Grey* is one of John's largest works. It comes from a celebrated series of four paintings of a woman in a grey-blue cloak looking out to the left. The other three versions are in museums in North America. The identity of the woman is unknown. The painting had been on loan from a private collection to the National Galleries of Scotland for twenty years.



*Histology of the Different Classes of Uterine Tumors,*  
2004-05  
by Wangechi Mutu  
© Wangechi Mutu



*Emeli Sandé, MBE. b. 1987, Singer-songwriter, 2018*

**SAMIRA ADDO (b.1999)**  
Oil on canvas, 50.5 × 40.6 cm

Purchased, 2019  
© Samira Addo

Sandé released her first album *Our Version of Events* in 2012, it debuted at No. 1 in the UK charts and was the best-selling album of the year. Sandé has won four Brit Awards, three MOBO awards and two Ivor Novello awards. A global star, she has performed at the White House and at the London 2012 Olympics. Her third studio album *Real Life* came out in 2019. Self-taught artist Addo won the Sky Arts Portrait Artist of the Year 2018. The first time she painted a sitter from life was in the televised heats for this competition; she painted this portrait in the final of the competition.



*Light at Jacobshavn, 2016*

**BARBARA RAE (b.1943)**

Acrylic and mixed media on Saunders  
Waterford cotton rag handmade paper, 109 × 118 cm

Purchased with support from Brian and Lesley Knox, 2020  
© Barbara Rae CBE RA RSA RE / photography by Jed Gordon

The painting *Light at Jacobshavn* was inspired by several visits to Ilulissat in 2015 and 2016, an Inuit village formerly known as Jacobshavn. Ilulissat is in the Arctic, north of Hudson's Bay. *Light at Jacobshavn* was first exhibited at Rae's highly praised *Barbara Rae: The Northwest Passage*, an exhibition of paintings and prints in the Royal Scottish Academy during the 2018 Edinburgh International Festival, this went on to be displayed at the Pier Arts Centre, in Stromness, Orkney, before joining a small selection of her arctic images in an exhibition at the Canadian Embassy, London.



**A collection of twenty-one wood-engraved monoprints, 1950 to c.1975**  
*Opus Seven*

**NAUM GABO (1890–1977)**  
Monoprints, various sizes

Accepted from Graham Williams, Nina Williams and Gareth Williams, under the Cultural Gifts Scheme by HM Government and allocated to the National Galleries of Scotland, 2020  
The Work of Naum Gabo © Nina and Graham Williams / TATE

Gabo, the great Constructivist sculptor, produced twelve wood-engraved monoprints between 1950 and about 1975 (titled *Opus One to Opus Twelve*). He took naturally to printmaking, the woodcut technique having a direct relationship to the making of sculpture. He made multiple copies of each print, but inked and printed them all differently, to create an extraordinary body of unique prints. They were later issued in a folio as *Twelve Monoprinted Wood Engravings*. This set of the twelve prints, plus variants of some, and some rare, unpublished works, was generously offered by the artist's family.



**Untitled, 1971**  
**FRED SANDBACK (1943–2003)**

Acrylic paint on elastic cord, two parts, 137.2 × 243.8 × 243.8 cm

Accepted under the Cultural Gifts Scheme by HM Government from Professor Charles Raab on behalf of himself and his wife, Professor Gillian Raab, and allocated to the National Galleries Scotland, 2020  
© Fred Sandback Archive

Despite having often been placed within the narratives of both Minimalism and Conceptual Art, Sandback's practice resists such straightforward categorisation. *Untitled* demonstrates a favoured format of the artist in the early 1970s: two horizontal lines in painted elastic cord, stretched across the corner of a room. By rejecting some of sculpture's principal characteristics, such as weight and mass, Sandback reduced the object to its physical outlines, materialised in colour (beige and blue, in this case). Sandback's sculptures engage closely with the architecture of their given location, existing in what the artist referred to as our everyday 'pedestrian space'.

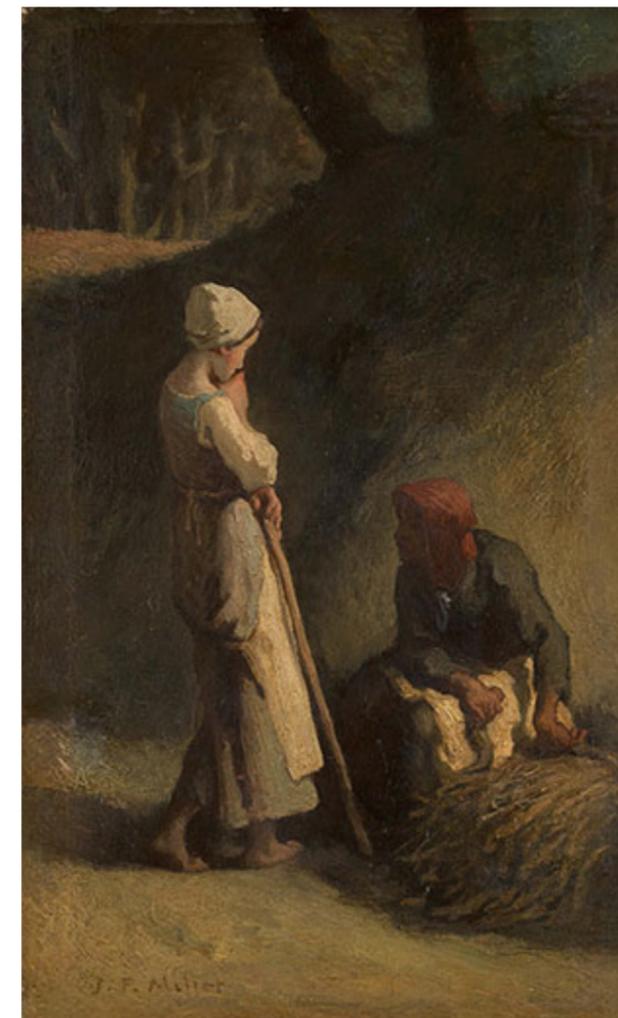


**A Lancashire Landscape, 1929**  
**LAURENCE STEPHEN LOWRY (1887–1976)**

Pencil on paper, approximately 26.1 × 36.1 cm

From the collection of Garth and Alison Doubleday. Accepted by HM Government in lieu of inheritance tax and allocated to the National Galleries Scotland, 2020  
© The Estate of L.S. Lowry. All Rights Reserved, DACS 2021

This extraordinary acquisition is the first drawing by Lowry to enter the National Galleries of Scotland collection. It joins the Galleries' much-loved oil by the artist, *Canal and Factories*, 1955. Lowry himself felt strongly that drawing was every bit as important as painting and *A Lancashire Landscape*, which incorporates so many of his familiar motifs (an industrial landscape setting populated with belching chimneys, groups of people passing railings, a small dog, silhouetted figures with smoking pipes and clunky boots together with more abstract 'matchstick men'), is a fittingly representative work.



**The Faggot Gatherers, c.1850–55**  
**JEAN-FRANÇOIS MILLET (1814–1875)**

Oil on panel, 30.4 × 18 cm

Accepted in lieu of estate duty by HM Government from the Craigmyle Collection, and allocated to the National Galleries of Scotland, 2020

This is the first painting by Millet to enter the National Galleries of Scotland collection. Although small in scale, it is a significant acquisition, which complements the Galleries' holdings of prints and drawings by the artist, as well as works by the Barbizon school, of which Millet was a leading member. *The Faggot Gatherers* is a powerful and moving realist study of rural toil, typical of this group of artists, who pioneered the practice of painting in oils outdoors. As well as illustrating Millet's particular achievement, the painting will allow the Galleries to demonstrate his considerable influence on other important French and Scottish artists.

## PUBLIC PROGRAMME 2019–20

Our [public programme](#) combines the display of the permanent collection with a series of temporary exhibitions and displays, alongside a dynamic programme of learning and engagement activities and events.

### **ARTIST ROOMS Self Evidence | Photographs by Woodman, Arbus and Mapplethorpe**

**SCOTTISH NATIONAL PORTRAIT GALLERY  
6 April to 20 October 2019**

For the first time in its history, ARTIST ROOMS was at the Scottish National Portrait Gallery with an exhibition that celebrated the work of three important American photographers: Francesca Woodman, Diane Arbus, and Robert Mapplethorpe. With a particular focus on self-portraiture and representation the show explored the connections and similarities between the photographers, each of whom produced bodies of work that were revolutionary, ground-breaking and at times controversial. Drawn from the ARTIST ROOMS collection, jointly owned by National Galleries of Scotland and Tate, the photographs span the 1960s–80s, covering three decades of societal change and shifting attitudes towards issues such as women's rights and homosexuality.



**FRANCESCA WOODMAN (1958–1981)**

*Untitled, from Polka Dots Series, Providence, Rhode Island, 1976*

Gelatin silver print on paper, 14.1 × 14 cm

ARTIST ROOMS National Galleries of Scotland and Tate. Acquired jointly through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

© Estate of Francesca Woodman/Charles Woodman / Artists Rights Society (ARS), New York / DACS, London 2021 / photography by Antonia Reeve

### **The Long Look | The Making of a Portrait**

**SCOTTISH NATIONAL PORTRAIT GALLERY  
25 May to 27 October 2019**

*The Long Look* was a collaboration between the painter Audrey Grant and the photographer and printmaker Norman McBeath. It explored the art of portraiture beyond the conventional artist and sitter relationship, revealing what became a unique creative exchange. Grant asked McBeath to sit for a portrait in charcoal and asked him to photograph the drawing at the end of each sitting. She then erased the drawing after each session and began the portrait anew. McBeath was intrigued by the way Grant was working which led him to photograph aspects of this process such as Grant's hands, the sitter's chair and the charcoal. Grant completed the portrait after two years of sittings while working on another portrait of McBeath and two portraits of the writer Val McDermid. The four finished long-duration portraits, with images of all the versions of the drawings that no longer exist, and McBeath's photographs were on display in this fascinating exhibition.



**NORMAN MCBEATH (b. 1952)**

*Audrey's Hands, 2017*

Digital photographic print, 20.8 × 31.2 cm

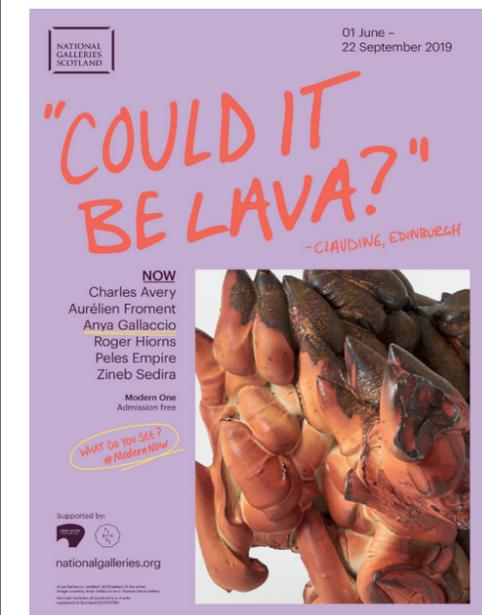
Norman McBeath  
© Norman McBeath

### **NOW: Charles Avery, Aurélien Froment, Anya Gallaccio, Roger Hiorns, Peles Empire and Zineb Sedira**

**SCOTTISH NATIONAL GALLERY OF MODERN ART  
(MODERN ONE)**

**1 June to 22 September 2019**

At the heart of the fifth instalment in the NOW contemporary art series was a major presentation by the Paisley-born artist Anya Gallaccio. Best known for her site-specific, ephemeral installations, such as the iconic *Red on Green*, consisting of 10,000 red roses, that was recreated for this exhibition, a range of new and pre-existing work evidencing the diversity of her practice and interests was also showcased. Connected by their shared interest in the transformation of materials, five additional galleries were devoted to the work of Charles Avery, Aurélien Froment, Roger Hiorns, Peles Empire and Zineb Sedira. Works included Avery's 2010 film installation *Untitled (Dihedra)*; an immersive digital collage by Peles Empire; a new adaptation of Froment's 2017/19 film *Apocalypse*, sculptures from Hiorns' renowned Youth series; and sugar sculptures (*Sugar Routes*, 2013) and photography (*Sugar Surfaces*, 2013) by Sedira.



Exhibition poster featuring: Anya Gallaccio, *Untitled*, 2018 (detail)

© Anya Gallaccio. All Rights Reserved, DACS 2021 © Image courtesy Anya Gallaccio and Thomas Dane Gallery

The NOW programme was made possible thanks to the support of the NGS Foundation, Kent and Vicki Logan, Walter Scott and Partners Limited, Robert and Nicky Wilson, Boris Yeung and Amy Ng and other donors who wish to remain anonymous. This exhibition was supported by Fluxus Art Projects and the Henry Moore Foundation. This exhibition was also made possible with the assistance of the Government Indemnity Scheme provided by Scottish Government.

## Bridget Riley

SCOTTISH NATIONAL GALLERY  
15 June to 22 September 2019

Riley is celebrated internationally for her abstract paintings, which explore sensation and the way in which we see. In her works, Riley generates energy, rhythm, movement, light and space, investigating how painting can engage the viewer. This extensive retrospective exhibition brought together 210 works by the artist, including paintings on board and canvas, wall paintings, drawings and preparatory works, and

the only three-dimensional work she ever made. Spanning over 70 years of Riley's career, it was the largest survey of her work to be held in Scotland, providing a remarkable insight into the origins and evolution of her working methods. The exhibition toured to Hayward Gallery, London (23 October 2019 to 26 January 2020), and was accompanied in Edinburgh and London by a major exhibition book.



### BRIDGET RILEY (b.1931)

*Bridget Riley (installation view), Royal Scottish Academy, 15 June to 22 September 2019*

© Bridget Riley 2021, All Rights Reserved

Supported by Our Friends, Supported by players of the People's Postcode Lottery. Awarded funds from Postcode Culture Trust

## Cut and Paste | 400 Years of Collage

SCOTTISH NATIONAL GALLERY OF MODERN ART (MODERN TWO)  
29 June to 27 October 2019

This was, surprisingly, the first historical survey exhibition of collage ever to be held, anywhere in the world. Collage is routinely described as a twentieth-century invention, originating in the Cubism of Picasso and Braque in 1912. In fact, collage has a long and rich history dating back 400 years and more, and was popular during the Victorian period, when it was known as 'scrap work'. Our show, featuring over 250 works, ranging in date from the 1570s to the present day, explored this full and remarkable history. Alongside the work of famous artists, it included work by amateurs, as well as photography, film and textiles. It was accompanied by a substantial catalogue, which sold out.



### KURT SCHWITTERS (1887–1948)

*Mz 299: for V. J. Kuron, 1921*

Collage on paper, 18 x 14.5 cm

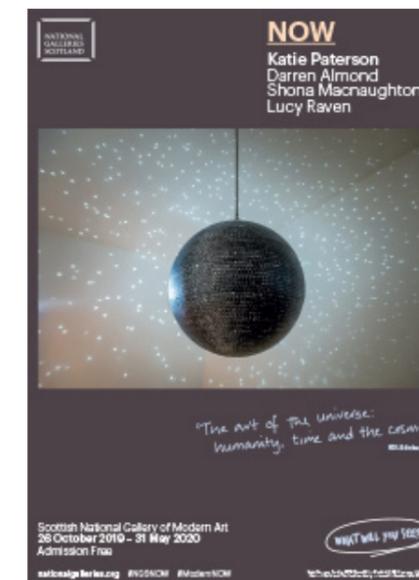
National Galleries of Scotland  
Bequeathed by Gabrielle Keiller, 1995  
Photography by Antonia Reeve

Supported by Our Friends, Supported by players of the People's Postcode Lottery. Awarded funds from Postcode Culture Trust

## NOW: Katie Paterson, Darren Almond, Shona Macnaughton and Lucy Raven

SCOTTISH NATIONAL GALLERY OF MODERN ART (MODERN ONE)  
29 October 2019 to 23 December 2021  
(Includes closures and disruption due to the COVID-19 pandemic)

This exhibition, the sixth and final show in the NOW contemporary art series, explored the theme of time as both a subject and a material for artists. It took its starting point from a major presentation by renowned Scottish artist Katie Paterson, focusing on the artist's exploration of deep time and the phenomena of the universe. As well as major installations such as *Totality*, a huge mirror ball containing all known images of solar eclipses, the exhibition featured a newly commissioned film about Paterson's expansive artwork *Future Library*, 2014–2114 which spans 100 years. Alongside Paterson's work were individual room presentations devoted to work by three further artists: photographs by Darren Almond from his *Fullmoon* series; prints, texts and props relating to Shona Macnaughton's performance *Progressive* 2017; and Lucy Raven's video work *The Deccan Trap*, 2015.



Exhibition poster featuring: Katie Patterson, *Totality*, 2016

© Katie Paterson /photography © Ben Blackhall, 2016. Courtesy of the Lowry

The NOW programme was made possible thanks to the support of the NGS Foundation, Kent and Vicki Logan, Walter Scott and Partners Limited, Robert and Nicky Wilson, Boris Yeung and Amy Ng, and other donors who wish to remain anonymous. Katie Paterson's presentation was generously supported by the Katie Paterson Exhibition Circle (Robert Devereux, Geoff Ainsworth and Johanna Featherstone, Francis H Williams, Alistair and Susan Duff, Anthony and Jean Harrison, and Chris O'Hare), and Ingleby Gallery.

**Scotland's Photograph Album | The MacKinnon Collection**

**SCOTTISH NATIONAL PORTRAIT GALLERY**

**16 November 2019, extended by public demand to 13 April 2020**  
 (Includes closures and disruption due to the COVID-19 pandemic)

*Scotland's Photograph Album: The MacKinnon Collection* celebrated an exceptional collection of historic photographs, originally amassed by photography enthusiast Murray MacKinnon of Dyce, near Aberdeen, capturing Scottish life and achievement from the 1840s through to the 1950s.

The exhibition showcased more than 250 photographs, from this treasure trove of over 14,000 images that the BBC described as, 'one of the most significant photography collections in decades'. Visitors were transported back to a century of cultural transformation and technological innovation through images of prominent and everyday Scots, changing rural communities, growing cities, and enduring historic sites.

Audiences also experienced the MacKinnon Collection in The National Library of Scotland's *At the Water's Edge: Photographs from the MacKinnon Collection* display, which ran concurrently with the Scottish National Portrait Gallery's exhibition. In autumn 2021 to spring 2022, a national tour is set to take place showcasing these remarkable photographs in three locations: commencing at Duff House in Banff before heading to Kirkcudbright Art Galleries in Kirkcudbright and culminating at Museum nan Eilean in Stornoway.



**JOHN D. STEPHEN (d.1917)**

*Dawn of Light and Liberty, c.1908*

Hand-coloured gelatin silver print, 27.2 x 31 cm

**ALEXANDER WILSON HILL**

*Rugger, c.1930*

Bromoil print, 25 x 30 cm

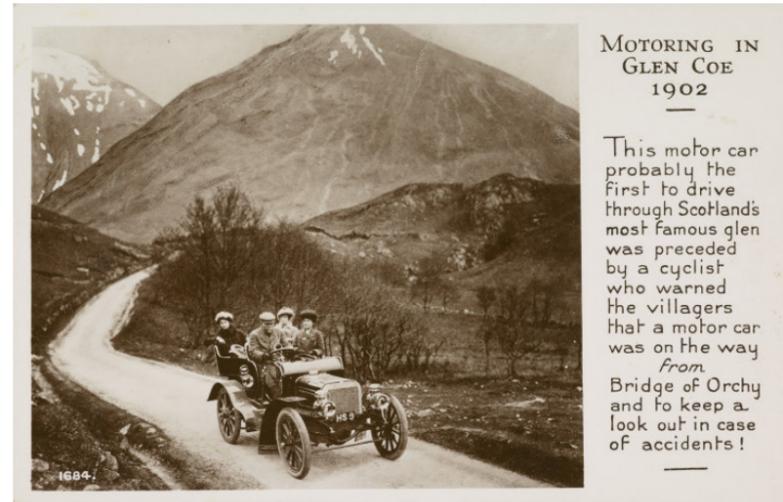
All images:  
 The MacKinnon Collection, acquired jointly with the National Library of Scotland with assistance from the National Lottery Heritage Fund, Scottish Government and Art Fund



**UNKNOWN**

*Morning Prayers, Gorbals Primary School, Glasgow, 1943*

Gelatin silver print, 14.5 x 21 cm



**J. B. WHITE, LTD DUNDEE**

*Motoring in Glen Coe, 1902*

Gelatin silver print, 9 x 14 cm



**GEORGE WASHINGTON WILSON**

*Forth Bridge, 1860s-80s*

19.1 x 27.6 cm

## Paula Rego | Obedience and Defiance

SCOTTISH NATIONAL GALLERY OF MODERN ART (MODERN TWO)

23 November 2019 to 19 April 2020

(closed 17 March 2020 due to the COVID-19 pandemic)

This was the first major retrospective of Rego's work to be held in Scotland. Rego was born in Lisbon in 1935 and is one of Europe's most influential figurative artists. She is celebrated for her intense and courageous paintings, drawings and prints and for her outstanding and suggestive story-telling abilities. She is also admired for her courageous exploration of moral challenges to humanity, including political tyranny, gender discrimination, abortion, female genital mutilation (FGM) and the death of civilians in war. The exhibition spanned over 50 years of her international career, from the 1960s to the 2010s.



PAULA REGO (b.1935)

*Angel, 1998*

Pastel on paper mounted on aluminium, 180 x 130 cm

Ostrich Arts Limited

© Paula Rego, courtesy Marlborough Fine Art

An exhibition organised by MK Gallery, Milton Keynes with the National Galleries of Scotland, Edinburgh, and the Irish Museum of Modern Art (IMMA), Dublin

## BP Portrait 2019

SCOTTISH NATIONAL PORTRAIT GALLERY

7 December 2019 to 22 March 2020

This was the tenth year that the BP Portrait Award, the most prestigious portrait painting competition in the world, was shown at the Scottish National Portrait Gallery. The annual exhibition, originated by National Portrait Gallery, London, demonstrated the variety and vitality of contemporary portraiture, and proved as popular as ever with visitors. The First Prize Winner was Charlie Schaffer from England; the Second Prize Winner was Carl-Martin Sandvold from Norway, and the Third Prize Winner was Massimilio Pironti from Italy. This was the last time that the exhibition will be hosted by the National Galleries of Scotland.



CHARLIE SCHAFFER (b.1992)

*Imara in Her Winter Coat, 2019*

Oil on canvas, 120 x 90 cm

Charlie Schaffer

© Charlie Schaffer

Supported by BP

## COVID-19

In 2020, COVID-19 and the global pandemic cut a swathe through society, disrupting our lives and creating a wide range of challenges for individuals and organisations.

In common with many cultural attractions, the work of the National Galleries of Scotland was severely disrupted. On 17 March 2020, the Galleries closed to the public, most of our offices were closed and for the first time in our history, all our sites would remain shut down for an extended period. Work on-site was largely restricted to security, essential maintenance of the estate and care of the national collection. Many of our staff began to work from home and, thanks to investments in IT infrastructure, it was possible for a lot of desk work to continue. The Galleries were also able to participate in the UK Government's Coronavirus Job Support Scheme, placing some colleagues on furlough leave to help compensate for income that was lost, for example through the closure of our shops and cafes.

The period since the start of the pandemic has been a testing time for everyone, but staff at the Galleries have shown remarkable resilience and commitment. There were many colleagues who had to continue working on-site throughout the period of lockdown and closure, looking after our security and essential operations. And, when lockdown began to end for the first time in early summer 2020, our front of house colleagues responded extremely well

in the face of many uncertainties and anxieties. New ways of working, including ticketed entry, changing regulations around social distancing, new routes around the buildings, extra emphasis on cleaning and hygiene, all added to the pressures of 'business as unusual'. Across all areas there was a very heavy workload as the National Galleries of Scotland worked to deal with the crisis, including the financial and personnel issues. However, although work behind the scenes was disrupted, many activities continued and some positives have emerged from the crisis; for example, our audiences were able to enjoy a wide and varied range of digital content.

The Galleries were only able to open to the public for around three months in the year 2020-21. There is one set of statistics that illustrates graphically the impact on our work. In 2019 we welcomed some 2,366,321 visitors to the Galleries in Edinburgh; for the following year, that was reduced to 116,765 as a result of lockdown and restricted opening. At the time of writing, our Galleries are open once again, although many COVID-19 related restrictions remain in place. The period of recovery from the pandemic looks set to bring its own challenges but we remain hugely optimistic about the future and the role of the Galleries in the coming years.



Julie from Security and Visitor Services in the Scottish National Gallery

Photography by Stuart Armit



NGS colleagues in the Scottish National Gallery

Photography by Stuart Armit

**Ray Harryhausen | Titan of Cinema**

SCOTTISH NATIONAL GALLERY OF MODERN ART  
(MODERN TWO)

24 October 2020 to 20 February 2022  
(Includes closures and disruption due to the COVID-19 pandemic)

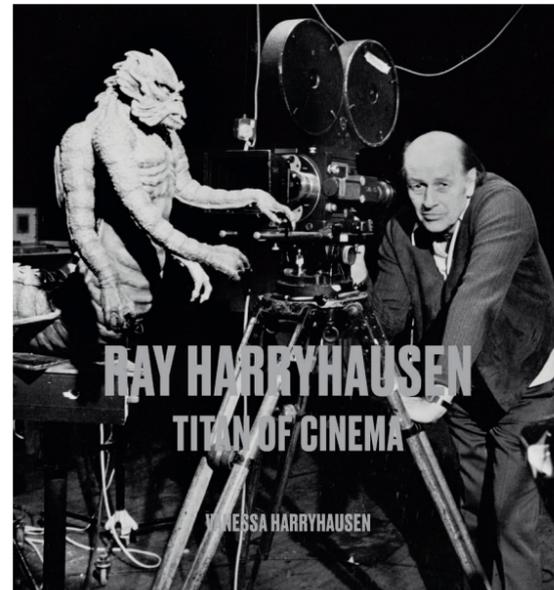
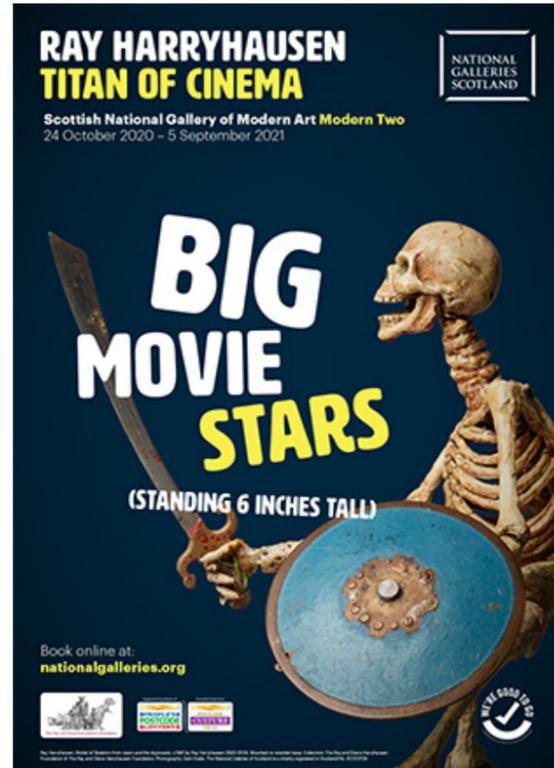
Presented in Partnership with The Ray and Diana Harryhausen Foundation.  
Supported by players of the People's Postcode Lottery. Awarded funds from Postcode Culture Trust

Ray Harryhausen was one of the greatest innovators of special effects in the history of cinema. Over the course of his career, Harryhausen brought model characters to life in a prolific portfolio of children's fairy tales, commercials, and iconic feature films such as *Jason and the Argonauts* (1963) and *Clash of the Titans* (1981). The exhibition features hundreds of items from the Foundation's extensive collection, including original models (many restored and shown for the first time), drawings, storyboards, photographs and film clips, to showcase not only Harryhausen's celebrated creatures, but also his talents as a highly skilled artist. His pioneering techniques in stop-motion animation were, and continue to be, an inspiration to generations of filmmakers.

The exhibition was originally scheduled to coincide with the centenary of Harryhausen's birth, on 29 June 2020, as the showpiece of an international programme of events coordinated by the Ray and Diana Harryhausen Foundation. Due to the COVID-19 pandemic the opening of the exhibition was postponed to 24 October 2020.

A [Virtual Exhibition Experience](#) was developed during this closure and went live to the public online on 15 February 2021. A series of four live, digital, in-conversation events are included in this online experience. The first occurred on 26 May 2021 featuring Vanessa Harryhausen, Ray Harryhausen's daughter and Trustee of the Ray and Diana Harryhausen Foundation, and Connor Heaney, Collection Manager for the Foundation.

To date over 17,000 tickets have been sold for the exhibition. It has been nominated for many international museum industry awards and won the Scottish Design Awards in the Experiential category and was Highly Recommended in the Best Use of Digital in the UK at the Museums + Heritage Awards. The exhibition is accompanied by a fully illustrated book written by Vanessa Harryhausen, which won the Rondo [Hatton Classic Horror] Award for Book of the Year, voted for by fans of classic horror, science fiction and fantasy.



Exhibition poster featuring:  
*Ray Harryhausen, Model Skeleton, c.1962*  
© The Ray and Diana Harryhausen Foundation

Front cover of the NGS publication: *Ray Harryhausen: Titan of Cinema, 2020*



Ray Harryhausen (1920–2013)  
*Models of Skeletons from Jason and the Argonauts, c.1962*  
The Ray and Diana Harryhausen Foundation  
© The Ray and Diana Harryhausen Foundation  
Photography by Bryan Robertson

*Model of Talos from Jason and the Argonauts, c.1962*  
The Ray and Diana Harryhausen Foundation  
© The Ray and Diana Harryhausen Foundation  
Photography by Bryan Robertson



© The Ray and Diana Harryhausen Foundation  
Photography by eversojuilie





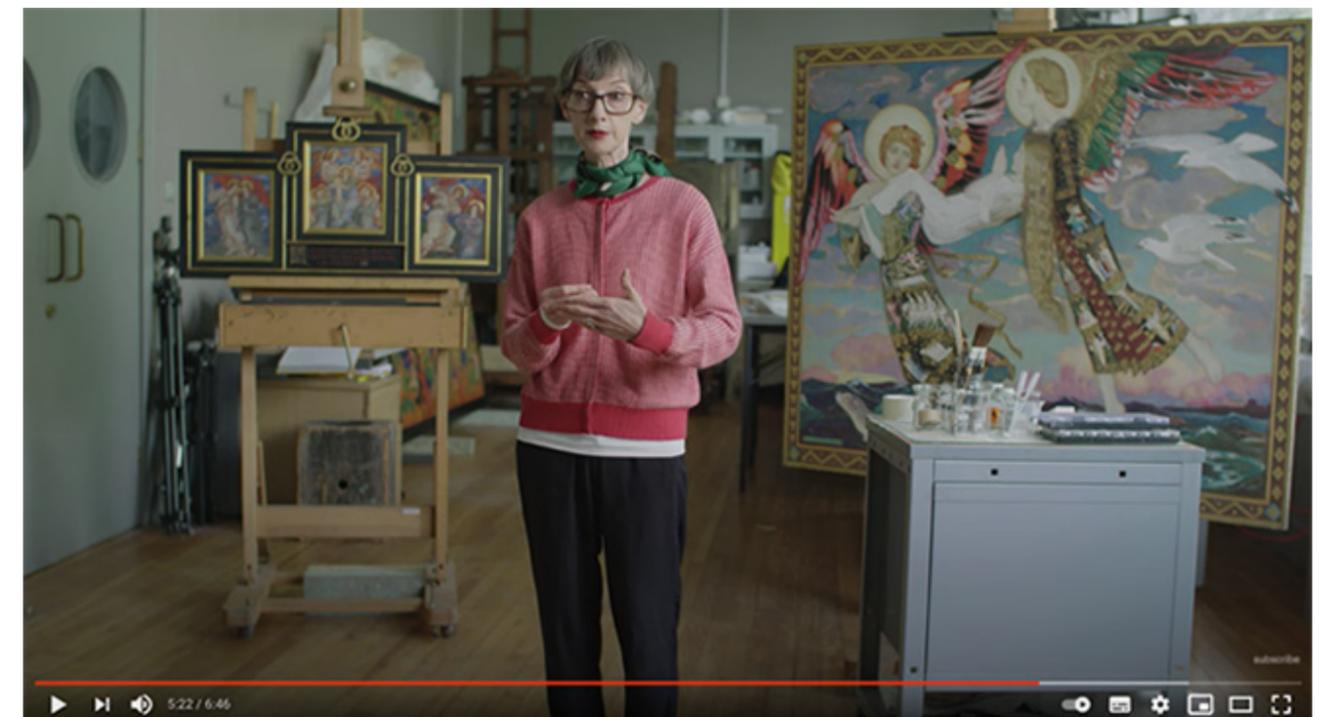
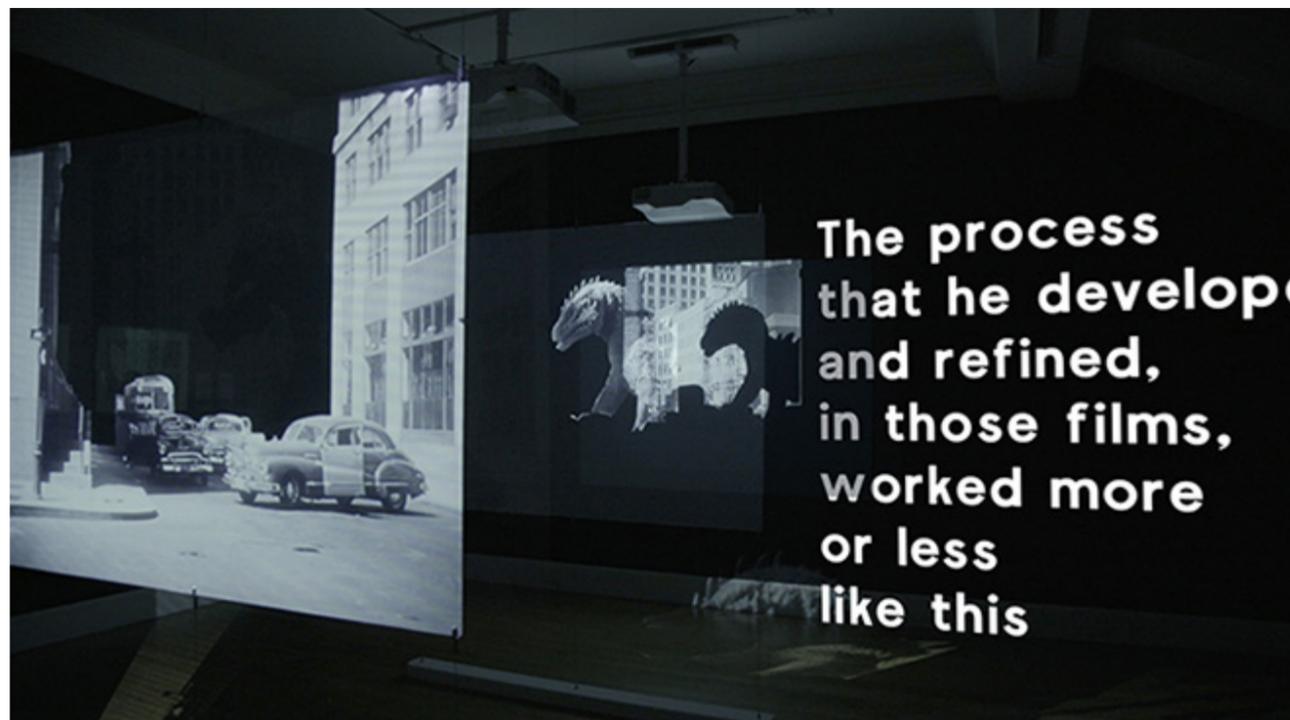
## DIGITAL

The National Galleries of Scotland has developed a strong digital resource for audiences across the world. When the pandemic struck, that online presence became an even more important platform for engaging with the public.

A series of short films, based on questions from the public, were published online throughout May and June 2020. Questions had been gathered in late 2019 and early 2020 via in-gallery feedback, discussions with security and visitor services (SVS), an online survey and a review of search behaviour. Five films were among the most asked questions including [Why are there so few female artists?](#) and [Can art be good for you?](#) The former went on to win a silver prize in the Diversity & Inclusion category at the EVCOM Clarion Awards, and the film series has had over 30,000 views to date.

Other video series published over this period included [Scotland's Art](#), and [Gallery Tours](#), the former was created to build interest in the themes and artworks that form part of the SNG Project. The Gallery Tour videos were created to give virtual access to rooms and galleries during the pandemic restrictions.

There was a significant spike in viewing of our pages for our artworks across our platforms when COVID first hit, usage has more than tripled in just one year. Across the organisation there was a significant pivot to digital and among the initiatives launched as a result included the *Ray Harryhausen: Titan of Cinema* virtual exhibition experience.



Still from *Questions About Art* series, *Why are there so few female artists?* 2020

Still from *Ray Harryhausen: Titan of Cinema* virtual experience, 2020

Still from the *Scotland's Art* series, *The Celtic Revival*, 2020. Senior Conservator, Lorraine Maule, presenting

# ARTIST ROOMS

ARTIST ROOMS presents the work of major international artists through a programme of solo exhibitions, reaching audiences across the UK. This collection of modern and contemporary art is jointly owned by the National Galleries of Scotland and Tate, and was founded through The d'Offay Donation in 2008.

Nearly 50 million people have visited over 185 displays at some 87 museums and galleries since 2009, from Penzance to the Hebrides, and from Belfast to Llandudno. This touring programme gives young people the chance to get involved in creative projects, discover more about art and artists, and learn new skills.

Here's where ARTIST ROOMS will be through the year.

Find out more:  
[www.nationalgalleries.org/artistrooms](http://www.nationalgalleries.org/artistrooms)  
[www.tate.org.uk/artist-rooms](http://www.tate.org.uk/artist-rooms)

#ARTISTROOMS



The ARTIST ROOMS collection is shared across the UK through



In partnership with



Supported by



Supported using public funding by  
**ARTS COUNCIL ENGLAND**

**Art Fund**



## ARTIST ROOMS

ARTIST ROOMS enables audiences to experience art by leading international artists from the national collection in their local community. Over 85,000 people visited seven new ARTIST ROOMS exhibitions developed in this period with partners across the UK, from rural communities and island towns to capital cities. Pop art by Roy Lichtenstein travelled across the north of England from Grundy Art Gallery in Blackpool, to Hatton Gallery in Newcastle upon Tyne. Icons of twentieth-century photography were showcased with exhibitions of August Sander at National Museum Cardiff, and Diane Arbus at Leamington Spa Art Gallery & Museum. In Carlisle, Tullie House Museum & Art Gallery presented American painter Alex Katz, whilst audiences in the south of England encountered the work of Richard Long at Thelma Hulbert Gallery in Devon and Vija Celmins at Quay Arts, Isle of Wight.

Partners developed new ways of engaging wider audiences with art. Across Royal Leamington Spa, a town-wide photography campaign inspired by Arbus's portraits celebrated the area's diverse, creative talent. In Blackpool, artist-led workshops reached traditionally underrepresented audiences, including young people experiencing homelessness. Lockdown restrictions demanded innovation, off-site and online: Thelma Hulbert Gallery launched their *Creative Cabin*, a travelling creative space to take workshops and activities out into their communities; while Hatton Gallery's ambitious year-long project with their young creatives, L-INK, continued online.



Families taking part in a Roy Lichtenstein inspired workshop at Grundy Art Gallery, Blackpool

Photography © Rubbia Ullah



A family interacting with Thelma Hulbert Gallery's Creative Cabin

Photography © Simon Tutty

ARTIST ROOMS is a national resource, owned and managed in partnership by Tate and the National Galleries of Scotland. Its national touring programme has been delivered in partnership with Ferens Art Gallery and supported using public funding through the National Lottery by Arts Council England and Creative Scotland, and Art Fund. Its collection was founded in 2008 through The d'Offay Donation with the assistance of the National Heritage Memorial Fund, Art Fund, and the Scottish and British Governments.



Claude Monet (1840–1926)  
*A Seascape, Shipping by Moonlight, c. 1864*  
 Oil on canvas, 60 × 73.8 cm  
 National Galleries of Scotland, purchased 1980  
 Photography Antonia Reeve

**Duff House**

In May 2019, the National Galleries of Scotland installed the exhibition *Romantic Scotland* at Duff House. It had previously toured to China.

The 2019 Masterpiece loan on display was, *A Seascape, Shipping by Moonlight* by Claude Monet. It had been chosen by Historic Environment Scotland Twitter followers from a shortlist of four works put forward by the National Galleries of Scotland.

In September 2019, the fourth annual Duff House Study Day explored the theme ‘Landscapes’. Freya Spoor gave a talk on landscape subjects within the SNG Project. The event also launched *The Dunimarle Collection at Duff House* publication, with essays by Tico Seifert and Anne Buddle. The 2020 spring exhibition, *The Printmaker’s Art*, and annual Masterpiece loan were cancelled due to the COVID-19 pandemic.

**People’s Postcode Lottery**

The impact of the support we receive from players of People’s Postcode Lottery is evident across the breadth of the National Galleries of Scotland programme. Funding enables the delivery of ambitious exhibitions including *Ray Harryhausen: Titan of Cinema*, our much-loved annual summer families programme, a schools programme aimed at instilling ownership of the national collection in pupils across Scotland, and an extensive outreach programme aimed at breaking down barriers to participation. Over the past year, the unwavering support we have received from players of People’s Postcode Lottery has enabled us to reach out to some of the communities most adversely affected by the pandemic, delivering a programme with the wellbeing and positive mental health of our audiences at its heart.

**Long loans out across Scotland**

The National Galleries of Scotland support museums, galleries and historic houses across Scotland with over 300 artworks out on long loan. There are extensive collections on display at Duff House and Paxton House as well several works on display at Bute House and Dumfries House. Other venues include Aberdeen Art Gallery and Museum, and V&A Dundee. Further afield the Galleries have long loans in London, Luxembourg and New York.



**Paxton House**

In preparation for the SNG Project, several art works were returned from Paxton House; these works will undergo conservation treatment before being hung in the new galleries. The removal of the very large *Highland Landscape with a Waterfall* by Horatio McCulloch and the installation of the replacement, *The Artist’s Wife* by Sir William Quiller Orchardson involved the whole art movement team. Four other works were swapped in time for Paxton to reopen to the public

The Art Movement team set up specialist equipment to deinstall McCulloch’s *Highland Landscape with a Waterfall* from the Picture Gallery at Paxton House  
 Photography by Colin Lindsay



**Arbroath Signal Tower Museum**

In 2019, the Arbroath Signal Tower Museum requested the loan of Turner’s watercolour of the Bell Rock Lighthouse for a summer exhibition. Due to light exposure limits, the work was unable to be displayed for any length of time. The Collections Management team proposed a one-day loan, a pop-up event. This was agreed and the work was transported and installed by the art movement team accompanied by curator Charlotte Topsfield who gave a series of talks during the afternoon. The talks were fully booked, and visitor numbers were double that of a normal Saturday.

Charlotte Topsfield, NGS curator (left) and Rachel Bennie, ANGUSalve museum curator, with the visitors at Arbroath Signal Tower Museum  
 Photography by Wallace Ferrier

## LEARNING AND ENGAGEMENT

Learning and Engagement 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, young people, adults and families, to spark curiosity, ignite minds and encourage different viewpoints.



2019–2020

### Cut and Paste Live, St Andrew Square

In 2019, in addition to our regular programmes for families, adults, schools and young people, the learning and engagement team also delivered three very different public engagement projects.

During July, *Cut and Paste: 400 Years of Collage* was the inspiration for a mass public-participation event 'Cut and Paste Live' in St Andrew Square, Edinburgh. In this period, the public were invited to collaborate with a team of artists and volunteers to produce a huge, evolving, collaborative collage on a temporary wall constructed for the event. The artwork was created using reproductions of images from the National Galleries of Scotland collection, magazines, newspapers, as well as original designs created by the artists. Approximately 2,000 members of the public took part, alongside thirty-six young people supported by partners including East Renfrewshire Social Work Department, Y2K, North Ayrshire Health and Social Care Partnership, the British Deaf Association, and Canongate Youth project. Feedback from participants included:



Cut and Paste Live, St Andrew Square, Edinburgh  
Photography by Jim Mulligan

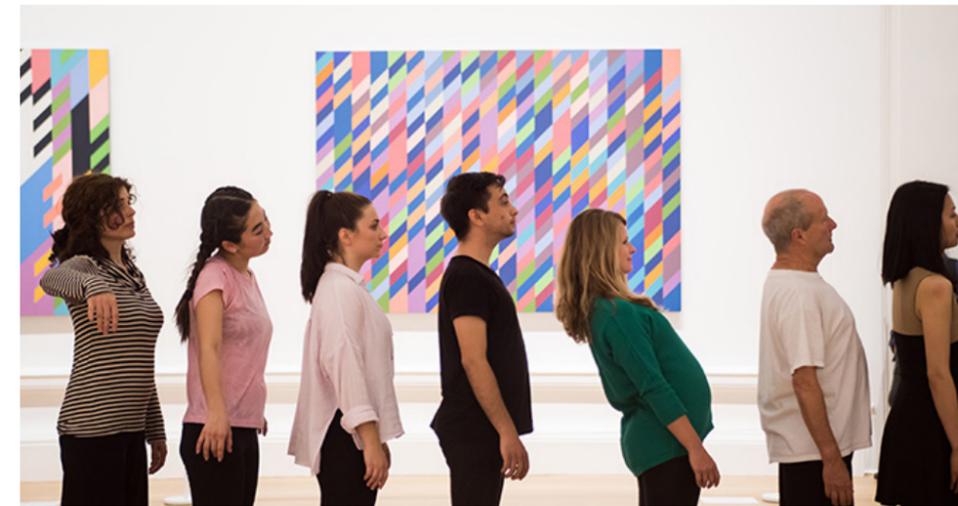
*'I was on my way to Boots [chemist] to buy some drugs because I wasn't feeling well, I stopped here to take part in this and I feel much better'; 'I love that I live in a city where this kind of thing happens.'*

## Snapchats

Young people, including school students, photography students and art students, came together to explore the exhibition *ARTIST ROOMS Self Evidence: Photographs by Woodman, Arbus & Mapplethorpe*. Over six workshop sessions, they made photographs and discussed what they felt about the images that would be displayed in the exhibition. The group compared two different eras through the technologies used and discussed ideas about identity both then and now. The images the young people created, as well as quotes from their discussion, were shown in the exhibition along with a documentary video where they share their candid thoughts on media pressure, social, sexual and gender restrictions, and their views on whether 'selfies' are art.



Photography and quotes by participating students at the University of Edinburgh and Forth Valley College, 2019



Bridget Riley: *Writing the Body*  
– Live performance  
Photography by Kat Gollock

### Bridget Riley: *Writing the Body*

In September 2019, to coincide with the Bridget Riley exhibition, the National Galleries of Scotland collaborated with internationally renowned dance artist and choreographer Janice Parker to bring dance into our gallery spaces. Parker is a seasoned dance activist experienced in participatory practice and equalities.

Together we put out an open call for participants. Over an intensive two-week period of rehearsals Parker worked with members of the public, all non-professional dancers and many completely new to dance, to explore connections between movement, the body and aspects of Riley's expansive writing.

The aim of the project was to create new encounters between the audience and Riley's work, to democratise dance and to empower participants. By sharing the performance in the Galleries, we wanted to shift the expectations of where dance is usually encountered. The

resulting performance incorporated choreography devised by each participant during the rehearsal period. On the night, the performers presented six thematic sections of dance/movement in the Bridget Riley exhibition space in front of a sold-out audience. The performance included a mixture of static and promenade sections with the audience following performers between gallery spaces. It was a chance for audiences to reimagine the exhibition through the dancer's exploration of Riley's writings.

Feeding back on the experience, one participant commented that it was an: *'incredibly invigorating experience'* and that involvement had: *'made me re-evaluate what I see and how it affects me'*.

Another recalled: *'the moment we performed in the Royal Scottish Academy for a real audience among the most iconic works of Bridget Riley was absolutely amazing and surreal!'*

## 2020-21

COVID-19 had a huge effect on the delivery of museum and gallery learning programmes worldwide. Like many galleries, we moved our programmes online with pre-recorded content and live sessions over Zoom. We also focused on creating self-led resources for use online, in-gallery and outdoor; and delivered community-based work.

### Online programmes

Our priority was to continue to engage with our existing audiences and reach new ones with a programme of pre-recorded talks, examples of these are: [Lockdown Concerts](#) with our partners Live Music Now; relaxed drawing sessions with the [Drawing Room Kitchen Table Edition](#).

Our long-running access programmes also went digital with both live and pre-recorded sessions. The content has attracted visitors from across the UK and the world. The programme has been focusing on the health and wellbeing benefits of art for all audiences through sessions such as [Mindfulness and Art](#) and [In the Mind's Eye](#).

For families in March 2020, we launched *Home is where the Art is: Creative Curriculum* – a series of fourteen weekly creative prompts to help families of all ages and stages to make their own discoveries about art from home. The series was shortlisted for the Kids in Museums Best website activity. This developed into [Art Around You](#) to appeal to schools, community centres as well as families and includes monthly storytelling videos and resources with a link to health and wellbeing.

For schools, we did extensive consultation with teachers as to their needs and wants as well as offering continuing professional development (CPD) sessions for teachers; online sessions with schools and sent out art packs with an accompanying online animation session for our Ray Harryhausen exhibition.

### Self-guided and Audio Trails

[Walk, Talk, Make](#) was created for families with children over 5 years of age to enjoy the artworks in the grounds of Modern One to complement *Art Stomps for the Under 5s*. In addition, six signposts with a simple mindful activity were placed near artworks in the grounds to encourage visitors of all ages to use their senses to experience the sculptures.

### Art Competition for Schools and Families

[The National Galleries of Scotland Art Competition for Schools and Families](#) went online receiving entries digitally from across the country and our first online award ceremony. The winning entries were exhibited at Modern One and online.



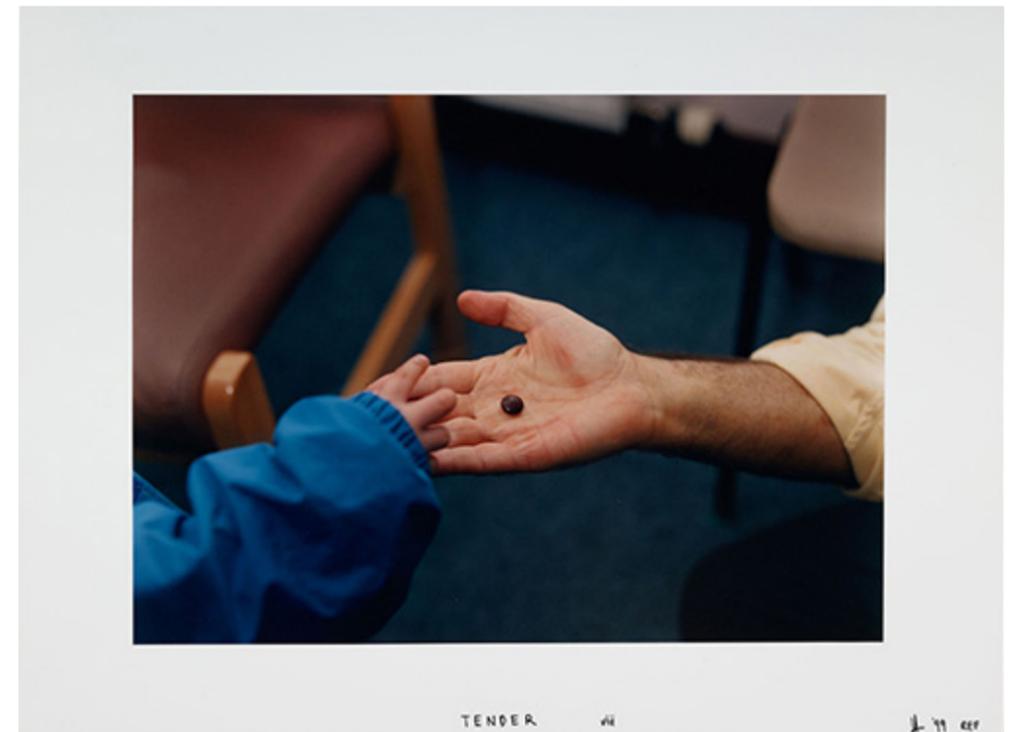
Art Competition for Schools and Families entry by Emily Wierzgon

Art Competition for Schools and Families entry by Charlotte Buchanan



Art Fuel packs distributed to families during the school holidays

Iain Stewart (b.1967)  
*Tender VIII*, 1999  
Photograph; C-type print  
National Galleries of Scotland,  
purchased 2000  
© Iain Stewart 1999



### You Are Here | 2020: Stories, Portraits, Visions

[You Are Here](#) invited members of the public to send us a portrait, a 100-word story and a fifty-word vision of the future based on events of 2020. A different selection of public submissions was exhibited each week in the Scottish National Portrait Gallery alongside works from the collection.

### Community engagement

With support from our community partners, *Art Fuel* packs of materials and activities were sent to families receiving support in north Edinburgh during the school holidays. In December, 60 art packs also went out to ARK housing association service users.

Our partnership with the Edinburgh Children's Hospital Charity continued with the production of *Art Helps* – packs of postcards and art materials for use on the wards by children and young people. The Art Cards have a health and wellbeing focus and have been used by staff in health and wellbeing workshops.

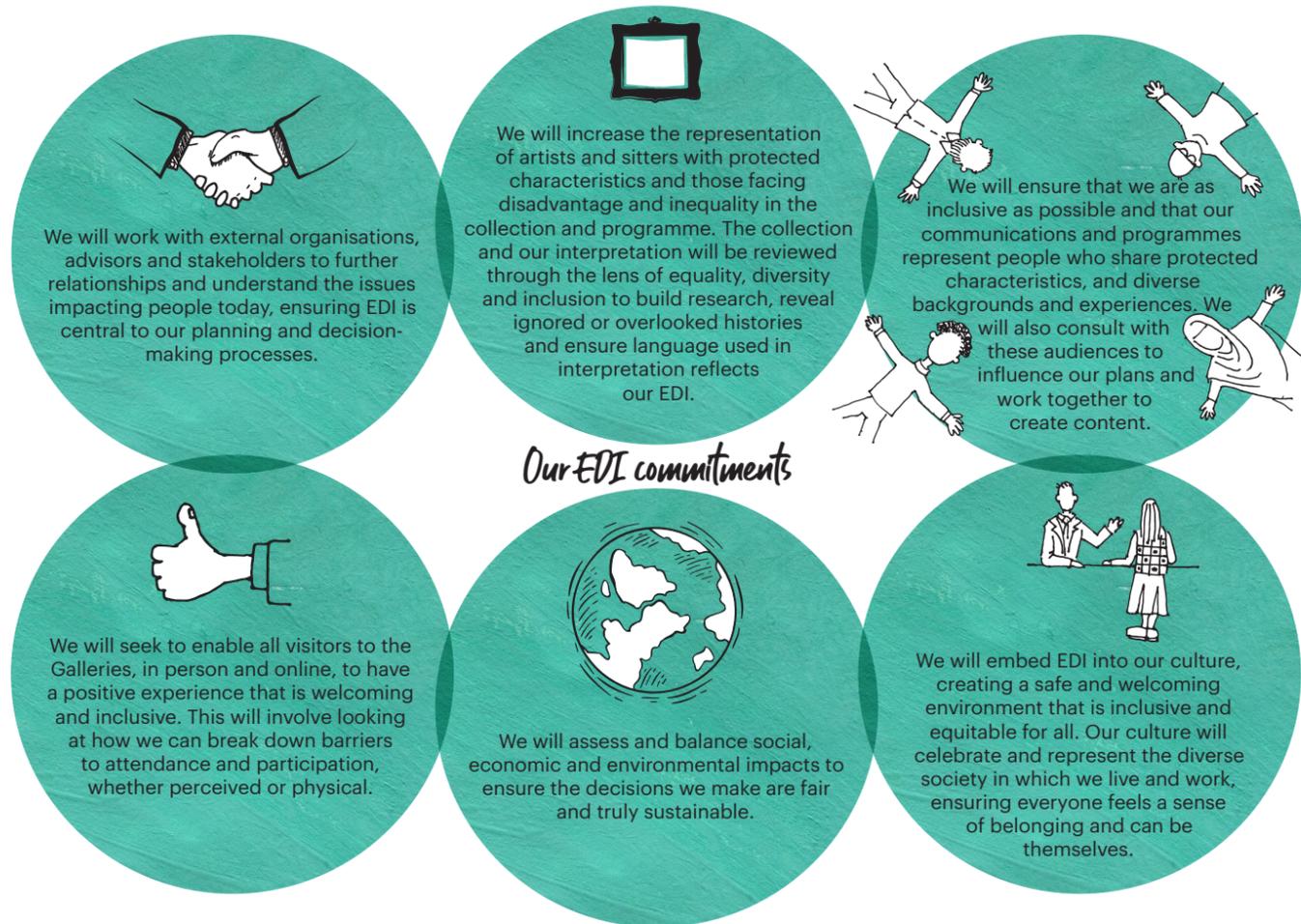
### Young People Outreach

Outreach sessions continue with young people over Zoom with participants from Impact Arts and the De-School/Re-School Alternative Curriculum Project with young people from Drummond Community High School.

## EQUALITIES

The National Galleries of Scotland is committed to complying with the Equality Act 2010 and the specific equality duties outlined for Scottish public bodies. In line with the duties, the National Galleries of Scotland has established a set of equality outcomes to work towards. These were first set out in 2013 and are updated every four years. We publish a report on progress against these outcomes every two years, along with a report on our efforts to mainstream equalities in the work that we do, statements on the gender pay-gap and employee equality statistics.

In 2020/21 we strengthened our commitment and ambition to be a visible and proactive player in the shaping of a society that is diverse, tolerant and respectful. We have looked at and beyond our existing work in all areas of equalities, diversity and inclusion, with the aim of creating meaningful change in our approach. An Equalities Steering Group was established and tasked with developing a set of organisational commitments in consultation with stakeholders. These have now been agreed and published, and action plans are currently being developed to deliver on those commitments.



## RESPONSE TO THE CLIMATE EMERGENCY

In line with the Climate Emergency Declaration from Scottish Government in April 2019, the National Galleries of Scotland made a step change in its approach to sustainability. We have moved from a successful programme of estates-based carbon reductions to a transformational whole-organisational approach to operations. We continue to focus on what our position within the cultural sector can contribute, and by using the national art collection to support our communities in understanding and creating positive change, we can together, plan for a net-zero future that ensures the longevity of the collection.

During 2019–21 several practical initiatives have been delivered, including the introduction of food recycling at the Galleries, the trialling of e-bikes for staff to use between our cross-city sites, the improvement

in the insulation of our historic buildings through secondary glazing, and continuing to upgrade to more sustainable LED lighting. Since 2009 these projects have helped the National Galleries of Scotland to move towards achieving a 60% reduction in carbon emissions.

Colleague engagement is key, and our established Green Team is driving this forward. Opportunities arising from the COVID-19 lockdown, are amplifying what we had already started to see in the approach to working practises such as reducing business travel, working in a paperless manner and alternative considerations for resource utilisation. Colleague empowerment is already delivering changes within teams and individual's roles, and this together with engaging our visitors through our collection, is shaping our response to the climate emergency.



Patricia Macdonald (b.1945)  
*Change of State, Melting Ice No.II, Loch Moraig, Forest of Atholl, 1990*  
 Cibachrome print, 40.5 × 30.40 cm  
 National Galleries of Scotland, purchased 1991  
 © Patricia Macdonald, in collaboration with Angus Macdonald / Aerographica



*Saltmarsh Channels and Wartime Concrete Coastal Defences, Tyne Estuary, East Lothian, 1989, from the series Order & Chaos*  
 Cibachrome print, 45 × 27.5 cm  
 National Galleries of Scotland, purchased 1991  
 © Patricia Macdonald, in collaboration with Angus Macdonald / Aerographica

## OUR PROJECTS

### Celebrating Scotland's Art: The Scottish National Gallery Project

The national collection of Scottish art is one of Scotland's greatest treasures. The [SNG Project](#) will transform the experience of visiting this compelling part of our cultural heritage, within the heart of Scotland's capital city. Over the past two years our design team's virtual visualisations have steadily become a tangible reality. The new accessible paths and engaging landscaping are now in place and much frequented; they provide a much gentler approach down into East Princes Street Gardens and towards the Scottish National Gallery. The beautiful stone terrace is also now a physical entity, so visitors have a range of new places to dwell and enjoy this pleasant green space in the busy city centre.

Behind the contractors' hoardings, work swiftly continues on the spacious and bright new gallery spaces. The large windows have recently been installed and will transform this formerly gloomy part of the National Gallery, framing spectacular views out onto one of the most celebrated cityscapes in the world. Away from the construction site, our learning and digital teams have

been implementing an extensive programme of audience-engagement initiatives, maximising the opportunities offered by our other gallery sites, projects, and digital platforms, to connect people with our rich holdings of historic Scottish art. The SNG Project's curators have also been working closely with the Galleries' skilled collection care division to prepare and install the new displays; work on major conservation projects, such as [Christ Teacheth Humility](#), 1847 by Robert Scott Lauder has progressed well, despite the disruptions of 2020–21. As shown elsewhere in this Annual Review, we have been acquiring some exciting [new artworks](#) to surprise and delight visitors when the project has been completed.

With the continued support of the Scottish Government and the National Lottery Heritage Fund, we are also working with private donors, trusts and foundations to raise funds to complete the project. If you would like to help us ensure that all our visitors can truly celebrate Scotland's art, please contact us at: [Donate@nationalgalleries.org](mailto:Donate@nationalgalleries.org)



Conservator Lesley Stevenson working on the large Scottish painting *Christ Teacheth Humility*, 1847 by Robert Scott Lauder. This major conservation project was undertaken during 2019–21, the progress of which was shared through social media, digital blogs and [film](#).

Photography by Bryan Robertson



Works on the installation of the façade of the new gallery spaces overlooking East Princes Street Gardens

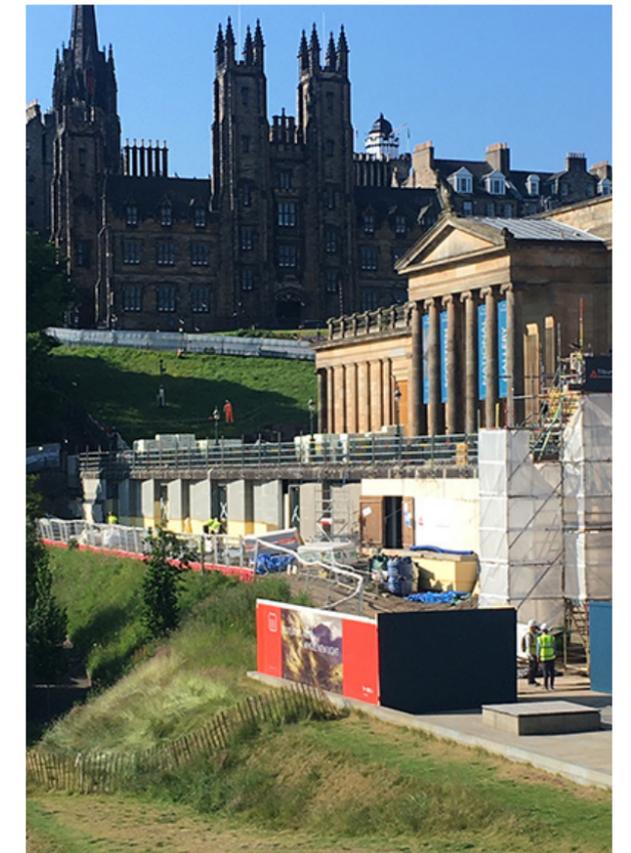
Photography by Ann Wilson, July 2021

New accessible paths, sandstone terrace and associated landscaping in East Princes Street Gardens

Photography by Rankin Fraser, landscape architects on the project, taken in May 2020

Temporary supporting steelwork to south-east portico of the SNG

Photography by Bryan Robertson, June 2021



## The Art Works

The Art Works project is a key part of our vision for the future. With the long-term care of the national collection at its heart, this project delivers a new 10,000m<sup>2</sup> facility to energy-efficient Passivhaus building standard. The project addresses risks and builds resilience around the care of the national collection of fine art with its provision for excellent care and storage; it creates the focus for a national research hub and develops our vision of an inclusive organisation, ensuring that the national collection of art is accessible to all. Located in Granton, The Art Works contributes to the City of Edinburgh's ambitious £1.2bn regeneration programme, the Granton Waterfront Development, in north Edinburgh. During 2019 to 2021 the project brief continued to develop in alignment with the wider [Granton Development Framework](#) which was published by the City of Edinburgh Council in February 2021.

The Art Works, previously known as the National Collection Facility, is located on a c.4.5-hectare site, in the centre of the regeneration area. Development of the site will help forge links between the existing and future communities and allow the power of art to connect us to each other. Projected to complete in 2025/26, The Art Works journey also involves a programme of 'meanwhile' projects with local communities to empower and to inform design ideas. The 'meanwhile' programme had a

particular resonance this last year as we responded to the lock down period.

Through conversations with the local community early on in the pandemic, we saw that we could provide support and make a difference. A number of activities have developed including commissioning work from local couturier Francia Frank, community sewing groups producing face coverings, and supporting families at home during the school holidays through Art Fuel packs. The packs included high-quality art materials and creative ideas and postcards of works from the national collection. Both the face coverings and the Art Fuel Packs were distributed to local groups via the local network of community organisations as part of essential food support provided to the less advantaged.

Once COVID restrictions allowed, we were able to work with the local nursery and bring children onto the project site to a special area that houses a mobile apple tree orchard. This outdoor and somewhat wild play area was a real boon in a period where activity options were limited, it prompted play, open-air artworks and an introduction to the biodiversity of the site. Likewise, the mobile orchard also provided a focus for local gardening enthusiasts to work with horticultural experts to learn about pruning and tree care.



Local entrepreneur Francia Frank with her art design face coverings inspired by *Tulips – The Blue Jug*, 1919 by Samuel John Peploe

Photography by Stuart Armitt



Nursery children enjoying a wild play area amongst the Soillutions' mobile apple orchard

Photography by Roberto Ricciuti

Out in the open air, a child responds to the local wildlife and the artwork *The Decoy* by Edith Rimmington

Photography by Roberto Ricciuti



## SUPPORTERS

The staff and Trustees would like to thank all those who have given their support, donations and works of art, or have left legacies or in memoriam gifts to the National Galleries of Scotland in 2019–21. 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.

### DONORS AND SUPPORTERS

The Scottish Government  
The National Lottery Heritage Fund  
National Heritage Memorial Fund  
National Galleries of Scotland Foundation  
Art Fund  
Creative Scotland  
Players of People's Postcode Lottery  
Friends of the National Galleries of Scotland  
Patrons of the National Galleries of Scotland  
American Patrons of the National Library  
and Galleries of Scotland  
The AEB Charitable Trust  
Geoff Ainsworth and Johanna Featherstone  
American Friends of British Art  
Binks Trust  
Braeburn Whisky  
Ewan and Christine Brown  
Richard and Catherine Burns  
Clare Duffield Foundation  
H R Creswick's Charitable Trust  
Robert Devereux  
Alistair and Susan Duff  
Edinburgh Decorative and Fine Arts Society  
Eridge Trust  
The Foyle Foundation  
The Franco-Scottish Society of Scotland  
Sir Charles and Lady Fraser  
The Hugh Fraser Foundation

Carola and Martin Gordon  
Kenneth and Julia Greig  
Christine and Ninian Hewitt  
Benny and Sharon Higgins  
Iain Paul Fund  
Kimberly C Louis Stewart Foundation  
Mrs Geraldine Kirkpatrick's Charitable Trust  
Brian and Lesley Knox  
The Nancie Massey Charitable Trust  
Yale H Metzger and Susan E Richmond  
Bruce and Caroline Minto  
Siobhan and Sandy Nairn  
Walter and Norma Nimmo  
P F Charitable Trust  
The Paolozzi Foundation  
Ian and Flora Sword  
The William Syson Foundation  
The Henry and Sula Walton Fund  
Francis H Williams  
The Wolfson Foundation  
Boris Yeung and Amy Ng  
YouthLink Scotland

#### Legacies

Diane Day  
Ronald Duff  
Anne Walker Godfrey

## FACTS AND FIGURES

### VISITOR NUMBERS

**2019–2020 / 2020–2021**

**2,366,321 / 116,765**

Total visitors to National Galleries of Scotland sites in Edinburgh

**1,509,812 / 61,026**

Scottish National Gallery

**491,624 / 52,482**

Scottish National Gallery of Modern Art

**364,885 / 3,257**

Scottish National Portrait Gallery

### VIRTUAL VISITORS

**2,067,175 / 2,196,742**

www.nationalgalleries.org website visits

### EDUCATIONAL VISITS

**24,651**

Total number of participants from schools, higher and further education

**14,509**

Total number of adult participants at talks, lectures, and practical workshops

**13,044**

Total number of community and outreach participants

**31,121**

Total number of families with children at drop-in events

### FRIENDS

**13,005 / 10,877**

Friends at 31 March 2020 and 2021

### VOLUNTEERS

**104 / 99**

Total number of volunteers

FRONT COVER (detail)

*L'Écuyère (The Horse Rider)*, 1949–1953  
by Marc Chagall  
© ADAGP, Paris and DACS, London 2021

BACK COVER

*Bows*, c.1910  
by Frances Macdonald MacNair

### National Galleries of Scotland Board of Trustees

Benny Higgins *Chairman*  
Tricia Bey (to 31 October 2020)  
Audrey Carlin  
Alistair Dodds  
Edward Green  
Tari Lang  
Catherine Muirden (to 31 October 2020)  
Professor Nicholas Pearce  
Lynn Richmond (From 1 November 2020)  
Dr Hannah Rudman  
Chris Sibbald (From 1 November 2020)  
Rucelle Soutar (From 16 March 2020)  
Willie Watt  
Andrew Wilson (From 16 March 2020)

### Leadership Team

Sir John Leighton  
*Director-General*  
Dr Line Clausen Pedersen  
*Director of Collection and Research*  
(from 15 June 2020)  
Professor Chris Breward  
*Director of Collection and Research*  
(to 3 April 2020)  
Bryan Robertson  
*Chief Operating Officer*  
Jo Coomber  
*Director of Public Engagement*  
Jacqueline Ridge  
*Director of Conservation*  
and *Collections Management*

### Finance

Full Annual Accounts for 2019–21 are available on the National Galleries of Scotland website: [www.nationalgalleries.org](http://www.nationalgalleries.org)

Photographic Credits Unless stated otherwise, all images have been photographed by the NGS photography team or staff and are © National Galleries of Scotland, all other images are © the photographers. National Galleries of Scotland is a charity registered in Scotland (no.sc003728)

ISBN 978 1 911054 60 3

© Trustees of the National Galleries of Scotland 2021  
Unless stated otherwise, all works © the artists

Designed by Joe Ewart

To request a copy of this document in an alternative format, such as large print or Braille, please call 0131 624 6473 or email: [equalities@nationalgalleries.org](mailto:equalities@nationalgalleries.org)

