



NATIONAL
GALLERIES
SCOTLAND

Annual Review
2012–2013



© Keith Hunter Photography

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 the national collection of 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, IT gallery and information desk. The Academy building, which was reopened in 2003 following refurbishment, is a world-class venue for special temporary exhibitions.



© Andrew Lee

Scottish National Portrait Gallery

The Scottish National Portrait Gallery is about the people of Scotland – past and present, famous or forgotten. The portraits are windows into their lives and the displays throughout the beautiful Arts and Crafts building help explain how the men and women of earlier times made Scotland the country it is today. Photography and film also form part of the collection and help to make Scotland's colourful history come alive.



© Keith Hunter Photography

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. 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 Scottish art.

National Galleries of Scotland



© National Galleries of Scotland

Scottish National Gallery of Modern Art Two

Modern Two is home to a changing programme of world-class exhibitions, and displays from the Gallery's world-famous Surrealist collection. It also houses 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.



© National Galleries of Scotland

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. It is a treasure house and cultural arts centre with a stunning permanent collection operated by a unique partnership of the National Galleries of Scotland, Historic Scotland and Aberdeenshire Council.



© National Galleries of Scotland

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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Front and back cover

Detail from *In the Orchard*, 1886 by Sir James Guthrie



Opposite Detail from *Prague Easter*, 1992
by John Bellany. © Courtesy of the Estate
of the Artist/Bridgeman Art Library

Foreword

Welcome to this review of the National Galleries of Scotland (NGS) for the period from April 2012 to March 2013. With a record number of visitors (1,554,689 in 2012–13), we are pleased to be able to report on another highly successful year, marked by a rich and varied programme of exhibitions, research and educational activities.

There are many highlights to look back on. Two major exhibitions, *Picasso and Modern British Art* and *Van Gogh to Kandinsky: Symbolist Landscape in Europe 1880–1910*, dominated our summer programme and both were successful with the public and critics alike. In the autumn of 2012 we were especially pleased to honour one of Scotland's greatest painters, John Bellany, with a major retrospective to celebrate his seventieth birthday. His death (on 28 August 2013) deprives us of a massive talent but his art will remain an inspiration to artists long into the future.

The Scottish National Portrait Gallery has enjoyed a successful first year of operation since it reopened to the public in December 2011. Our visitors have enjoyed rediscovering the extraordinary collections in imaginative new displays while the refurbishment has attracted numerous awards. A royal visit by Her Majesty the Queen and His Royal Highness, the Duke of Edinburgh in July 2012 formally launched this exciting new phase in the history of the Portrait Gallery, which now takes its rightful place as one of the country's leading cultural attractions.

Over the years, NGS has developed an international reputation for its enterprising additions to the collections and our staff are very successful in encouraging gifts, bequests and loans to enhance the displays. We have pioneered creative partnerships in acquisitions and this review highlights our first joint acquisition with Glasgow Museums: a major work by one of the Glasgow Boys, Sir James Guthrie's *In the Orchard*. We note with immense gratitude one of the most significant gifts in the recent history of NGS, the Henry and Sula Walton Bequest. Henry and Sula are greatly missed but their flair and imagination will continue to enrich our lives, not just through the bequest of their superb, wide-ranging collection but also through the establishment of a fund that will be used to purchase works at the Scottish National Gallery of Modern Art.

Education remains at the heart of what we do and we are especially committed to reaching out to young people across all our activities. There was a record number of entries to our annual Art Competition for Schools, sponsored by Tesco Bank.

The National Galleries of Scotland looks after one of the world's finest collections of Western art ranging from the Middle Ages to the present day. These holdings include the national collection of Scottish art which we are proud to display in an international context.

Our major outreach initiative, *The Nation//Live*, has seen us working with communities all over Scotland addressing crucial turning points in the nation's history.

The ARTIST ROOMS touring programme celebrates its five-year anniversary in 2013. Established through the outstanding generosity of Anthony d'Offay and jointly owned with Tate, this great collection is now central to our partnership activity. The collection continues to grow, thanks to the generosity of supporters, donors and the artists themselves. Partnership is a key theme in the new national strategy for Scotland's museums launched in 2012 and ARTIST ROOMS is a superb example of the benefits of a collaborative approach.

As we contemplate the future, the economic, political and social context for our activities will certainly be lively and challenging. We continue working to adapt to the difficult realities of the present financial climate but we remain determined to keep our ambitions high. In addition to our normal activities we have bold plans for 2014, including a national programme, GENERATION, celebrating the last twenty-five years of contemporary art in Scotland. Looking further ahead, we are already planning the next phase of investment in our estates, focusing on the Scottish National Gallery and a potential new facility for the care of our collections.

In all our work we are fortunate to enjoy tremendous backing from many sponsors, patrons and donors. We acknowledge gratefully the support of our main sponsor, the Scottish Government, and the enthusiasm with which the Cabinet Secretary for Culture and External Affairs, Fiona Hyslop, and her team have helped us to deliver our strategy.

We would like to pay an enormous tribute to the hard work and dedication of our Trustees and staff. We are also thankful that we enjoy huge support from our volunteers, Friends, Patrons and American Patrons.

The impact of the NGS can be measured in many ways, from our significant contribution to the Scottish economy through to the social and educational benefits that we offer. But as Fiona Hyslop has observed in a recent speech, the true value of culture is 'profound and priceless', enriching people's lives in immeasurable ways. At NGS we will continue to encourage creativity, innovation and artistic excellence, as well as providing a showcase for the very best art in Scotland.

Ben Thomson
Chairman

Sir John Leighton
Director-General



Our public programme combines the display of the permanent collection with a series of temporary exhibitions and displays, alongside a dynamic programme of education activities and events.

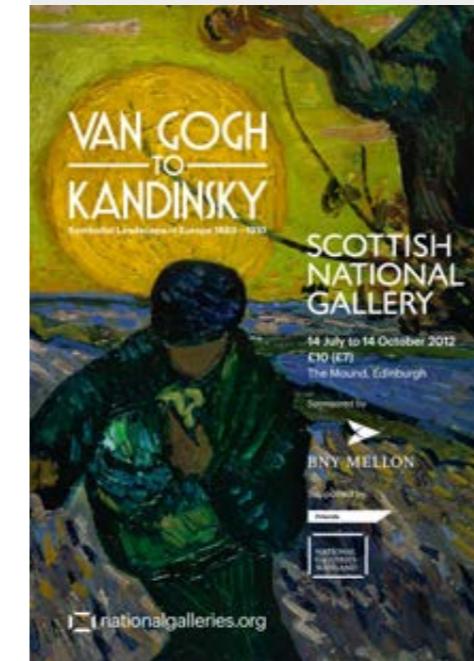
Opposite *Nude Woman in a Red Armchair*, 1932 by Pablo Picasso, Tate, London. © Succession Picasso/DACS, London 2013. Photo © Tate, London 2013

A World-Class Programme

SCOTTISH NATIONAL GALLERY

Van Gogh to Kandinsky: Symbolist Landscape in Europe 1880–1910

14 July to 14 October 2012
Sponsored by BNY Mellon



This major exhibition was the first dedicated to symbolist landscape and the movement that developed after Impressionism as artists across Europe cultivated a more imaginative, subjective response to the world around them.

The exhibition presented a wide range of poetic and suggestive paintings of nature from the period 1880 to 1910, focusing on major artists of the avant-garde such as Gauguin, Van Gogh and Munch, whilst also introducing a group of less well-known artists from Scandinavia and elsewhere in Europe.

This exhibition was a collaboration between the National Galleries of Scotland, the Van Gogh Museum, Amsterdam, and the Ateneum Art Museum, Finnish National Gallery, Helsinki.

Expanding Horizons: Giovanni Battista Lusieri and the Panoramic Landscape

30 June to 28 October 2012
Supported by private donors

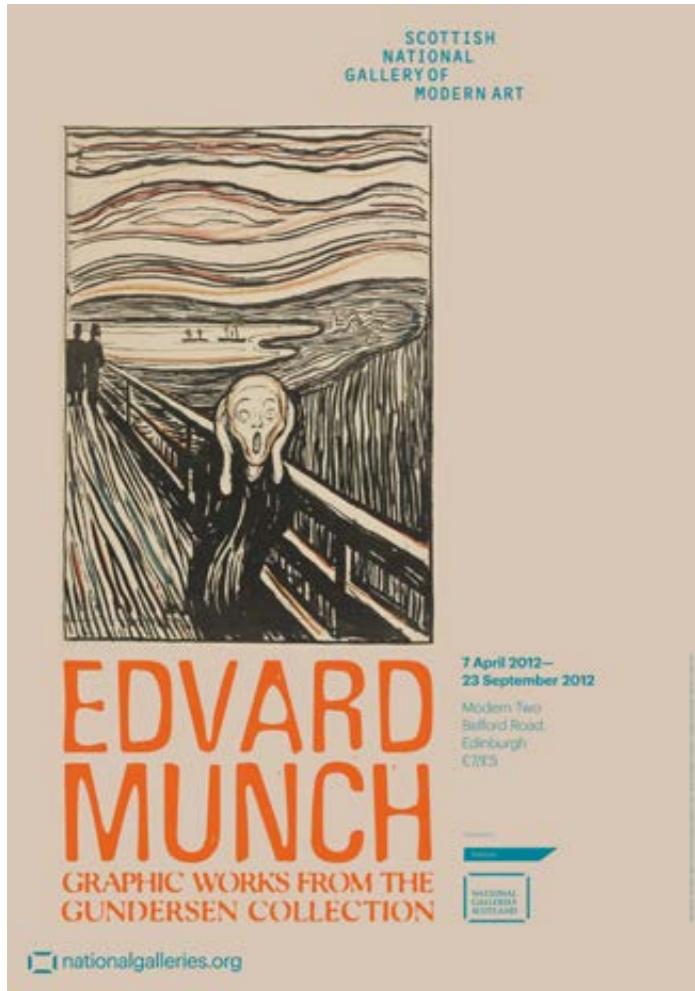


This was the first exhibition ever devoted to the extraordinary work of the Italian landscape watercolourist Giovanni Battista Lusieri (1754–1821). Lusieri's watercolours combine a broad, panoramic vision, an uncanny ability to capture brilliant Mediterranean light

and a meticulous, almost photographic attention to detail. He was widely acclaimed as one of the most accomplished landscape artists of his day, and his works were eagerly sought by British Grand Tourists. However, after his death he was soon forgotten, and only recently have his exceptional gifts and historical importance begun to be recognised once again. His career took him from his native Rome to Naples, then to Sicily and finally to the eastern Mediterranean, where he spent twenty years working for the 7th Earl of Elgin as his resident artist and agent in Athens.

It is rare to find projects that combine all the ingredients that should create the ideal exhibition: striking works of art, intelligent scholarship, a stimulating and balanced choice of objects and a stunning installation. But, this exhibition is, quite simply, perfect.'

Xavier F. Salomon writing in *The Burlington Magazine* on the Lusieri exhibition, September 2012



nationalgalleries.org

The Scream, 1895 by Edvard Munch, Courtesy the Gundersen Collection, Oslo
© The Munch Museum/The Munch – Ellingsen Group, BONO, Oslo/DACS, London 2013

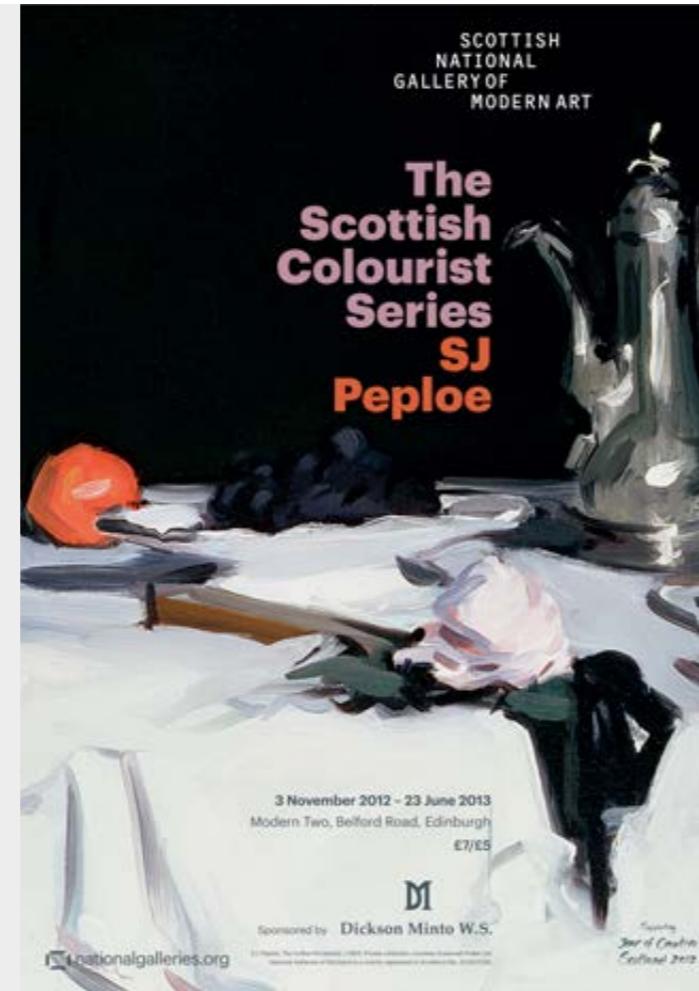
SCOTTISH NATIONAL GALLERY OF MODERN ART

Picasso and Modern British Art

4 August to 4 November 2012
Supported by Dunard Fund
Organised by Tate Britain

This pioneering exhibition was conceived to explore Pablo Picasso's lifelong connections with Britain. The show examined Picasso's evolving critical reputation and British artists' responses to his work. Originating at Tate Britain, this show marked the first time that NGS and Tate have collaborated on a major exhibition. Highlights included masterpieces such as his great 1925 painting, *The Three Dancers*, and major cubist paintings from the Museum of Modern Art in New York.

Among the British artists for whom Picasso proved an important stimulus, and whose work were included in the show, are Duncan Grant, Ben Nicholson, Henry Moore, Francis Bacon, Robert MacBryde and Robert Colquhoun.



The Scottish Colourist Series: S.J. Peploe

3 November 2012 to 23 June 2013
Supported by Dickson Minto W.S.
Supporting Year of Creative Scotland 2012

This retrospective of the work of S.J. Peploe was the second in the Scottish Colourist Series of exhibitions. Samuel John Peploe was the eldest and most successful of the four artists popularly known as 'The Scottish Colourists', along with F.C.B. Cadell, J.D. Fergusson and G.L. Hunter. Peploe is most celebrated for his beautiful still lifes, depicting a selection of props, including roses and tulips, placed in an infinite variety of combinations and painted in the studio. The care that Peploe lavished on his still lifes contrasts with the more spontaneous technique with which he created his stunning French and Scottish landscapes, painted en plein air from 1896.

Bellany: A Passion for Life

17 November 2012 to 27 January 2013
Supported by players of People's Postcode Lottery · Supporting Year of Creative Scotland 2012

John Bellany was one of Scotland's most outstanding contemporary painters. This comprehensive exhibition marked his seventieth birthday, capturing the emotional turbulence, the exhilarating highs and dark lows of Bellany's life. Works in the show spanned his career, from the celebrated early paintings of fisherfolk and their boats, through his darker, even harrowing pictures of the early 1970s, and his wilder expressionist paintings of the early 1980s, to the poignant images inspired by his life-giving surgery in 1988 and the richly-coloured allegorical paintings reflecting a renewed vigour and optimism as he travelled the world.

Sadly, as this review went to press, news came of John Bellany's death on 28 August 2013. He will be celebrated as one of Scotland's greatest artists of the modern era. His commitment to painting – he died in his studio with a paintbrush in his hand – was absolute and came at a time when the medium was perhaps no longer fashionable. But Bellany showed that painting is able to express personal emotions, as part of a commonly shared humanity, in such a way that we, the viewers, could not help but be moved. His impact on art in Scotland and beyond was profound and there is no doubt that his work will continue to inspire future generations.

SCOTTISH NATIONAL PORTRAIT GALLERY

BP Portrait Award 2012

3 November 2012 to 27 January 2013
Supported by BP · Organised by National Portrait Gallery, London

The BP Portrait Award showcases the very best in contemporary portrait painting from around the world. For thirty-three years, of which the last twenty-three have been sponsored by BP, the exhibition has presented outstanding and innovative new work in a variety of styles. It continues to be a highlight of the annual art calendar at all its venues; this was the fourth time that the Scottish National Portrait Gallery hosted the award.



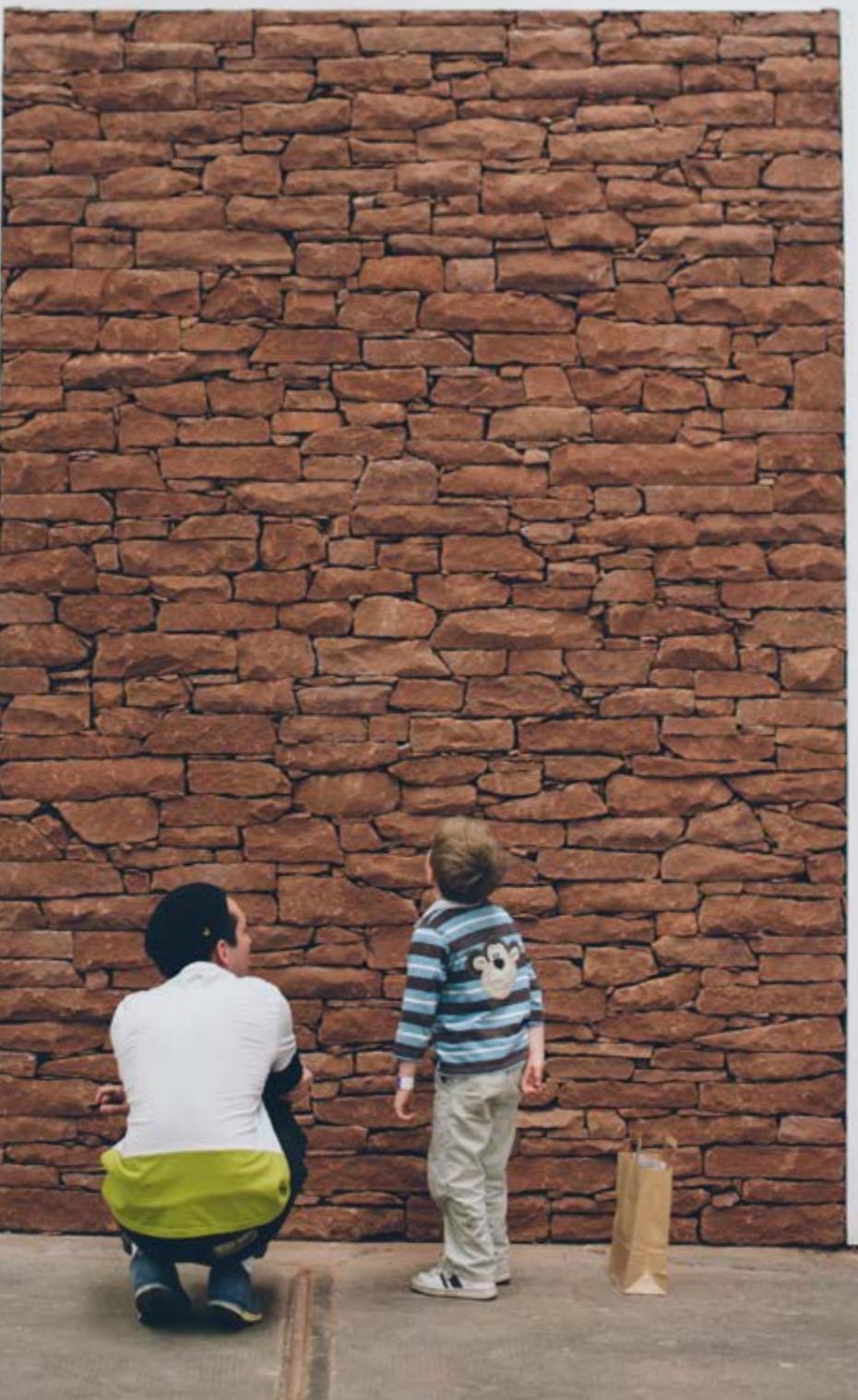
From informal and personal studies of friends and family, to revealing paintings of famous faces, the 2012 exhibition featured fifty-five works selected from over 2,000 international entries. The first prize was awarded to Aleah Chapin's intense but affectionate portrait *Auntie*, whilst the BP Young Artist Award went to Jamie Routley's triptych *Tony Lewis*. The show also included the work of the BP Travel Award 2011 winner Jo Fraser,

who travelled to the Peruvian Highlands to record the women from the Quechua community engaged in traditional weaving.

Above Prague Easter, 1992 by John Bellany, Scottish National Gallery of Modern Art, Edinburgh. Presented by the artist 2012. © Courtesy of the Estate of the Artist/Bridgeman Art Library
Below The Weavers, 2011–12 by Jo Fraser. © Jo Fraser

ARTIST ROOMS

ARTIST ROOMS is a collection of international contemporary art which was established through one of the largest and most imaginative gifts of art ever made to museums in the UK. The gift was made by Anthony d'Offay, with the assistance of the National Heritage Memorial Fund, the Art Fund and the Scottish and British Governments in 2008. The collection continues to grow each year through additional gifts and loans.



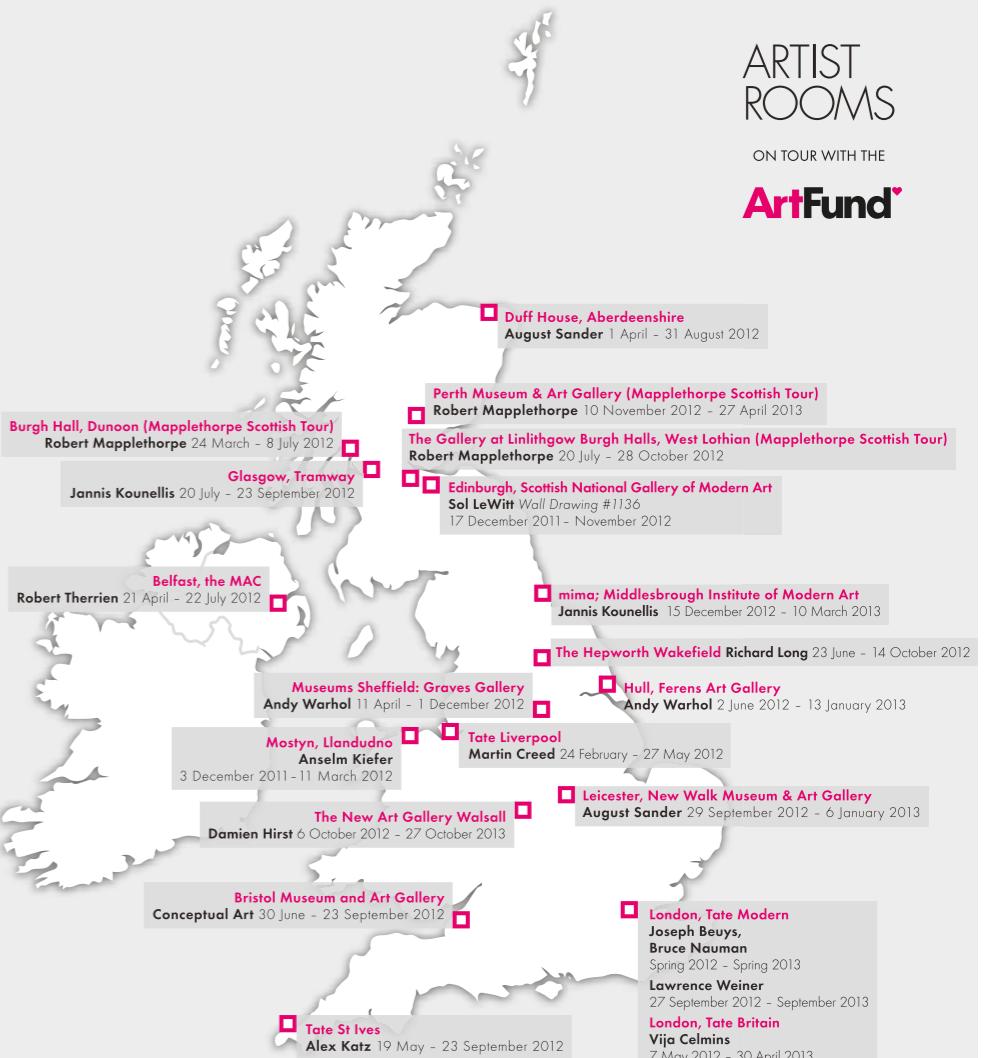
Below A young visitor at Tramway, Glasgow enjoys work by Jannis Kounellis: *Untitled*, 1969, ARTIST ROOMS National Galleries of Scotland and Tate. Presented by the artist 2010. © Jannis Kounellis
Opposite Learning activity for Jannis Kounellis exhibition at Tramway, Glasgow, August 2012. Image courtesy Neil Thomas Douglas Photography. © Jannis Kounellis

Through the ARTIST ROOMS touring programme, supported by the Art Fund, we continued to work in 2012–13 with museums and galleries nationally to share this extraordinary collection with audiences in Scotland and across the UK. In the period covered by this review, exhibitions were presented at fifteen Associate venues outside NGS and Tate, and were seen by 448,450 visitors. A total of 612 works were lent as part of the tour that ran during 2012–13.

Among the highlights was the first major exhibition of the work of Andy Warhol in Northern Ireland, at the MAC in Belfast, which attracted over 20,000 visitors in its first month. Three unique Robert Mapplethorpe ARTIST ROOMS exhibitions toured to venues in Scotland, beginning at Dunoon Burgh Hall in spring 2012, where half of the 2,000 visitors were local – evidence of the Burgh Hall Trust fulfilling its ambition to save the building for the community. The exhibition travelled to Linlithgow Burgh Halls and on to Perth Museum and Art Gallery, with additional Mapplethorpe works added at each of these venues to reflect the scale of their galleries. Jannis Kounellis curated a striking exhibition of his works at Tramway in Glasgow, featuring large installations from the ARTIST ROOMS collection and six new commissions made especially for the exhibition.

Through our partner, Tate, a major grant of £1,065,000 was awarded by Arts Council England – the largest grant they have ever awarded for visual arts touring – to enable a tour to be planned from 2013 to 2015. The Art Fund also confirmed that it would continue its partnership with ARTIST ROOMS over the same period, specifically to support Associate venues. Creative Scotland agreed to fund the 2013 tour in Scotland. Together, this funding enables the dedicated ARTIST ROOMS team and staff at both NGS and Tate to plan with future partners, and provides the means to broaden the geographical reach of the project.

We are grateful for the support of all our partners, without whom the collection would not be seen by so many people across the length and breadth of the country.





The National Galleries of Scotland aims to be recognised locally and internationally as a world-class institution at the forefront of sustainable care of the collection, the historic buildings and the environment. We have been working hard over the last few years to develop environmental sustainability across all of our sites and to meet those aims.

A Sustainable Future

Scottish National Portrait Gallery

The newly refurbished Scottish National Portrait Gallery has now been operating for more than a year and the reductions in energy use have exceeded our expectations. Compared with 2008, prior to the refurbishment, electricity consumption has gone down by 20% and gas consumption by 40%. This has been delivered despite greater use of the building with more facilities, and in addition to better environmental conditions for collections care. This achievement has been recognised by the Portrait Gallery winning the Carbon Trust Scotland Award 2013 for a refurbished building.

Scottish National Gallery

Significant work has been carried out at the Scottish National Gallery to improve the building's energy efficiency. The existing single glazed cupolas above the galleries were losing substantial amounts of heat through the old glass and the air gaps. The plant therefore needed to work very hard to maintain the correct conditions within the gallery spaces. The old cupolas are now being replaced with airtight double glazed units, which should lead to substantial financial and energy savings. The exhibition lighting will be upgraded at the same time with new LED fittings, which will reduce energy use and heat gain.

Scottish National Gallery of Modern Art One and Two

The Scottish National Gallery of Modern Art is situated in very attractive landscaped grounds, but these gardens offer their own set of challenges in terms of

sustainability. Large flocks of seagulls have threatened to damage the ecology of the pond at Modern One and its surrounding area. They are discouraged by the use of a hawk, which is flown in the area of the pond on a regular basis. By associating the Landform at Modern One with the hawk, the gulls visit the area less and thereby reduce any nuisance factor.

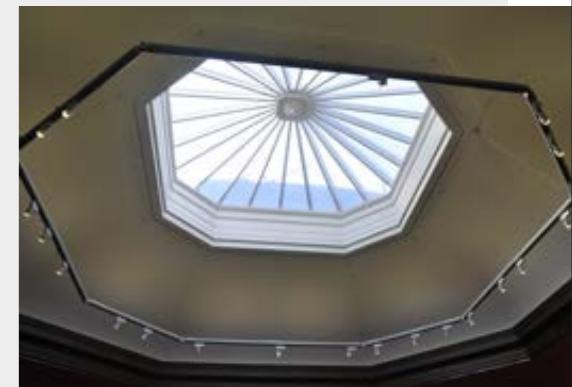
We have recently developed a kitchen garden with the café staff and the gardener at Modern One, which produces fruit, vegetables and herbs for use within the café. Heritage Portfolio, which operates the cafés at Modern One and Two, has been granted Gold Awards under the Green Tourism Business Scheme – the leading sustainable tourism certification scheme in the UK.

Granton Centre for Art

The Granton Centre for Art continues to provide sustainable storage for a significant part of our collection. The building was designed to include low energy solutions that would deliver museum standard conditions for collections care. It includes enhanced insulation values for stable conditions and uses energy-efficient plant and natural ventilation.

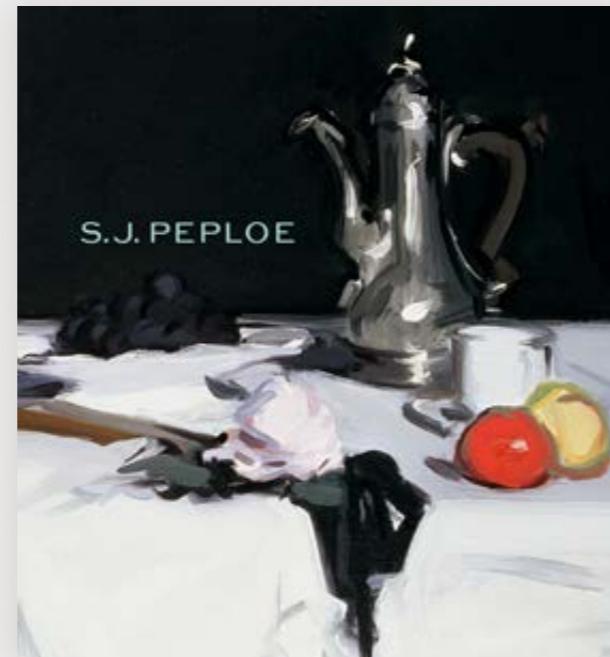
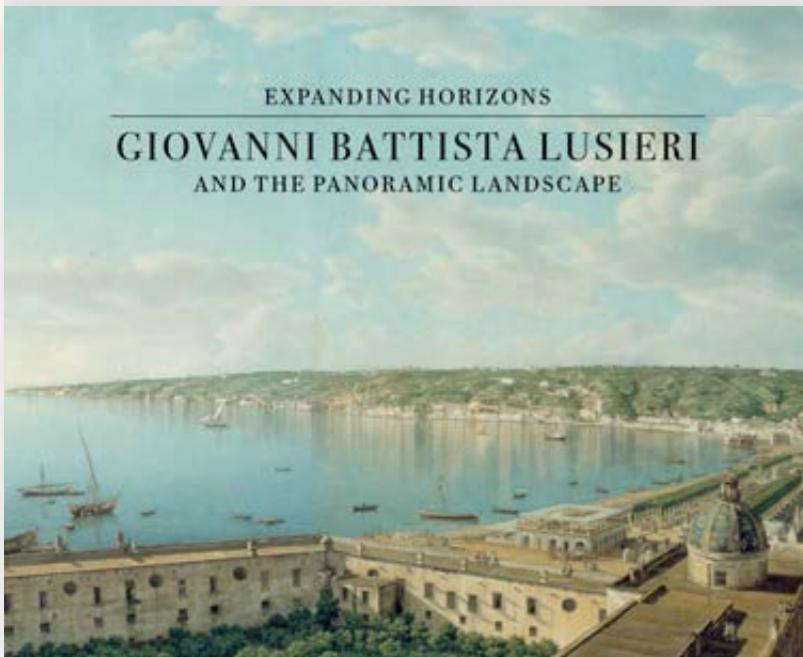
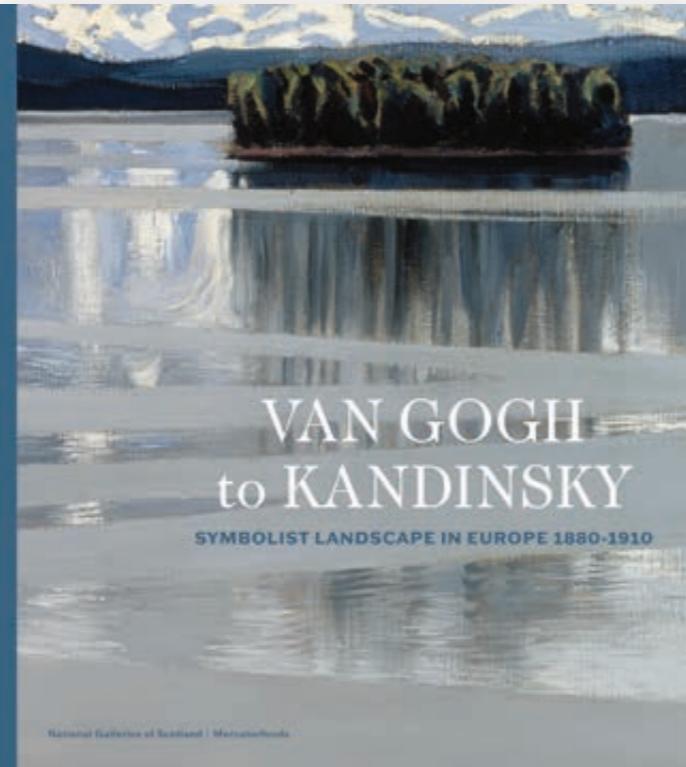
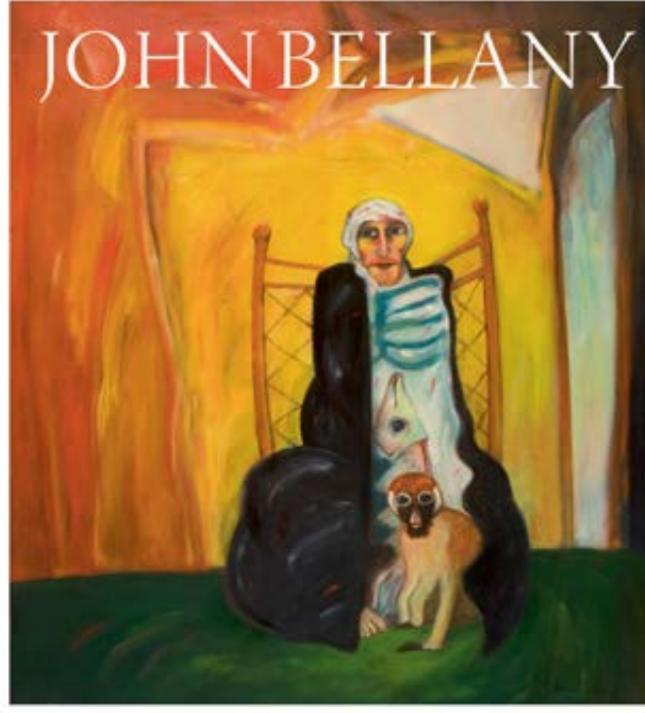
Across the Sites

Improved waste management has resulted in a large increase in the quantity and types of waste which are now recycled, composted or sent to an anaerobic digestion plant for energy generation. Only 6% of our waste now goes to landfill and our efforts have been recognised by achieving a Gold Award in the National Recycling Star Award Scheme.



Opposite Produce from the kitchen garden at Modern One. Photo: Wendy Mount
Above Restored cupola at the Scottish National Gallery

Below Landform, 2001 by Charles Jencks at Modern One



Above A selection of NGS publications from 2012–13
Opposite top Edward Lear's watercolours undergo conservation treatment.
Opposite below Microfader technology is introduced to NGS in 2012–13

The National Galleries of Scotland undertakes research of the highest academic quality on its collection, documentary archives and other specialist resources which we hold on the public's behalf, as well as on works of art relating to our collection which are lent to our temporary exhibitions.

Publications and Research



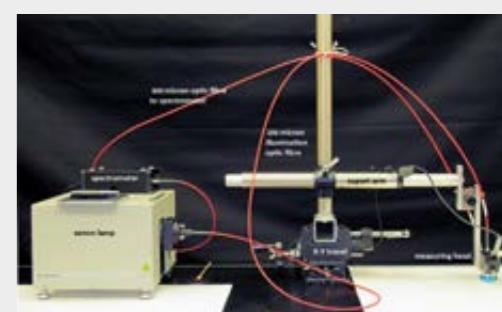
Research allows us to understand the national art collection more fully, unlocking information of relevance to our many different audiences. This research is presented through publications, lectures, symposia and education programmes. NGS produces many publications each year which both complement our exhibitions programme and promote the collection, making our research readily available to the public. Much of our research work, however, is carried out behind the scenes. Here we offer some examples which cover a range of our research activities.

Conservation of the Lear Watercolours

In 2002, NGS acquired thirty-two outstanding Edward Lear watercolours from the estate of Sir Steven Runciman. The watercolours depict Lear's topographical work during his time in Greece and include images of Mount Athos (the

Holy Mountain), Suli and Marathon, as well as images of the islands of Corfu, Crete, Zante, Ithaca, Cephalonia and Cythera. All thirty-two watercolours have recently undergone conservation treatment. Many had been exposed to very high light levels over the years, causing several of the papers to discolour badly. Furthermore, Lear typically used a standard 'wove' watercolour paper laid down on poor quality thick card, which accelerated the deterioration of the paper. The card had to be removed completely from the paper to prevent further deterioration.

A process of gentle ultrasonic humidification was employed in the controlled environment of a humidity chamber to wash out the discolouration. Following this treatment, the artworks were window-mounted using board made from 100% cotton rag, safeguarding them for the foreseeable future.



Full public access to the set of watercolours is now possible and an exhibition of the watercolours is planned for the Scottish National Gallery in spring 2014.

Technological Advances in Conservation Research

Microfader technology came to NGS through funds made available from the Heritage Lottery Fund, which supported the conservation programme for Portrait of a Nation. Working closely



with Bruce Ford, an external Microfader expert who joined us from Australia for five weeks, the team built the Microfader for both NGS's and other institutions' use. This sophisticated new piece of equipment will help us to manage the risk to our collection associated with light exposure. NGS is the first institution in Scotland to adopt this technology, and is one of around only twenty microfading institutions across the world.

From Death to Death and Other Small Tales: Installation of Neto Work

Our Collections Care team is also responsible for the installation of works across the Galleries. *It Happens When the Body is Anatomy of Time* by Ernesto Neto was a challenging artwork to install. It required a dedicated team of technicians and a conservator who worked alongside the artist's assistant for five days, stretching tulle and Lycra netting across the gallery ceiling and knitting to it thirteen netted tubes filled with spices. The smell was intense and soon permeated every room of Modern One, while the team themselves went home each night smelling of clove, cumin and turmeric. The placement of the tubes in the space created the kind of immersive, potent environment central to this artist's work, and the final decision for each tube was made by Neto himself who walked virtually through the space via Skype link-up on his assistant's laptop.

The work was part of the *From Death to Death and Other Small Tales* exhibition which took place at Modern One from December 2012 to September 2013.



Left Installation at Modern One of Ernesto Neto's *It Happens When the Body is Anatomy of Time*, 2000, Courtesy of the D. Daskalopoulos Collection. © The artist

Researching Lusieri

A significant amount of research takes place as part of the development of our temporary exhibitions and displays.

Our exhibition *Expanding Horizons: Giovanni Battista Lusieri and the Panoramic Landscape* in 2012 included a very large number of loans from Broomhall in Fife, the residence of the Earl of Elgin and Kincardine, whose ancestor had employed Lusieri for the entire second half of his career (1800–21). The objects borrowed were but a tiny fraction of a huge mass of largely unsorted and uncatalogued Lusieri material in the family's possession, including many hundreds of drawings, a large bound volume of Lusieri's letters, and his account book. Together these offered unparalleled opportunities for primary research, which was carried out over several years. The result was that the exhibition and its accompanying catalogue included dozens of hitherto unknown works by the artist, as well as a great many new facts about, and insights into, his life and art.

One of the most exciting discoveries was the realisation that six large but rather faint pencil drawings of architecture that were scattered among three different portfolios, in fact joined together to form a single enormous drawing of an interior. Further research established that this showed a remarkable bow-fronted room which Sir William Hamilton, the long-serving British Minister to the Neapolitan court, had recently added to the top floor of his official residence, the Palazzo Sessa. The room served as his vantage point for his single most spectacular work, the nine-foot wide panorama of the Bay of Naples, which was lent to the exhibition by the Getty Museum in Los Angeles.

Above A Greek Double Urn, 1804 by Giovanni Battista Lusieri, Scottish National Gallery, Edinburgh. Mary Hamilton Campbell, Lady Ruthven Bequest 1885
Below The South-east Corner of the Parthenon, Athens, c.1801–3 by Giovanni Battista Lusieri, Scottish National Gallery, Edinburgh. Mary Hamilton Campbell, Lady Ruthven Bequest 1885





Learning and access are key priorities and central to our purpose as a leading cultural institution. Through our learning activities, interpretation and resources we aim to entice, inspire and enable our visitors to connect with our collection and exhibitions in a meaningful and enjoyable way.

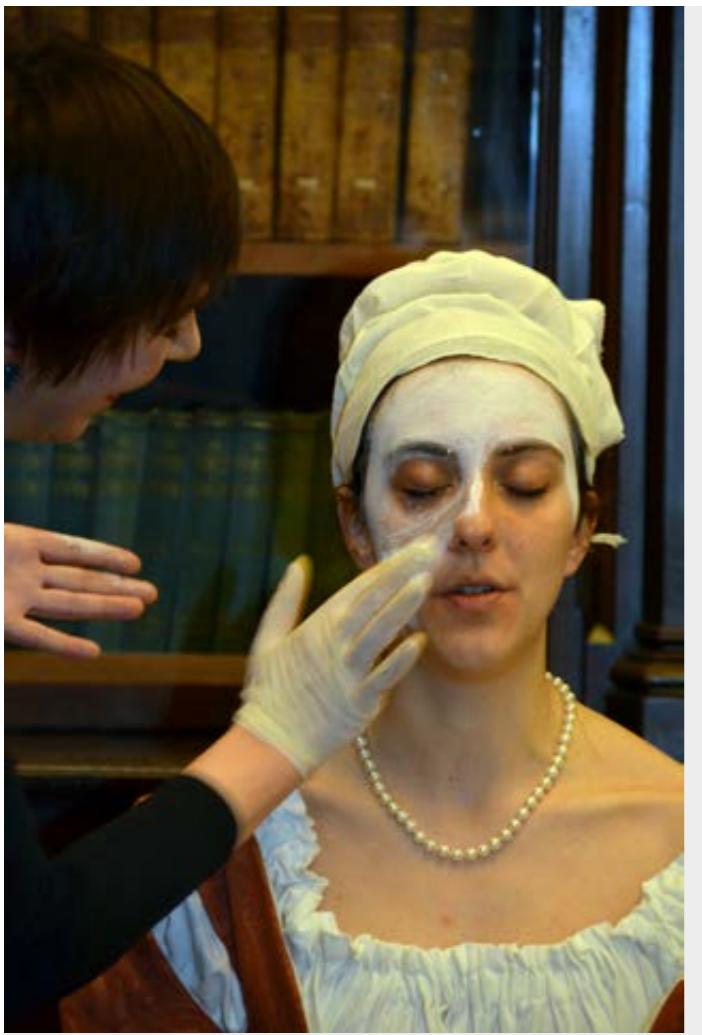
Learning, Inspiration and Opportunities for the Young



Throughout our learning programmes, we use the national collection as a stimulus to inform and inspire the public and to encourage artistic excellence, innovation and creativity. With such an expansive collection to draw upon, in addition to our temporary exhibitions, we are able to create inventive learning programmes for all ages and abilities. Here are just some of the highlights of another successful year, both on- and off-site.

Cells: The Smallest of all Portraits
This collaborative visual art and science project involved forty S1 pupils from James Gillespie's and Penicuik High Schools. Using the *Pioneers of Science* exhibition as the starting point, in particular Dolly the Sheep, the project posed questions about the relevance, importance, potential and consequences of cellular research in biomedical science through creativity and the visual arts. The pupils visited The Roslin Institute (University of Edinburgh) and met real-life scientists, took part in a debate about the ethics of cloning and carried

Opposite School pupils' artworks created during the Cells: The Smallest of all Portraits project. Photo: Lisa Fleming
Below Participants in one of the Tesco Bank Art Competition for Schools roadshow workshops proudly showing the printed dogs they have created



Tesco Bank Art Competition for Schools 2013

The highly successful Tesco Bank Art Competition for Schools went out on the road once again, visiting twelve schools across Scotland in Angus, Aberdeen, Glasgow, Moray, North and South Lanarkshire, South Ayrshire and West Dunbartonshire. Almost 600 children in primary and special education schools had fun creating artwork inspired by their national collection and 133 teachers attended Continuing Professional Development sessions promoting not only the competition, but also the amazing resources available through the NGS website. With very few art specialist teachers in primary schools, the workshops were deemed to be not only great fun but also very helpful and informative.

The Portrait Gallery Salon: Dressed to Thrill

Our ability to create unique events inspired by our diverse collections was superbly illustrated in *Dressed to Thrill*

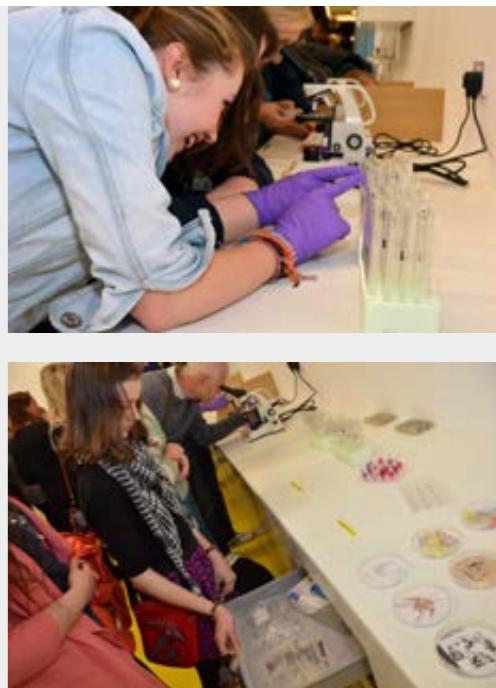
at the Portrait Gallery. The focus was on sixteenth- and seventeenth-century dress, and over the course of an evening, we had practical demonstrations on historical embroidery, Renaissance beauty recipes, talks and music, culminating in a spectacular historical catwalk show presented by Jenny Tiramani, costume and stage designer and dress historian. Four willing volunteers were dressed in layer upon layer of clothing in front of the audience's eyes in costumes spanning fifty years from the 1570s to the 1620s. As well as highlighting how portraits can reveal what items people wore together, it was also an opportunity for students at Edinburgh College of Art to work closely with such a renowned dress historian.

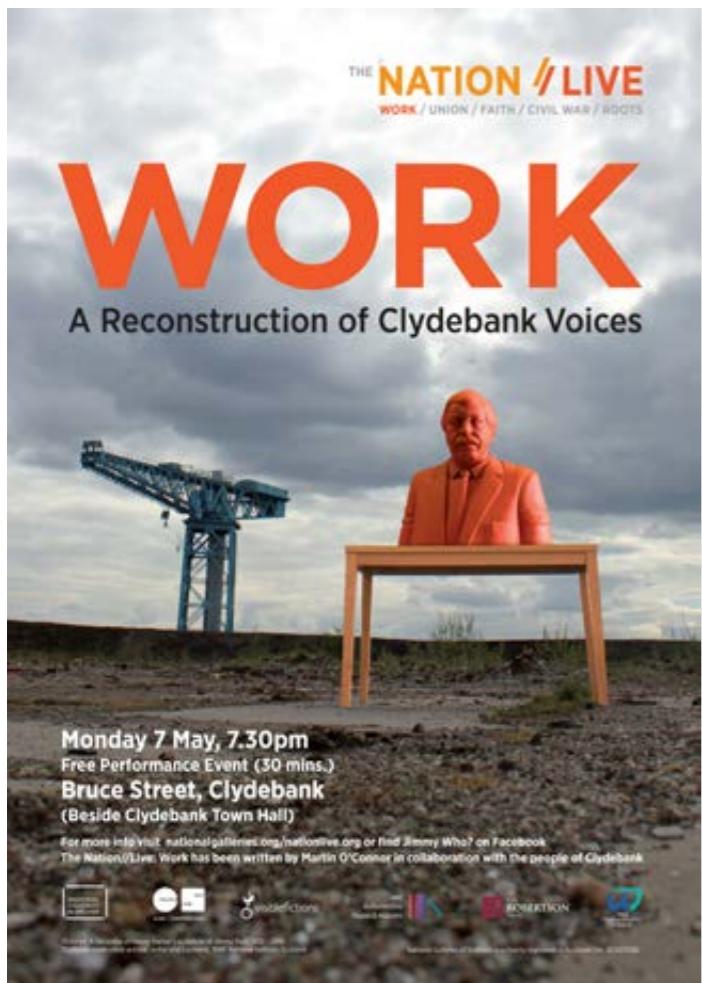
Memories are Made of This

In November 2012, our community programme *Memories are Made of This* won the Herald Society Award for 'Older people's project of the year'. This Portrait Gallery-based programme comprises regular activities such as themed

reminiscence sessions and tours, and special events such as tea dances, concerts or workshops for older audiences, including those residing in care homes and those with dementia. As part of the programme, the Portrait Gallery also worked with the Living Memory Association and consulted with community groups for the exhibition *Tickling Jock: Comedy Greats from Sir Harry Lauder to Billy Connolly*. The memories that participants shared were represented in the exhibition interpretation and used in the creation of a resource box of handling objects.

*Left Demonstrating Renaissance beauty recipes in *Dressed to Thrill*. Photo: Lisa Fleming · Above Historical embroidery demonstration in *Dressed to Thrill*. Photo: Lisa Fleming · Below Memories are Made of This: Tea Dance. Photo: Andy McGregor*





Monday 7 May, 7.30pm

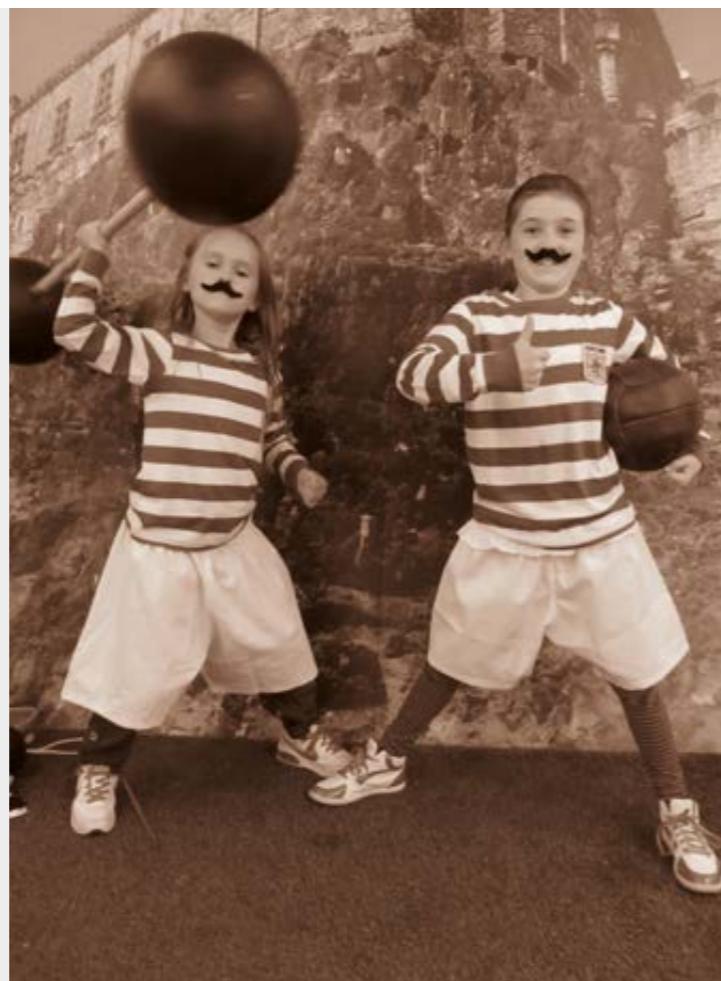
Free Performance Event (30 mins.)

Bruce Street, Clydebank

(Beside Clydebank Town Hall)

For more info visit nationalgalleries.org/nationlive.org or find Jimmy Who? on Facebook

The Nation/Live: Work has been written by Martin O'Connor in collaboration with the people of Clydebank



Left Poster for *The Nation//Live: Work – A Reconstruction of Clydebank Voices*, 7 May 2012. Poster by Andy McGregor. Featuring portrait bust of Jimmy Reid, 1999 by Kenny Hunter, Scottish National Portrait Gallery, Edinburgh. © Kenny Hunter. **Right** Portrait Gallery Olympians

The Nation//Live: Work

The NGS Outreach team launched this ambitious five-part initiative addressing important transformations in Scottish history, with a unique community drama in Clydebank. *Work* was inspired by sculptor Kenny Hunter's bust of the celebrated trade union leader Jimmy Reid and coincided with the fortieth anniversary of the 1971–2 work-in at the Upper Clyde Shipbuilders, which attempted to prevent the de-industrialisation of Clydeside. It also addressed the meaning of work in contemporary Scotland, specifically in relation to young people, and culminated in a drama for voices which was performed at the site of the former John Brown's Shipyard in Clydebank. *Work* was highly commended at the national 2013 Museums + Heritage Awards for Excellence under the 'Project on a Limited Budget' category.

Portrait Gallery Olympics

Over 1,750 children and families took part in our very own Olympics at the

Portrait Gallery in August 2012. Inspired by two sports-related displays, *Playing for Scotland* and *In it to Win it*, the fun and games kicked off with a fantastic opening ceremony which brought to life a selection of sporting heroes of yesteryear. To win a gold medal, families were invited to try their hand at a range of sports-inspired art events. Plucky Olympic hopefuls had a choice of team captains from a line-up of popular characters from the Portrait Gallery collection. It was a close run battle, but Mary's Marvels were the eventual team winners, with Rabbie's Rebels, Charlie's Champions and Flora's Firebrands close behind. Portrait Gallery Olympics was supported by players of Peoples's Postcode Lottery.



Left Sleeping under the watchful eye of Rev. Thomas Chalmers, marble bust by Sir John Steell at the Portrait Gallery. Photo: Andy McGregor
Right The ceiling of stars in the Great Hall at the Portrait Gallery, showing the signs of the zodiac

ARTIST ROOMS

ARTIST ROOMS aims to engage and inspire young people with world-class contemporary art. The Scottish tour of works by Robert Mapplethorpe in 2012 – to Dunoon Burgh Hall, Linlithgow Burgh Halls and Perth Museum and Art



Gallery – presented the opportunity for each gallery to develop extensive learning programmes relating to the work of the acclaimed American photographer. Dunoon Burgh Hall, for example, established a group of young people called the Arts Ambassadors who worked with an artist to devise workshops over a six-week period for their peers and younger children. The resulting artwork was displayed in the gallery and resulted in the publication 'Inspired by Mapplethorpe'.



Partnership

The National Galleries of Scotland is very successful at extending its reach across the world, giving the opportunity to promote and share some of the nation's collection with a global audience.

Connecting Across the World

The groundbreaking exhibition *Van Gogh to Kandinsky: Symbolist Landscape in Europe 1880–1910* represented a truly international collaboration. Shown in Amsterdam, Edinburgh and Helsinki, it was created by a curatorial team of experts from Holland, Scotland, Finland and France. It examined how Symbolism was taken up in the later nineteenth century and how it manifested itself in the genre of landscape. Familiar figures such as Gauguin, Monet and Van Gogh were shown alongside a host of other less well-known artists from across Europe. Well-reviewed and attended at all three venues, the exhibition was also the subject of an international conference in Edinburgh, supported by a European Symbolism Research Network generously



funded by the Leverhulme Trust.

The Art of Golf exhibition continued its tour of the USA in 2012–13 following its successful opening exhibition at the High Museum of Art in Atlanta. The centrepiece of the show was *The Golfers* (1847), an iconic work by Scottish painter Charles Lees which was purchased by NGS in 2002. The exhibition travelled

across the USA from Atlanta to Oklahoma City Museum of Art (19 July to 7 October 2012), the Museum of Fine Arts, St Petersburg, Florida (3 November 2012 to 17 February 2013) and finally to the Philadelphia Museum of Art (16 March to 7 July 2013).

Distinguished Visitor

One of the world's most famous sculptures, Auguste Rodin's *The Kiss*, has generously been lent by Tate for one year to the Scottish National Gallery. Carved from white marble and weighing in at just over three tons, its installation proved an intriguing challenge for the Galleries' specialist Art Handling Team. Since its successful arrival in February 2013, Rodin's masterpiece has attracted glowing comments from Gallery visitors,

who readily appreciate the monumental sensuality of the work: the tender embrace of two doomed lovers, Paola Malatesta and Francesca da Rimini, from Dante's early fourteenth-century literary classic, his *Inferno*.

UK Programme

The main driver for our domestic touring programme is the collection. We place great emphasis on the effort to provide nationwide access to our collection and activities, achieving this through our work with partner galleries. We have two main partner galleries: Duff House in Banff and Paxton House in Berwickshire. Both house works from the NGS collection and occasional temporary displays from our touring exhibitions programme. ARTIST ROOMS remains at the heart of

our UK touring programme, acting as a driver for sharing our collection with the broadest audience. We also manage an extensive loans programme, lending works to museums, galleries and cultural and heritage bodies across Scotland and the UK.

*Left The Golfers, 1847 by Charles Lees, Scottish National Gallery, Edinburgh. Purchased with the assistance of the Heritage Lottery Fund, the Art Fund and the Royal Ancient Golf Club 2002
Right The Kiss (Le Baiser), 1901–4 by Auguste Rodin, on loan from Tate, London. Photo © The Art Fund
Below Van Gogh to Kandinsky: Symbolist Landscape in Europe 1890–1910 exhibition at the Ateneum Art Museum, Helsinki*





Opposite Detail from *Portrait of a Young Girl, after Cranach the Younger*, 1958, by Pablo Picasso. © Succession Picasso/DACS, London 2013

The National Galleries of Scotland strives to enhance the nation's collection of fine art through its acquisitions 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.

Building Great Collections



Interior of an Inn, c.1640

by Sébastien Bourdon (1616–1671)
Oil on copper, 24.5 x 31.2cm
Purchased 2012 with the assistance
of the Art Fund

Bourdon was one of the most gifted French artists of the seventeenth century, a period which is still under-represented in the Gallery's collection, masterpieces by Claude and Poussin notwithstanding.

This is a relatively early work and belongs to a small group of this type produced by Bourdon in Paris around 1637–43 after his return from Rome. In their everyday subjects these works were very much influenced by the Roman works of Pieter van Laer and his followers, the *Bamboccianti*. They also parallel the moving peasant scenes painted in France at that time by the Le Nain family of painters.

In the Orchard, 1885–6

by Sir James Guthrie (1859–1930)
Oil on canvas, 152 × 178cm
Purchased jointly by the National Galleries of Scotland and Glasgow Museums with assistance from the National Heritage Memorial Fund and the Art Fund 2012

Guthrie was a major figure in the group of artists known as the Glasgow Boys, an epithet coined in 1890 to denote their reaction against the Edinburgh establishment's perceived control of artistic matters in Scotland. Painted 1885–6 at Cockburnspath in Berwickshire, *In the Orchard* achieved European fame, being exhibited at the 1889 Paris Salon and in a major exhibition at the Glaspalast in Munich in 1890. One of the last major Glasgow Boy paintings still in private hands, its successful acquisition at auction in November 2012 was the first ever joint purchase by the authorities in Glasgow and Edinburgh, where it will be exhibited on a rotating basis.



Sleep, c.1908–11

by Frances Macdonald MacNair (1874–1921)
Watercolour and pencil on vellum, 33 × 21cm
Purchased 2012

Frances Macdonald MacNair was a key figure in the Glasgow Style movement around 1890 to 1910, alongside her sister Margaret Macdonald, Margaret's husband Charles Rennie Mackintosh, and Frances's own husband, James Herbert MacNair. By the mid-1890s they were working collaboratively on furniture and decorative art. They soon became known as 'The Four' – and also as the 'Mac group' and, more sardonically, as 'The Spook School', owing to the ghostly, spectral appearance of the figures in many of their works. *Sleep* – the first work by MacNair to enter the national collection – is one of no more than a dozen independent watercolours that survive from the artist's oeuvre. A haunting, enigmatic picture, it shows how Scottish artists were at the forefront of European symbolist art.



Six Butterflies and a Moth on a Rose Branch, c.1690

by William Gouw Ferguson (1632/3–after 1695)
Oil on panel, 20.5 × 26cm
Purchased with a contribution from the Patrons of the National Galleries of Scotland, 2013

This is a small and beautiful signed work by one of the very few native-born seventeenth-century Scottish artists of note, albeit one who spent much of his career working abroad. Early in his career Gouw Ferguson travelled to the northern Netherlands and became a master of the Guild of St Luke in Utrecht in 1648, where he established a reputation as a painter of still lifes, many of which featured dead game. This example is highly unusual in his oeuvre and belongs within the European *Wunderkammer* (cabinet of curiosities) tradition.



Tidal Series, 1969

Boyle Family (Mark Boyle 1934–2005, Joan Hills b.1931, Sebastian Boyle b.1962, Georgia Boyle b.1963)
Fourteen panels in painted resin, fibreglass and mixed media, each 150 × 150cm
Presented by the Peter Moores Foundation 2012. © The Boyle Family

This legendary work from the late 1960s counts as one of the most important gifts that the Scottish National Gallery of Modern Art has received in recent years. In the 1960s Mark Boyle and Joan Hills began a project – still underway – in which they tried to represent the world exactly as they found it, with as little intervention as possible. Their motifs were chosen at random, and they aimed to be as faithful and exact as possible in recording what they found. This series of fourteen works was made at Camber Sands in Kent. They were created over a period of seven days, and represent the same section of beach, following the morning tide and evening tide. In a sense, the works were made by the moon, whose gravitational pull creates the tides. The exact techniques used by Boyle Family remain a mystery.



Rock Form (Porthcurno), 1964

by Dame Barbara Hepworth (1903–1975)

Bronze, 243.8cm tall

Accepted by H.M. Government in lieu of Inheritance Tax and allocated to the Scottish National Gallery of Modern Art 2013. © Bowness, Hepworth Estate

Rock Form (Porthcurno) and another Hepworth bronze, *Ascending Form (Gloria)*, 1958, were placed on loan to the Royal Botanic Garden Edinburgh – the former location of the Scottish National Gallery of Modern Art – in 1976. The loan was made by the artist's estate, following Hepworth's death the previous year. These two major bronzes have now been gifted to the Gallery in lieu of Inheritance Tax and will remain in situ in the gardens. Hepworth lived for many years in St Ives, Cornwall. The hamlet of Porthcurno is very close to Land's End. Hepworth likened *Rock Form (Porthcurno)* to the place, 'with its queer caves pierced by the sea'.



Portrait of a Young Girl, after Cranach the Younger, 1958

by Pablo Picasso (1881–1973)

Colour linocut, 64.3 × 52.8cm (paper size: 77.8 × 57cm)

The Henry and Sula Walton collection: bequeathed 2012. © Succession Picasso/DACS, London 2013

This celebrated linocut is one of the highlights of the Walton collection. Henry and Sula Walton, both eminent psychiatrists who lived and worked in Edinburgh, left their extraordinary collection of more than 200 prints, drawings and paintings to the National Galleries of Scotland. There are fifteen linocuts by Picasso, prints by Rembrandt, Goya, Cézanne, Hockney and Hodgkin, magnificent paintings by Eardley – to name just a few. The Waltons also established a charitable trust, designed specifically to help the Gallery of Modern Art acquire new works. The sum exceeds £3million and counts as the largest endowment fund ever left to the Galleries.



Patie Birnie, the Fiddler of Kinghorn (died in or before 1721)

by William Aikman (1682–1731)

Oil on canvas, 76.2 × 63.5cm

Purchased 2013

This is a very rare early portrait of an identified Scottish musician. It probably dates from 1715–20 and the sitter is the celebrated fiddler, Patie (or Peter) Birnie from Kinghorn in Fife. The inscription describing him as 'Facetious' is appropriate given the highly unusual manner in which he is depicted laughing, for although today it is usually a derogatory description, in the eighteenth century it meant merry and witty.

Birnie is known to have been present at the Battle of Bothwell Bridge in 1679 and is renowned as one of the earliest composers of strathspeys.



Untitled: Study of a Boy from the 'Glasgow 1968' Series

by David Peat (1947–2012)

Modern silver gelatine print printed by Robert Burns

Gifted in memory of the photographer by the Peat family 2013. © The Peat Family

David Peat, who died in 2012 at the age of sixty-five, was a distinguished Scottish documentary film-maker and photographer. He worked in a shipping office before deciding he wanted to be a cameraman, and this poignant and striking work comes from his earliest portfolio of images, which records the street life of children in Glasgow, set before crumbling tenements. They complement the contemporary studies of other Scottish photographers who addressed similar themes, such as Oscar Marzaroli.



The Meet of the Keith Hall Foxhounds, 1824

by John Ferneley (1782–1860)

Oil on canvas, 144.8 × 236.2cm

Accepted by H.M. Government in lieu of Inheritance Tax and allocated to the National Galleries of Scotland 2013

Painted in 1824, Ferneley's picture elegantly documents the leisure pursuits of the landed gentry and aristocracy of

Aberdeenshire. Keith Hall, depicted in the right background, is the seat of the Earls of Kintore: it is a mile to the east of Inverurie. Ferneley specialised in sporting and hunting scenes and this is a particularly ambitious example of his work, which combines group, equestrian and estate portraiture. It has entered the Portrait Gallery collection through the AIL (Acceptance in Lieu of Tax) system.

From its inception, ARTIST ROOMS was intended to grow. Many artists and individuals have generously donated works, which are enabling this exciting collection to develop and benefit audiences throughout Scotland and the UK. In addition, Anthony d'Offay has kindly placed a number of works on long term loan to the collection.



ARTIST ROOMS Gifts and Loans

Twenty-one works entered the ARTIST ROOMS collection in 2012–13. Once again, the tireless efforts of Anthony d'Offay and Marie-Louise Laband have resulted in major acquisitions. The ARTIST ROOMS Foundation was established as an independent charity set up by d'Offay to support and promote the ARTIST ROOMS collection for the benefit of the public.

A group of works on paper by the Latvian-American artist Vija Celmins entered the collection, including seven works generously given by the artist. Celmins is known for her intense monochromatic drawings and prints based on photographs. These works focus on the details of natural phenomena in the context of vastness. They record a specific frame caught through a camera lens, frozen in time. Celmins's serial exploration of her subjects, including spider webs, seascapes and night skies,

allows the artist to exploit the distinct characteristics of the varied media she uses, from pencil and charcoal to a range of printmaking methods. Meticulously observed webs are typical of her fragile, ephemeral images and echo the web-like construction of the universe, a further preoccupation of the artist. Celmins has explained: 'Maybe I identify with the spider. I'm the kind of person who works on something forever and then works on the same image again the next day.' Since the 1970s, Celmins has made images of the night sky in which fields of stars emerge from blackness. The artist has explored this theme in different ways, most notably producing negative versions in which the stars appear as black marks on a white background, which invites the viewer to consider the formal, abstract properties of the image as well as the process of its making.

VIJA CELMINS (b.1938)

Alliance, 1983

Aquatint, mezzotint and drypoint on paper, sheet: 69.1 × 58.5cm

ARTIST ROOMS National Galleries of Scotland and Tate. Presented by the artist 2010

Black and White Diptych, 2010

Mezzotint with aquatint on paper, sheet: 51 × 59cm; image 30 × 42cm

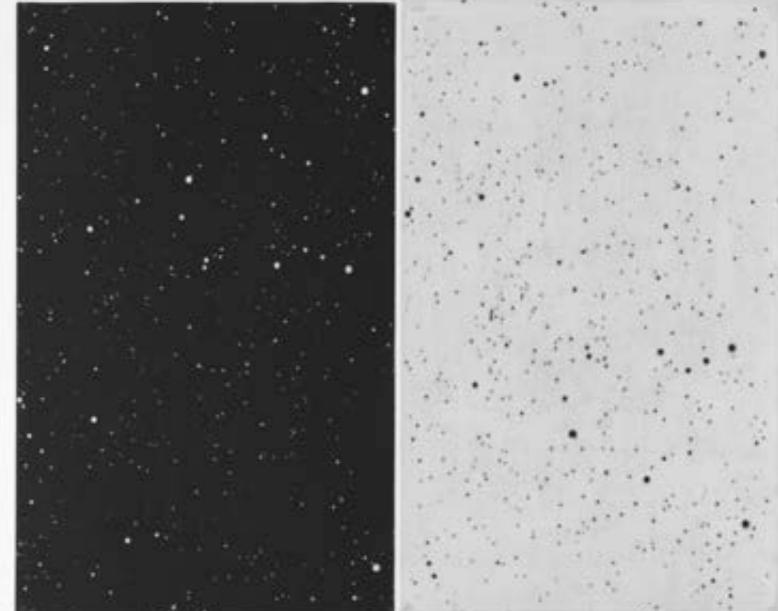
ARTIST ROOMS National Galleries of Scotland and Tate. Lent by Anthony d'Offay 2011

Web #5, 2009

Etching on paper, sheet: 53 × 44.5cm; image: 25.3 × 30.4cm

ARTIST ROOMS National Galleries of Scotland and Tate. Lent by Anthony d'Offay 2011

© Vija Celmins





The First Year of the Portrait Gallery

Following a two-and-a-half-year refurbishment programme, the Scottish National Portrait Gallery reopened on 1 December 2011 to great celebration. The Gallery was beautifully restored to its former glory and has proved immensely popular with the public.

In its first year over 358,000 people visited the Gallery, enjoying the new displays of paintings, sculpture and photography.

Such has been the success of the project, the Gallery has attracted a number of awards, mostly for its design and environmental credentials:

- Civic Trust Award 2013
- Scottish Design Award 2012
- Royal Incorporation of Architects in Scotland Award 2012
- Royal Institute of British Architects Award 2012
- Glasgow Institute of Architects Conservation Award 2012
- Special Mention for the Andrew Doolan Award 2012
- Carbon Trust Low Carbon Building Award 2012

The Portrait Gallery was also shortlisted for the prestigious Art Fund Museum of the Year Award 2012.

The highlight of 2012 was undoubtedly the official royal opening of the Gallery. On 2 July 2012, Her Majesty the Queen and His Royal Highness, the Duke of Edinburgh attended the Gallery, visiting the new displays and meeting some of the key donors and supporters of the project.

Opposite The official royal opening of the Scottish National Portrait Gallery, July 2012. Photos © Ivon Bartholomew
Above Gallery 13 in the Portrait Gallery featuring the *Pioneers of Science* exhibition



Opposite Friends visit to Genoa 2012
Below Friends Christmas Party 2012.
Photo © AMJ Photography

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To celebrate the birthday of Joe on 5 September 2012, son of Adam & Louise and brother to Harrison & Sadie

ShareGift

Sara Stevenson

Sir Jackie and Lady Stewart

Sir Jack and Lady Stewart-Clark

Ben and Lucy Thomson

The Tulip Charitable Trust

In Memoriam

For Simon, Oscar and Ava to celebrate the lives of Eileen, Peter and Margaret Barrett

In loving memory of Group Captain William and Mrs Patricia Farquharson from their son Jonathan and daughters

Tina Hutchinson and Carol Sibbald

To celebrate the life of Daphne Foskett

To celebrate the life of Elsie Hayward

The Hird Family, Blackwood, to celebrate the life of June Ann Hird

To celebrate the life of Gael Norton and her love of art. Keep shining Auntie Gael, love Eilidh, Ewan & James.

Cherished Memories of J. Greig and Mrs Betty Sibbald of Dundee from their sons David, John and Iain, their families and many friends

Bill Stephenson, in memory of Maureen (Tulloch) Logie (1940–2008), a dear friend who provided so many beautiful memories

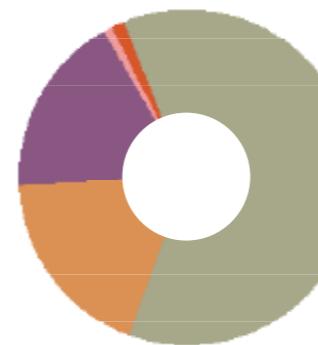
Bill Stephenson, in memory of Marigold (Watson) Stephenson (1922–2005). Thank you for many years of great joy and happiness.

Legacies

In memory of Miss Marion Dickson

Facts and Figures

Visitor Numbers



979,425

Scottish National Gallery

298,315

Scottish National Gallery of Modern Art

276,949

Scottish National Portrait Gallery (reopened 1 December 2011)

1,554,689

Total visitors to Edinburgh Galleries

Virtual Visitors

1,225,049

Sessions on the NGS website

Educational Visits

30,730

Total number of participants from schools, higher and further education

27,665

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

3,630

Total number of community and outreach participants

7,286

Total number of families with children at drop-in events

Partner Galleries

13,020

Paxton House

23,481

Duff House

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Tricia Bey (from 1 November 2012)

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Christopher Baker

Director, Scottish National Portrait Gallery (from 1 August 2012)

Jacqueline Ridge

Keeper of Conservation

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Elaine Anderson

Head of Planning and Performance

Finance

Full Annual Accounts for 2012–13

are available on the NGS website
www.nationalgalleries.org.

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