

NATIONAL
GALLERIES
SCOTLAND

Annual Review
2016–17





Scottish National Gallery

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



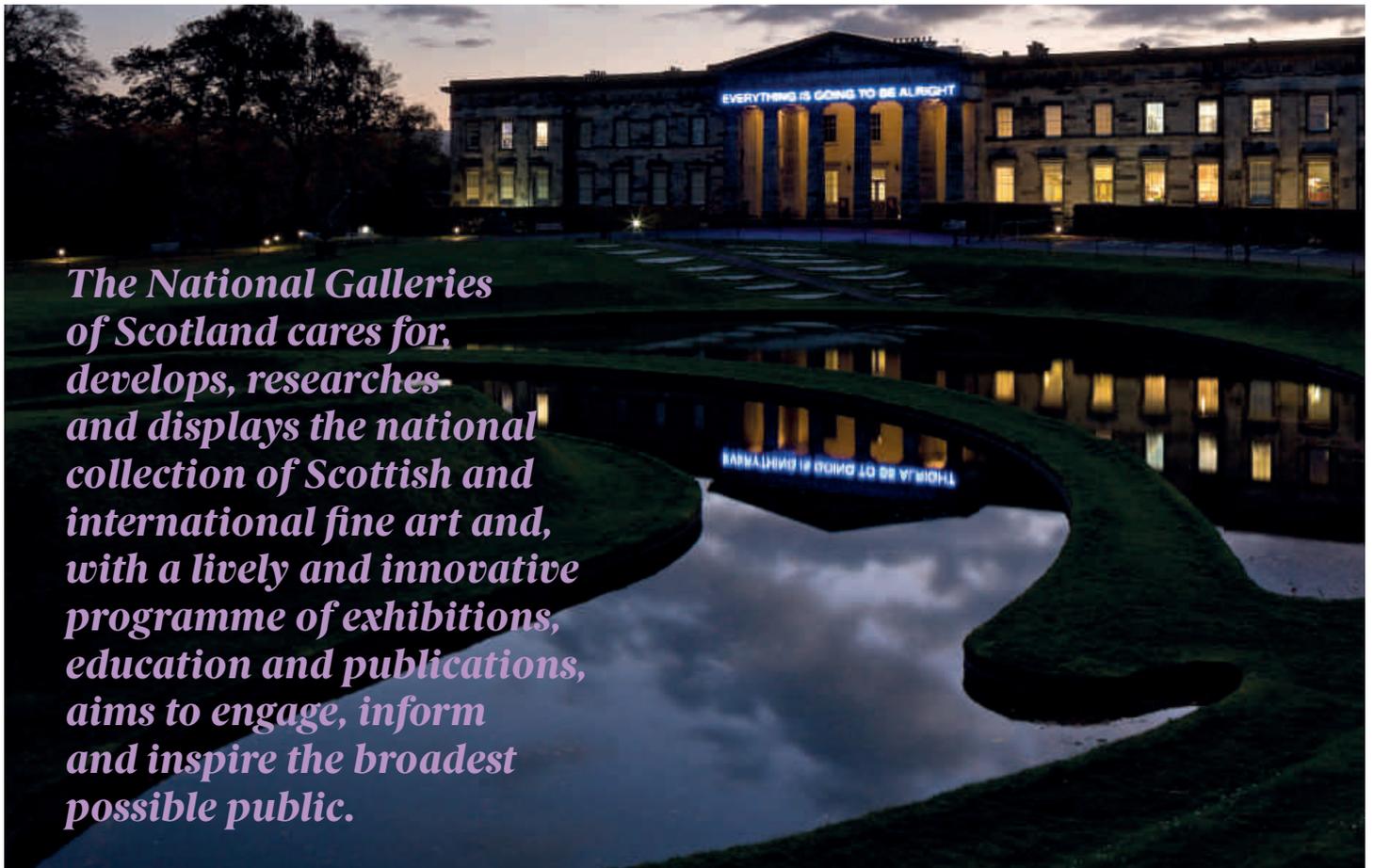
Scottish National Portrait Gallery

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



Scottish National Gallery of Modern Art One

Home to Scotland's outstanding national collection of modern and contemporary art, the Scottish National Gallery of Modern Art comprises two buildings, Modern One and Modern Two, set in parkland. The early part of the collection features French and Russian art from the beginning of the twentieth century, cubist paintings and superb holdings of expressionist and modern British art. The Gallery also has an outstanding collection of international post-war work and the most important and extensive collection of modern and contemporary Scottish art.



The National Galleries of Scotland cares for, develops, researches and displays the national collection of Scottish and international fine art and, with a lively and innovative programme of exhibitions, education and publications, aims to engage, inform and inspire the broadest possible public.



Scottish National Gallery of Modern Art Two

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



Duff House

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



Paxton House

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

Contents

5	<i>Foreword</i>
6	<i>The Collection</i>
20	<i>Our People</i>
24	<i>Our Partners</i>
28	<i>A World-Class Programme</i>
34	<i>Inspiration for Our Audience</i>
39	<i>Limited Editions</i>
40	<i>Supporters</i>
41	<i>Facts and Figures</i>





Foreword

Art for Scotland: Inspiration for the World

At the National Galleries of Scotland, we are committed to bringing our unique collection to life and to making it relevant to as many people as possible in Scotland and across the world. In this Review, we offer a glimpse of the many different ways in which we strive to fulfil this commitment through our national and international programmes and activities.

For the second year in a row we welcomed record numbers of visitors to our galleries. In 2016–17 a total of 2,407,632 visits were made to our sites in Edinburgh and 1,805,879 visits to our website. We have continued to mount an ambitious programme of temporary exhibitions as well as a broad range of learning activities for all ages. Partnership is central to our approach and this is exemplified by the ARTIST ROOMS programme. Working with Tate in London this brings modern and contemporary art to a wide audience across the UK. Since 2009 there have been more than 41 million visits to 151 exhibitions from the ARTIST ROOMS collection at some seventy-seven venues across the length and breadth of the UK. We have also continued to add to the collection and, thanks to the generous support of the Heritage Lottery Fund (HLF), the Art Fund and a host of other donors, we were able to acquire an iconic work of art associated with Scotland, *The Monarch of the Glen* by Sir Edwin Landseer.

Alongside our everyday business we are currently developing several major capital projects. These

include the ambitious redevelopment of the Scottish National Gallery with a suite of brand new spaces in which to house the world's most important collection of Scottish art. We are also continuing to develop plans for a major new facility in north Edinburgh which will be a centre for conserving, researching and distributing the collection.

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

At the National Galleries of Scotland, we believe that art is a universal language with the power to connect us to each other and to ourselves. Over the past year we have seen many signs of increasing division, uncertainty and instability across the world. Against this background, the ability of art and culture to forge connections and promote understanding seems more important than ever.

BENNY HIGGINS
Chairman

SIR JOHN LEIGHTON
Director-General

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 the Art Fund.

The Monarch of the Glen

c.1849–51

SIR EDWIN LANDSEER

(1802–1873)

Oil on canvas, 163.8 × 168.9 cm

Purchased as a part gift from Diageo Scotland Ltd, with contributions from the Heritage Lottery Fund, Dunard Fund, Art Fund, the William Jacob Bequest, the Tam O' Shanter Trust, the Turtleton Trust, and the K.T. Wiedemann Foundation, Inc. and through public appeal, 2017

Landseer's celebrated *Monarch of the Glen* is one of the most well-known and resonant paintings of the nineteenth century; it has for many come to symbolise the splendour of Scotland's wildlife. It was a commission for the Houses of Parliament, but was never displayed there, and passed through a number of private and corporate collections, before being acquired for the nation, following a hugely successful public appeal, in 2017.

Sir Edwin Landseer was born in London and became an immensely accomplished painter, who chiefly specialised in depicting animal and sporting pictures. He first visited Scotland in 1824 and fell in love with the country, its landscapes and history. In this, his most famous painting, the artist created a powerful image of a lone

and alert royal stag before a mountainous backdrop, which encapsulates his deep appreciation of the Highlands.

Landseer's picture became widely known from affordable prints during the Victorian period. It acquired a different role however in the early twentieth century when it was owned by the successful distiller Thomas Dewar, who used it with great effect to promote whisky. As a marketing icon, the *Monarch* took on a new life and acquired a global reputation. This resulted in it appearing on many products and souvenirs and inspiring responses from a wide range of artists, cartoonists and writers, which range from the witty to the critical. The power of the painting lies perhaps in its combination of technical skill and bold simplicity of conception, which means it remains instantly recognisable, and so can be used to explore many different ideas about art, nature and the changing ways in which Scotland is represented. These will continue to develop as the painting embarks on a nationwide tour.





Summer Day in the Dunes

1994

FRANCES WALKER

(b.1930)

Oil on canvas, 168.5 × 183.3 cm

*Purchased by the Patrons of the
National Galleries of Scotland, 2017*

© Frances Walker; photography © 2009
Mike Davidson, Positive Image.

Frances Walker is one of Scotland's most highly regarded living artists. Born in Kirkcaldy in 1930, she studied at Edinburgh College of Art, Hospitalfield and Moray House. In 1958, Walker was appointed Lecturer in Drawing and Painting at Gray's School of Art in Aberdeen, where she remained until 1985. She was a founding member of Peacock Printmakers (now Peacock Visual Arts) in 1974. In 1980, she was elected as a member of The Royal Scottish Society of Painters in Watercolour (rsw) and in 1983 became an Academician of the Royal Scottish Academy of Art and

Architecture (rsa). She lives and works in Aberdeen and the island of Tiree.

Walker is most celebrated for her deep engagement with wild, desolate and remote landscapes and her celebration of Scotland's coastline. *Summer Day in the Dunes* is the second work by Walker to enter the National Galleries of Scotland collection where it will join her screenprint *Finnish Interior*, 1979, purchased in 1981. This significant work was painted on Tiree and captures the brilliant sunlight and sense of space experienced on the most westerly island of the inner Hebrides.

***The Needle Rock and
Porte d'Aval, Etretat***

c.1885

CLAUDE MONET

(1840–1926)

Pastel on paper, 58 × 41 cm

*Accepted in lieu of Inheritance Tax by
HM Government from the estate of
Miss Valerie Middleton and allocated
to the Scottish National Gallery, 2016*

Monet produced this work on the Normandy coast at Etretat, famous for its unusual rock formations such as the Porte d'Aval, the Porte d'Amont and the Manneporte. Brought up in nearby Le Havre, he was familiar from childhood with these dramatic limestone cliffs and returned to the area at various times over his long career. Etretat was fast developing as a tourist site, but this picture was produced at a time when Monet had abandoned modern, urban subjects in order to focus on natural phenomena and repeated motifs executed on the spot. Indeed, he produced several versions of the Porte d'Aval, mostly in oil, seen from different viewpoints.

Monet underplayed his skill as a draughtsman and only later acknowledged that pastel played a key role in his working process. Despite the Impressionist emphasis on working in oils *en plein air* (outdoors) he frequently used chalk and pastel to develop ideas for his paintings or to produce independent works of art. Drawn from a high viewpoint, the scene has a stark simplicity, but also an elegiac quality, reminiscent of Whistler's *Nocturnes* of the 1870s. Monet expresses the onset of evening through the use of muted tones of blue, cream and brown.



Tragic Form (Skate)

2014

KEN CURRIE

(b.1960)

Oil on canvas, 244 × 304.5 cm

Presented by Vivienne and Robin Menzies, 2016

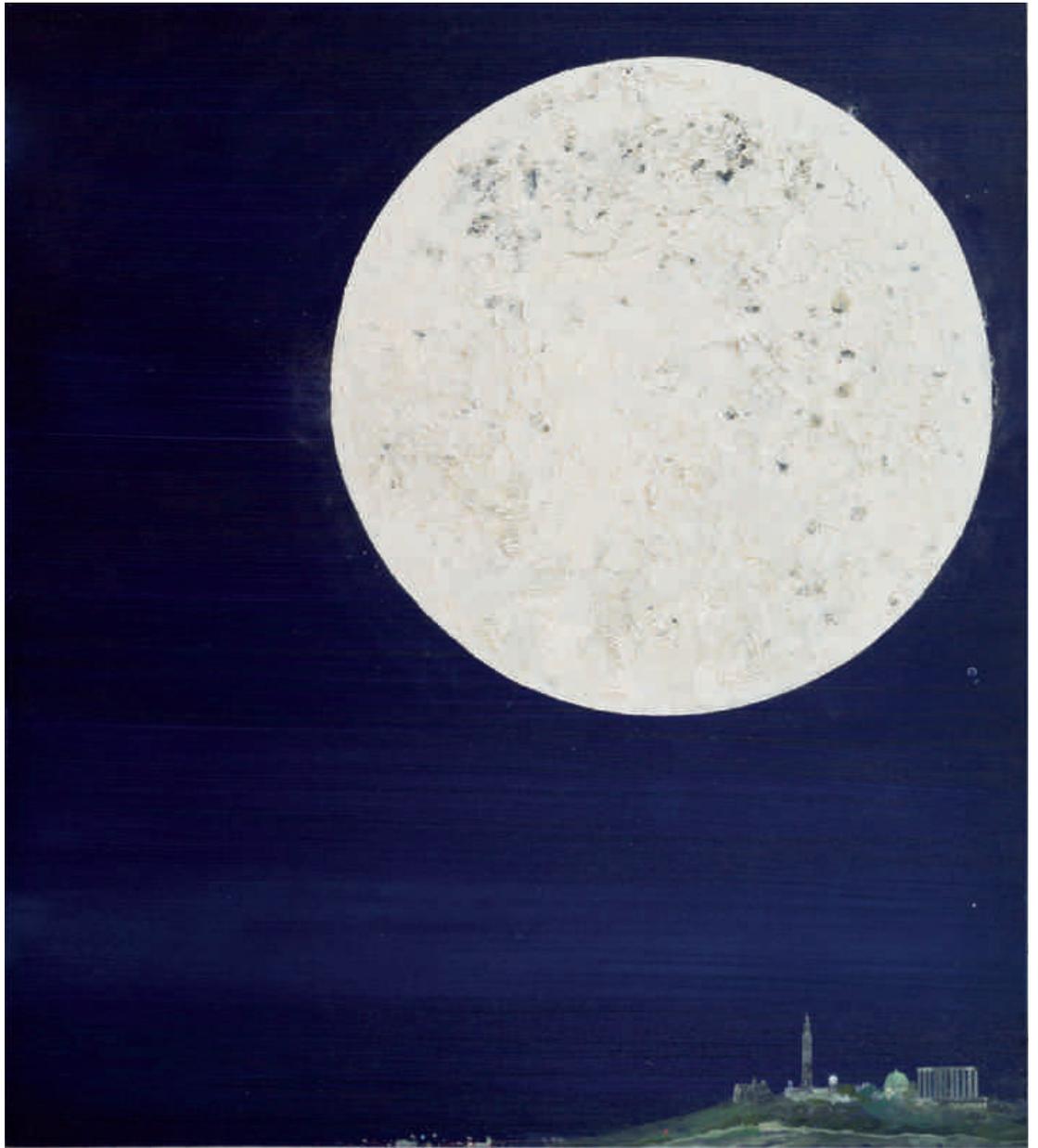
© Ken Currie

The acquisition in 2016 of Ken Currie's monumental painting *Tragic Form (Skate)*, gives pause to reflect on what the artist was trying to express in his 'tragic form' and how this fits in with the trajectory of his philosophical and artistic development. In his early work, Currie set out to express

a socialist critique of capitalist society and to suggest a programme for future reform and for building a new society. The work was optimistic and full of hope. But after the collapse of communism in 1989 and the exposure of its brutal, inhuman defects, Currie was no longer able to offer a blueprint for the future as a corrective to today's evils. Instead he felt compelled, as a realist, to shine a light on social injustice, war and human violence in general. But by concentrating on the dark side of life without offering a light at the end of the tunnel, Currie was returning to an ancient way of viewing the world: that of tragedy. Animals have often featured as part of Currie's visual language. In recent paintings,

he has returned several times to the image of the skate, a creature also often painted by Chaim Soutine (1893–1943) and Jean-Baptiste-Siméon Chardin (1699–1779), as well as fellow Scottish artist and friend, John Bellamy (1942–2013). In the painting *Tragic Form (Skate)*, two men stand either side of the giant hanging creature, surveying deep, dissecting wounds, which they appear to have inflicted. For Currie, the emotive 'expression' of its gills invokes pathos and calls for reflection on the universality of suffering. The work complements our holdings of Currie's contemporaries including works by Bellamy.





Calton Hill

2014

JOCK MCFADYEN
(b.1950)

Oil on canvas, 206 × 283 cm

Presented by an anonymous donor, 2016

© Jock McFadyen

Calton Hill is a large and striking painting: a massive moon looms thick with paint, out of the canvas, totally dwarfing Calton Hill's neoclassical monuments, that would otherwise be expected to dominate and characterize the depiction of Edinburgh's skyline. This work, like McFadyen's more recent paintings, is about light and space, and demonstrates a critical balance between seeing and feeling.



Interconnected Spaces

2016

KISHIO SUGA

(b.1944)

Rope, rock, dimensions variable

*Gifted by the artist and Blum & Poe,
Los Angeles/New York/Tokyo, 2017*

Commissioned for the exhibition *Karla Black and Kishio Suga: A New Order*, *Interconnected Spaces* combines three simple elements – a rock, two lengths of rope and a room. Stretching from wall to wall, the two lengths of rope bisect the gallery space, with a large rock placed on the floor at their intersection, to produce four taut lines; these lines highlight the

relationship and dependency between the materials that compose the work, and the structural features of the space. Suga's interest lies in how minimal interventions and slight alterations to familiar things and spaces result in a transformation of perception, or the creation of a new understanding of our material surroundings.

Captain Eric Melrose Brown

(1919–2015)

2015

JENNA GEARING

(b.1994)

Bronze, life size

Purchased 2016

© Jenna Gearing

Edinburgh-born Eric Brown was the Royal Navy's most decorated pilot. He was a test pilot who flew 487 different types of aircraft, made 2,407 deck landings at sea and 2,721 take-offs: world records unlikely ever to be broken. He witnessed the liberation of Bergen Belsen concentration camp and interrogated the leading Nazis after the war, including Himmler, Goering and the chief guards of Belsen. He was awarded the MBE, OBE and CBE.

As his obituary recorded:

Brown flew every major combat aircraft of the Second World War including gliders, fighters, bombers, airliners, amphibians, flying boats and helicopters, and his contribution to aviation research covered transonic flight, assessment of German jets and rocket aircraft, rotary wing flight, and the first carrier deck-landing of a jet aircraft.

The bronze bust of Brown was made by Jenna Gearing, a young sculptor who knew Brown well. The bust, made from the life, shows Brown wearing his combat medals.



Heleno Series
(Almost, Bike, Martini,
Silvia, Sing)

2013

MARIE HARNETT

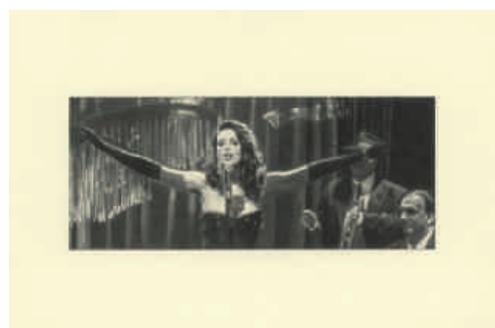
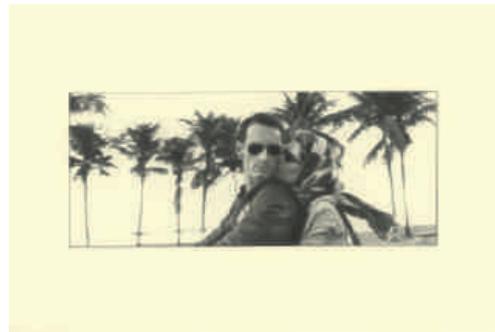
(b.1983)

Graphite pencil drawing on paper,
Paper 10.0 × 14.8 cm / image 4.7 × 11.0 cm

*Gifted by Drew Scott and Tanja Gertik and
Sir Sandy and Lady Crombie*

© Marie Harnett

Marie Harnett graduated from Edinburgh College of Art in 2006. Inspired by film, she makes small, intricately detailed pencil drawings that capture fleeting moments of drama, suspense or beauty. Rather than watching a film for its narrative content, she will watch a film without sound or colour, frame by frame, until she sees something that inspires her. She will then meticulously, and with enormous technical skill, draw an exact copy of the image in the film frame. Released from the original context of the film that inspired them, the drawings assume an iconic, and enigmatic quality, with each telling a story of its own. These five works are a complete set, and relate to a 2011 Brazilian biographical drama film called *Heleno* which was directed by José Henrique Fonseca about Heleno de Freitas, a football star who played for Botafogo during the 1940s.





Sungazer

1956

WILLIAM TURNBULL
(1922–2012)

Bronze, 152.4 × 38.1 × 58.4 cm

*Accepted by HM Government
in lieu of Inheritance Tax and
allocated to the Scottish National
Gallery of Modern Art, 2017*

© Estate of William Turnbull.
All rights reserved, DACS 2017;
photography: © Erik & Petra Hesmerg

Born in Dundee in 1922, Turnbull moved to Paris in 1948, where he became friendly with artists such as Fernand Léger, Alberto Giacometti and Constantin Brancusi. Returning to London in 1950, he became a core member of the new Institute of Contemporary Arts. This group, stoked up on a mixture of Parisian Existentialism and American consumer culture, formed the chief opposition to Neo Romanticism and developed into the Independent Group and ultimately the Pop Art Movement.

Sungazer, a pivotal work from a critical moment in Turnbull's career, is a unique bronze cast. It establishes a new motif which became central to Turnbull's oeuvre: that of one object balancing on another in equilibrium. Turnbull returned to this notion of yin and yang and the interconnection of opposite forces, repeatedly throughout his career. The surfaces of both forms are heavily scarred with vertical and horizontal lines, achieved by pressing corrugated card into the wet plaster in which it was made. This technique, which gives the work a strong architectural presence, is like a three-dimensional equivalent of the draughtsman's hatched lines. The tall base element, like several works of this period, was inspired by fluted Greek columns.

The formal simplicity and surface complexity of *Sungazer* make it one of Turnbull's best-known works. It was shown at the celebrated *This is Tomorrow* exhibition at the Whitechapel Art Gallery in August 1956, an exhibition which is often seen as the harbinger of the Pop Art movement. *Sungazer* was also reproduced in the famous spiral-bound catalogue. In the catalogue Turnbull provided a rare artist's statement: 'Sculpture used to look 'modern'; now we make objects that might have been dug up at any time during the past forty thousand years'.



The Message of the Forest

1936

**TOYEN (MARIE
ČERMÍNOVÁ) (1902–1980)**

Oil on canvas, 160 × 129 cm

Purchased with the assistance of the Henry and Sula Walton Fund and Art Fund (with a contribution from The Wolfson Foundation), 2016

© ADAGP, Paris and DACS, London 2017

This is a major new acquisition by one of the legendary figures of Surrealist art. Born Marie Čermínová in Prague in 1902, Toyen was the most celebrated member of the Czech Surrealist group. Prague was a centre of Surrealist activity in the

1930s, but Czech Surrealism remains little-known in Britain: this is the first painting by Toyen to enter a UK public collection. It was acquired thanks to support from the Walton Fund and the Art Fund.

In 1923 Čermínová declared that henceforth she would be known simply as 'Toyen'. She didn't explain her reasons. One idea is that the name derived from the French word 'citoyen' (citizen) and gave her a non-gendered identity. She often wore working men's clothes and throughout her life referred to herself as 'he'. Her androgyny and exploration of gender stereotypes have made her a cult figure.

The Message of the Forest, Toyen's largest work, shows a huge blue bird against a mysterious forest. The subject embodies a

recurring theme in Toyen's art: that of the power of nature over the human world. Her work repeatedly centres on barren, dream-like landscapes, featuring lone girls, fragmentary female figures and birds. Toyen was careful not to 'explain' her paintings: her works respond to dreams and nightmares and suggest a world of intense anxiety.

From 1925 to 1928 Toyen and her partner, the artist Jan Štyrský, lived in Paris. Returning to Prague, they were founding members of the Czech Surrealist group. Through trips to Paris, she became friendly with many of the leading figures in the French Surrealist group, including Max Ernst and Salvador Dalí. Toyen's *The Message of the Forest* finds an ideal home, here, alongside major works by these Surrealist artists.

Re-visiting: Flush in Acid Oak Wood Allium ursinum and Mercurialis/Arrochar

Re-visiting: Potamogeton Polygonifolius/Arrochar

2014: printed 2016

**CHRYSTEL LEBAS
(b.1966)**

Chromogenic and silver gelatin prints, varying dimensions from 28 × 35.5 cm to 86 × 200 cm

Purchased 2016

In 2016 the National Galleries of Scotland acquired two works by the French photographer, Chrystel Lebas who records the landscape and subtle changes to the natural world with her photographs and film work. The two works, *Re-visiting: Flush in Acid Oak Wood Allium ursinum and Mercurialis/Arrochar* and *Re-Visiting: Potamogeton Polygonifolius/Arrochar* (a detail of which is illustrated here) are part of a larger body of work dealing with the archive of the botanist Sir Edward James Salisbury, held at the Natural History



**Re-visiting
*Potamogeton
polygonifolius.***

Plate n°1253, Arrochar,
May 2014. 56°13.413'N
4°43.808'W

© Chrystel Lebas

Museum, London. Salisbury was Director of Kew Gardens from 1943 to 1956 and his collection consists of more than 1,400 photographs, original glass negatives, silver gelatine prints and field notes of the places he visited around the British Isles.

Scotland was a particular focus for Salisbury, who travelled to the country many times between 1925 and 1933 to document the landscape and botanical specimens. Some ninety years later Lebas revisited these original locations, having painstakingly matched all the earlier

Salisbury plates to the physical sites. She then responds to the same, albeit shifting, landscape, producing large-scale sumptuous prints that immerse the viewer within the scene and subtly record decades of environmental change. Each work is made up of three parts: a framed text to accompany the work, a silver gelatine print made by Lebas from Salisbury's glass plate negatives and a chromogenic print of her own response in re-photographing the original scene.



***Miss Maidie and
Miss Elsie Scott***

1915

**ERIC HARALD MACBETH
ROBERTSON
(1887–1941)**

Oil on canvas, 170 × 137 cm

Purchased 2016

Eric Robertson was a significant figure in the artistic milieu of Edinburgh in the years immediately preceding and following the First World War. Born in Dumfries and trained at the Royal Institution Edinburgh (now RSA), Robertson was hailed as ‘one

of the most brilliant students of his period’. He was strongly influenced by the symbolist work of John Duncan, and it was through Duncan that he met his future wife, the artist Cecile Walton. They exhibited in the ‘Edinburgh Group’ exhibitions of 1912 and 1913. Robertson was a Quaker and so would not take up arms, but he served with the Friends’ Ambulance Unit in France during the war.

The Scott sisters belonged to the group of artists and intellectuals in Edinburgh that included Robertson and Walton. Maidie Scott, who was married to the musician, Leonard Gray, became a companion of Wilfred Owen during his time in Edinburgh as a patient receiving

treatment for shell-shock at Craiglockhart. Through her account of their friendship, much is known about the poet’s last months before his return to the front and death in November 1918.

The painting embodies a strong sense of the mood of the time. In particular, it expresses the role of the majority of women during the war – mothers, sisters, daughters, wives, sweethearts and friends – whose fate was to remain at home stoically and anxiously waiting for news.

ARTIST ROOMS

GIFTS AND LOANS

Alongside the ARTIST ROOMS programme of exhibitions, the collection is growing thanks to the generosity of artists and individuals, and with thanks to the endeavours of Anthony and Anne d'Offay, Marie-Louise Laband and the ARTIST ROOMS foundation. The original donation comprised over 1,100 works of art by thirty-two artists, represented by important bodies of work or major room-sized installations. The year 2016 marks the introduction of the fortieth artist to the collection – Phyllida Barlow – which now comprises over 1,600 works. The collection continues to grow each year through gifts, loans and purchases acquired with the assistance of the ARTIST ROOMS

Endowment, supported by the Henry Moore Foundation and Tate Members.

In January 2017 ARTIST ROOMS worked with the Harris Museum & Art Gallery in Preston showing the work of Martin Creed, including the newly acquired *Work No. 960*, 2008. *Work No. 960*, 2008 comprises a row of thirteen neatly lined-up cacti, each in a terracotta plant pot placed directly on the floor. Each plant is a different variety of cactus, arranged in order of height, from the smallest *Lasiocereus rupicolus* to the tallest *Vatricana guntheri*. The arrangement – so methodical, almost pseudo-scientific in its presentation – articulates a desire to organise and calibrate; this is a recurring theme in Creed's work. The way in which Creed

Martin Creed (b.1968)

Work No. 960, 2008

Cacti, 13 parts, dimensions variable

ARTIST ROOMS

Tate and National Galleries of Scotland.

Presented by the artist 2016

© Martin Creed

has taken an apparently unremarkable group of objects and presented them in an unexpected way, thereby making strange our encounter with the commonplace, is typical of his practice. His subtle interventions reintroduce us to elements of the everyday. Creed's choice of materials such as plain A4 sheets of paper, Blu-Tack, masking tape and balloons are a thoughtful celebration of the ordinary, a focused reading of the ambiguity of stuff. It has been suggested that Creed's tendency to work serially, and to impose an almost ostentatious ordering on his chosen objects, is concerned with the human impulse to make sense of the chaotic flux of experience.



Our People

The success of the National Galleries of Scotland depends on the dedication and expertise of a wide range of people who are passionate about art and about bringing our unique collection to life for the public. Here we highlight the work of some of the people who have supported the work of the National Galleries of Scotland alongside our permanent staff.





Digitisation Programme Trainees

Following the completion of training for the first group of Skills for the Future trainees, our second and final group started in September 2016. Skills for the Future, which is a Heritage Lottery Funded project run in partnership with the National Library of Scotland, aims to teach twelve young people aged between eighteen and twenty-four years of age, how to digitise artwork, archive, and library collections. As part of the project, the trainees undertake three placements and complete two Scottish Qualifications Authority (SQA) accredited awards: the Collections

Digitisation customised award and the Certificate of Work Readiness. At the Galleries, these qualifications were developed, taught and assessed in-house by members of staff from seven different departments.

In addition to these qualifications, the trainees have undertaken various professional development courses such as Photoshop, Photogrammetry and Integrated Pest Management. They have also attended networking trips across Scotland to find out more about digitisation projects taking place at the Royal Botanic Garden Edinburgh, the Scottish Fisheries Museum and the University of Glasgow.

Some of the trainees presented a paper about their experiences of the project at the Scottish Council on Archives' *Community Archives: Opportunities and Challenges* conference which took place at Lews Castle in Stornoway.

Volunteering

During 2016 and 2017 the Galleries undertook a series of moves necessitated by *Celebrating Scotland's Art: The Scottish National Gallery Project* which displaced staff and collections from The Mound, Edinburgh. As part of the moves, over 30,000 paintings, sculptures, prints,

drawings and archives were relocated to refurbished stores at Dalmeny, Granton Art Centre and the Scottish National Gallery of Modern Art Two. The project included the relocation of the Royal Scottish Academy (RSA) collection and collection staff to Granton Art Centre.

The moves enabled the National Galleries of Scotland to take important preparatory steps towards the development of the National Collection Facility. In preparation for the collection moves, condition survey information was updated, weights and dimensions of works captured and some works were prepared and stored in ways that will assist subsequent relocation.

Each of the moves benefitted greatly from the support of volunteers and resulted in one of the most extensive collaborations to date. The first of which involved a team of fifteen volunteers co-supervised by the National Galleries of Scotland staff and RSA staff to carry out a full audit of the RSA collections in preparation for the move. Armita, one of the volunteers who took part summarises the experience here:

Working so closely with the RSA collection has been one of the biggest highlights of this experience. I have learnt a great deal about conservation, storing of artworks as well as art handling which I was not expecting the role to involve, so in a way, it was much more than it appeared to be!



Photo © Paul Edwards

Volunteers: Some Facts

- We broke the barrier of volunteers working 'with' art by having a team help with the decant and recant of the Scottish Collection from the Scottish National Gallery.
- Volunteers helped connect community groups with our archives through an exploration of *women in surrealism*.
- Volunteers went deep into the archives by cataloguing thousands of photographs of Eduardo Paolozzi's life and cataloguing The Demarco Archive.
- Volunteers helped audit the entire RSA collection and tens of thousands of black and white and colour photography asset files.
- We welcomed our first team of Provenance Research Volunteers to assist with Due Diligence.
- Curatorial volunteers continue to support the creation of exciting and innovative exhibitions.
- Education volunteers continue to welcome new and existing audience members to have fun, play and learn within the Galleries.
- We welcomed our first team of Visitor Experience Survey volunteers to capture the thoughts and feelings of our audiences
- Volunteers continue to support the teams in Development, Press, Digital, Collection Services and Public Engagement.

At the same time as the RSA audit, a further five volunteers ensured that the decant of the Scottish National Gallery Print Room went smoothly. This collection move and the reallocation of storage space compelled the Galleries to take action on other long-awaited projects including an audit of the film-photography assets from across the collection and, specifically, photographs from Eduardo Paolozzi's life and paintings from the Richard Demarco Collection which another team of thirteen volunteers supported. The National Galleries of Scotland has been fortunate in benefitting from having a number of the same volunteers returning and taking



Photo © Paul Edwards

part in multiple projects, which has brought continuity. Here, Keiko, one of those volunteers speaks about the different experiences:

I started here in October [2016] and I've been working on lots of really interesting projects! I've been doing some cataloguing of the Richard Demarco Archive and the Paolozzi Archive too. I also helped with the decanting of the print room in the [Scottish] National Gallery – packing up boxes, barcoding and scanning works of art. I'm not familiar with all of the works but it's interesting to discover what's in the box – I've found lots of cool prints.

With the decant successfully completed the recant was inevitable. A further thirteen volunteers assisted the collection teams with the recording of weights and dimensions, labelling of works and photography. The project received support from the Galleries first guide-dog assisted volunteer. Paul Edwards, a partially-sighted photographer, brought much joy to the teams at the

Granton Arts Centre by introducing his guide dog, Roscoe, to the world of NGS volunteering. Paul carried out documentation photography of some of the moves.

Over 200 more volunteers have engaged with the National Galleries of Scotland through this project with many others supporting exhibitions, learning activities, conservation and so much more. We look forward to developing the volunteer engagement strategy over the next year as we demonstrate our commitment to the highest quality of volunteer management by renewing the Investing in Volunteers Award.

Volunteer Eve Morley was recognised with an Inspiring Volunteering Award for her work documenting historic labels found on the back of frames and artworks. Based in the Conservation Department, this involved photographing the labels, uploading the images into our digital asset management system and tagging them with relevant searchable keywords and phrases. Eve worked with us for over a year with great enthusiasm, juggling a full-time student role, paid employment and other volunteering projects from outside the organisation. The vast amount of information that is now digitised but was previously inaccessible, has contributed to a wealth of potential research opportunities for National Galleries of Scotland employees, students, and any researchers interested in this subject.



Our Partners

We are committed to providing the widest possible access to our collection and activities. We achieve this through our work with a very broad range of partners including museums, galleries, cultural and heritage bodies across Scotland and the UK; and through our successful community and outreach programmes.



Children from Early Days Nursery take part in the Summer Family Programme which is supported by players of People's Postcode Lottery

People's Postcode Lottery

Players of People's Postcode Lottery have supported the National Galleries of Scotland since 2011. We are delighted that at the beginning of 2016, support from players reached the impressive milestone of £1 million in combined funding.

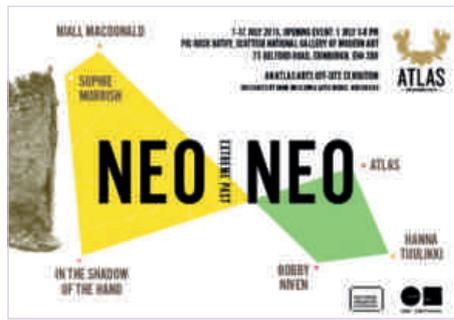
Players of People's Postcode Lottery enable the Galleries to deliver a number of initiatives to help enhance the experience of gallery visitors, such as free tours for school groups. In 2016 the Galleries delivered 127 free tours attended by early years, primary, and secondary children. Through these tours we engaged with forty-six schools facilitating an estimated 2,000 children and their teachers to enjoy Scotland's national collection. Players of People's Postcode Lottery also support the Gallery Bus which transported over 17,000 visitors between all three of our Edinburgh sites in 2016.

In addition, funding has helped to deliver summer drop-in workshops for

families for the past five years, including 2016's very popular *Strange Lands and Peculiar Places*, during which children took part in activities like painting, stencilling and collage. So far, these workshops have been enjoyed by over 8,000 children and parents. In 2016, for the first time, we took the summer drop-in workshop to the Royal Hospital for Sick Children, Edinburgh and delivered creative activities in the outpatients' waiting area.

The player's support also extends to the programme of exhibitions, including the annual display of watercolours: *Turner in January* that takes place at the Scottish National Gallery every year, the *Topical Sitter* at the Scottish National Portrait Gallery, and the quarterly Keiller Library displays at the Scottish National Gallery of Modern Art.

Support from players of People's Postcode Lottery is absolutely invaluable and we are grateful to those who continue to play and, in doing so, support the National Galleries of Scotland.



NEO NEO // Extreme Past, flyer design.

Image courtesy of Atlas Arts, Skye

Installation view of Lauren Printy Currie Devices, individuals and events, 2016.

Pig Rock Bothy

Pig Rock Bothy was designed in 2014 by architect Iain MacLeod and artist Bobby Niven in collaboration with Douglas Flett Architects. It was commissioned by the Scottish National Gallery of Modern Art to provide a venue for a varied programme of talks, performances and events as part of *GENERATION* – an exhibition celebrating 25 years of contemporary art in Scotland.

Pig Rock Bothy continues to host a number of displays and residencies. It has been the site of collaborative projects with other arts organisations such as Atlas Arts and Artlink, and is used as a creative space to realise ideas, have discussions and host events with creative arts courses at Scottish institutions including Edinburgh College of Art, Glasgow School of Art and Edinburgh College.

This year, events have included Lauren Printy Currie's exhibition which explored ideas around language as object, and the relationships between poetry and sculpture. Entitled *Devices, individuals and events*, the artist presented segments of an epic poem she has been writing since 2008, displayed as a work of visual art alongside a series of images of her belongings.

The Atlas Arts exhibition in July 2016, *NEO NEO // Extreme Past*, featured artists In the Shadow of the Hand, Niall Macdonald, Sophie Morrish, Bobby Niven and Hanna Tuulikki, curated by Emma Nicolson, Director, ATLAS Arts and artist/curator Gayle Meikle. The show presented work originally commissioned by ATLAS Arts and created in response to archaeological sites across the Hebridean islands of Skye and North Uist.



In the winter of 2016 Pig Rock Bothy was taken over by artist Torsten Lauschmann with a festive adaptation of his 2008 work *Dead Man's Switch*. The new configuration of the work – which was specially conceived for the Bothy – was titled *Hohe Nacht der klaren Sterne* or *Exalted Night of the clear Stars*; after a famous German Christmas song of the same name, written in 1936 by composer Hans Baumann (1914–1988). The song describes the clear night stars, fire and mountains, as well as the familiar image of Mother and Child. The installation comprised a looped film on a monitor and a decorated Christmas tree. The lights were synced, triggered and controlled by the visuals of the film.

Visit of The Goldfinch

Supported by Aegon

In 2016 the National Galleries of Scotland was delighted to be able to borrow *The Goldfinch*, 1654 from the Mauritshuis in The Hague. One of the most iconic paintings in the world, never seen before in Scotland, made a flying visit to Edinburgh, having only been previously exhibited in the UK on a handful of occasions.

At the time Carel Fabritius painted this 'portrait' of a goldfinch, these little birds were popular pets. In Dutch paintings of the period, goldfinches might be read as a symbol of resourcefulness and dexterity, or even of captive love. Fabritius's isolated depiction of the bird falls outside such traditions, and its meaning is more elusive.



Carel Fabritius, *The Goldfinch*,
1654, Mauritshuis, The Hague

Here there is just a single living bird (as opposed to a common still life of dead game) painted with extraordinary realism, turning its head towards us with its leg attached to a wooden perch by a slender metal chain.

Fabritius is often seen as the link between two giants of Dutch painting: Rembrandt van Rijn (1609–1669), in whose workshop he was a star pupil and Johannes Vermeer (1632–1675), on whose work he had a considerable influence. An artist of

remarkable skill, Fabritius was tragically killed at the age of thirty-two, when a gunpowder store exploded, destroying large parts of the city of Delft and killing hundreds of its residents. It is presumed that much of Fabritius's work was lost in the explosion, and only around a dozen of his paintings survive. Among these *The Goldfinch*, which was painted in the year he died, is considered by many to be his masterpiece.

Call & Response: Women in Surrealism

4 to 26 February 2017

*This project was supported by the
Daskalopoulos Curator of Engagement*

This exhibition was the result of a series of workshops held between August and December 2016 with members of the groups Sikh Sanjog, Shakti Women's Aid, Seeing Things and Bonnie Fechters. Facilitated by Edinburgh-based artist Stephanie Mann, the Call & Response workshops examined the lives of women Surrealists including Lee Miller, Eileen Agar, Leonora Carrington and Claude Cahun through their letters, photographs, books and artworks. Participants created artworks using a range of surrealist techniques in response to the archive, among them 'decalcomania', automatic writing and word games.

By making the archive material, lives and artworks by these women relevant, this project allowed us to open up the archive – a relatively hidden part of the collection – and connect with people who don't usually visit our Galleries. It also gave us the opportunity to support the practice of a contemporary Scottish artist and to provide a renewed context for artworks rarely seen.

British Art Show 8

*This project was supported by the
Daskalopoulos Curator of Engagement*

The Scottish National Gallery of Modern Art was one of three venues in Edinburgh to host *British Art Show 8* in 2016. An ambitious programme of engagement activity around the exhibition itself was designed to enable artists to orchestrate

transformative experiences for people from less engaged communities.

Our front of house team took part in live-interpretation and discussion-led tours and worked with curatorial staff to promote key discussion points around national identity, analogue versus digital methods and the value of art. Our involvement in the exhibition gave us the chance to work with other organisations nationally, sharing content, approaches and ideas to reach a new and varied audience. City-wide outreach and engagement programmes highlighted the openness of our Galleries and our approach, allowing us to reach more people.

Partnership with Lyon & Karlsruhe

Facing the World: Self-portraits Rembrandt to Ai Weiwei was part of *I am Here! European Faces*, a collaborative project between the National Galleries of Scotland, Staatliche Kunsthalle Karlsruhe and Musée des Beaux-Arts de Lyon. The project explored artistic identity through the collections of the three partner countries and included an exhibition in all three venues, a workshop for young people in each partner museum – led by art students from Scotland, Germany and France – a comprehensive project website and an online gallery of European faces via the FLICK_EU installation (on loan to the exhibition from ZKM, Karlsruhe).

The workshops were a key part of the European collaboration and over a period of a year, the selected artists corresponded over Skype and email to plan the sessions, taking into consideration each other's professional specialisms and skills. The result was a diverse programme of creative

workshops with recurring themes that took place in Karlsruhe in October 2015, Lyon in May 2016 and in Edinburgh in October 2016.

Our *Selfies Masterclass*, which took place at the Scottish National Portrait Gallery, was open to young people aged between fourteen and seventeen years old and was led by Michelle Roberts (newly graduated teacher and artist), Anna Maria Riccobono (illustrator and fine artist) and Mona-Marie Scholze (artist and art therapy student). Using a range of materials, methods and concepts, the young people explored their own identity through expression and experimentation, working individually and collaboratively. Almost all participants had never visited the National Galleries of Scotland before and the feedback from the sessions was very positive.

For the artists involved, the young participants and for the respective learning teams in each country, the collaboration was a great way to discover different methods and approaches towards identity and self-portraiture, proving that creativity has no borders.

Duff House

Duff House in Banff is a historic house and cultural arts centre, operated by a unique partnership between the National Galleries of Scotland, Historic Environment Scotland and Aberdeenshire Council. A number of objects from the National Galleries of Scotland's permanent collection are displayed at the house as well as a programme of temporary exhibitions. This year's programme included *David Roberts: Drawings from the Helen Guiterman Bequest* and *Red Rembrandt*.

Paxton House

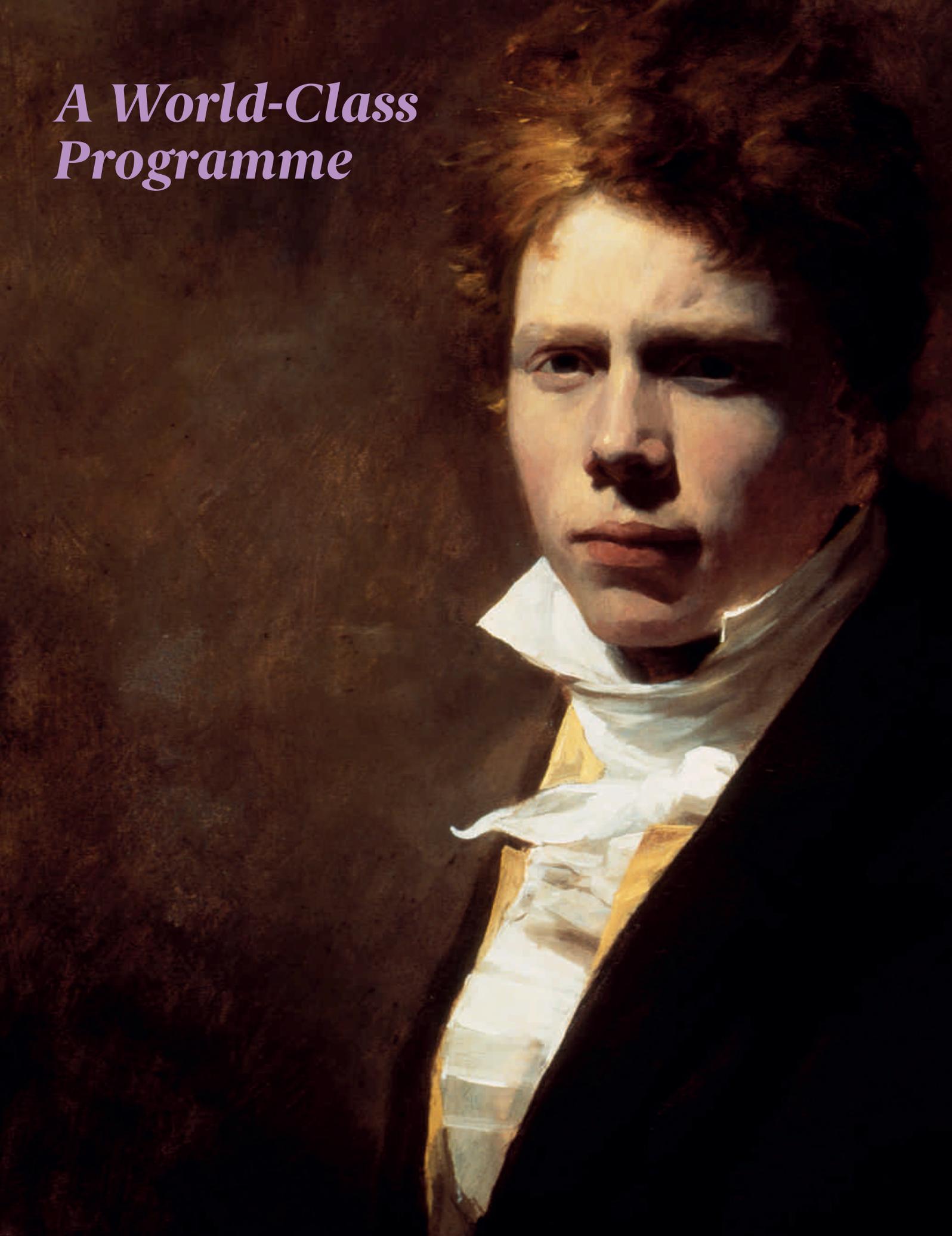
In March 2017 curator Ola Wojtkiewicz (NGS) presented a lecture in the Picture Gallery, Paxton House, on landscape paintings in the Scottish National Gallery collection. Building on the 2015 programme of events and promotion relating to the rehang of National Galleries of Scotland works in the Picture Gallery, it is hoped that annual talks by NGS colleagues can continue to take place in future.

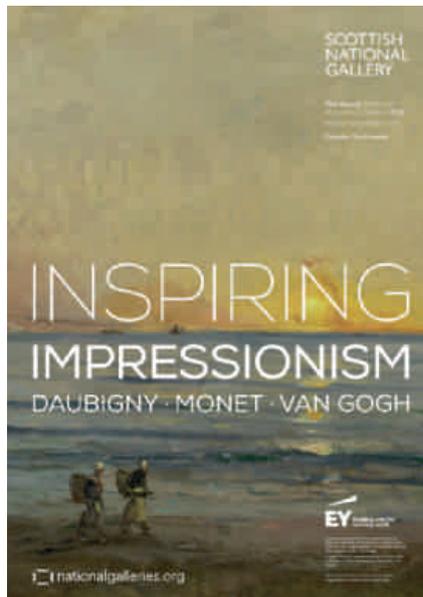
Over the reporting period Dr Fiona Salvesen Murrell has been working on an application for recognition for the significant furniture collection at Paxton House and the Galleries have worked closely with Paxton House to offer advice and guidance.

Kirkcudbright Art Gallery

The Kirkcudbright Art Gallery Capital Project has been progressing well over the 2016/17 period. The National Galleries of Scotland worked closely with colleagues from Kirkcudbright, giving advice and support related to the project and assisting with the exhibitions programme for the gallery, in advance of its opening in the spring of 2018. Kirkcudbright Art Gallery is hoping to borrow touring exhibitions and star loans from the National Galleries of Scotland in the future.

*A World-Class
Programme*





SCOTTISH NATIONAL GALLERY

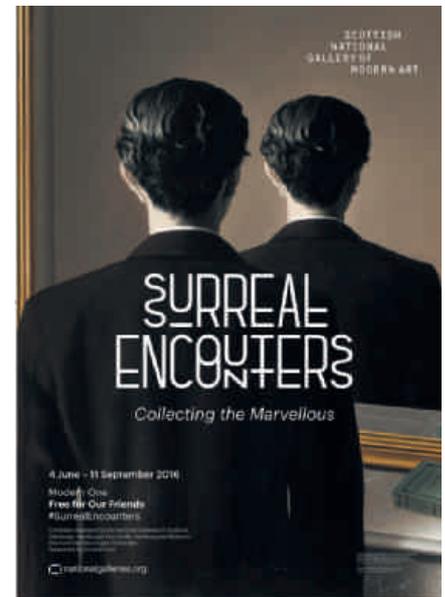
***Inspiring Impressionism:
Daubigny, Monet, Van Gogh***

25 June to 2 October 2016
Supported by Ernst & Young

This was the first major international exhibition devoted to the achievements of the distinguished French landscape artist Charles François Daubigny (1817–1878). Often dubbed ‘the father of Impressionism’, Daubigny’s practice of painting sketch-like landscapes in the open air invited criticism from the art establishment, but it also influenced the early work of the Impressionists, especially Claude Monet. Monet was inspired by Daubigny’s example to construct a studio boat, which allowed him to capture the transient effects of nature from midstream. Daubigny’s house and studio at Auvers-sur-Oise became a pilgrimage site for numerous followers and admirers, not least the Dutch Post-Impressionist Vincent van Gogh, who spent his final days in this region of France. He admired Daubigny’s emotional response to landscape painting and adopted his ‘double-square’ format for many of his last works, including a painting of Daubigny’s house and garden and the famous series of wheat fields.

Featuring over 100 works, *Inspiring Impressionism* was organised by the National Galleries of Scotland in collaboration with the Van Gogh Museum, Amsterdam and Taft Museum of Art, Cincinnati.

Charles François Daubigny, *Sunset Near Villerville*, c. 1876, The Mesdag Collection, The Hague.



SCOTTISH NATIONAL GALLERY
OF MODERN ART

***Surreal Encounters:
Collecting the Marvellous***

4 June to 11 September 2016
Supported by Dunard Fund

Surreal Encounters: Collecting the Marvellous brought together some of the finest surrealist works of art from four legendary collections, those of Roland Penrose, Edward James, Gabrielle Keiller and Ulla and Heiner Pietzsch. The show offered an exceptional overview of Surrealist art by a wide range of artists; bringing together important works, many of which have rarely been seen in public, to create exciting new juxtapositions. It examined the different impulses behind these four extraordinary collections presenting a fuller and richer picture of the Surrealist movement as a whole.

The exhibition was jointly organised by the Scottish National Gallery of Modern Art, the Hamburger Kunsthalle and Museum Boijmans Van Beuningen in Rotterdam.

René Magritte, *La reproduction interdite* (detail), 1937, Museum Boijmans Van Beuningen, Rotterdam.
© ADAGP, Paris and DACS, London 2015.
Photographer: Studio Tromp, Rotterdam.

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.



Karla Black and Kishio Suga: A New Order

22 October 2016 to 19 February 2017

Karla Black (b.1972) and Kishio Suga (b.1944) work on opposite sides of the world and were unaware of each other's art until their new exhibition at the Scottish National Gallery of Modern Art was conceived. They are united by their use of everyday materials to create sculptural works of sublime beauty, complexity and originality, which they make in response to specific spaces. *Karla Black and Kishio Suga: A New Order* was Suga's first major show in the UK.

Based in Glasgow, Black is one of the UK's leading contemporary artists, and represented Scotland at the 2011 Venice Biennale. She is renowned for large-scale abstract sculptures, which are often composed of delicate and ephemeral materials, such as cellophane, soap, eyeshadow, petroleum jelly, toothpaste, chalk powder and soil.

Suga was born in Morioka in northern Japan, and was a key member of Mono-ha ('School of Things'), a pioneering artistic movement that emerged in the late 1960s and early 1970s. His radical adoption of simple everyday materials, such as stone, wire, iron, zinc and paraffin in temporary, site-specific sculptural arrangements, which he calls 'situations', makes Suga one of the most thought provoking and original artists working anywhere in the world today.

The works by Black were conceived specifically for the exhibition; Suga was represented by one major new work commissioned especially for the Scottish National Gallery of Modern Art and a selection of full-room installations, photographs and performance video works spanning the breadth of his near fifty-year career.

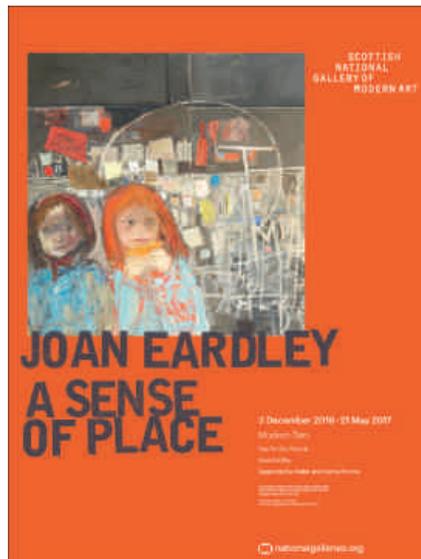
Joan Eardley: A Sense of Place

3 December 2016 to 21 May 2017

Joan Eardley's career lasted barely fifteen years: she died in 1963, aged just forty-two. During that time she concentrated on two very different themes: the extraordinarily candid paintings of children in the Townhead area of Glasgow; and powerful images of the fishing village of Catterline, just south of Aberdeen, with its leaden skies and wild sea. These two contrasting strands were the focus of this exhibition; the show also looked at her working practice to see how she went about conceiving the works.

In 1987 Eardley's sister, Pat Black, gave the Scottish National Gallery of Modern Art an archive of more than 200 sketches and photographs: about fifty of these were conserved and framed and on show for the first time in *A Sense of Place*.

Joan Eardley, *Children and Chalked Wall 2* (detail), 1963, Abbott Hall Gallery, Kendall. © Estate of Joan Eardley. All rights reserved DACS 2017.



SCOTTISH NATIONAL
PORTRAIT GALLERY

The View from Here: Landscape photography from the National Galleries of Scotland

29 October 2016 to 30 April 2017

Exploring the theme of landscape through photographs from the 1840s to the present day, this exhibition brought together a selection of prints that transported the viewer around the world. From views of Niagara Falls to the Egyptian pyramids many of the world's greatest locations have been recorded by the camera. These images captured the shifts in human engagement with the land, from the empiricism and evidentiary recordings of the nineteenth century to the conceptual underpinnings and environmental activism of today. Additionally, the works represented also illustrate the evolution of the medium itself; from early daguerreotypes (photographs made by hand on metal) to contemporary digital prints (photographs made using computer technology). Drawn entirely from the permanent collection of photographs at the National Galleries of Scotland, this exhibition explored the various processes used by photographers over the centuries to document locations far and wide.

The View From Here was part of the Institute for Photography in Scotland's *Season of Photography 2016*, a series of lively exhibitions and events which took place across Scotland from October to November 2016.

**Facing the World:
Self-Portraits Rembrandt
to Ai Weiwei**

16 July to 16 October 2016
Supported by the Patrons of the
National Galleries of Scotland

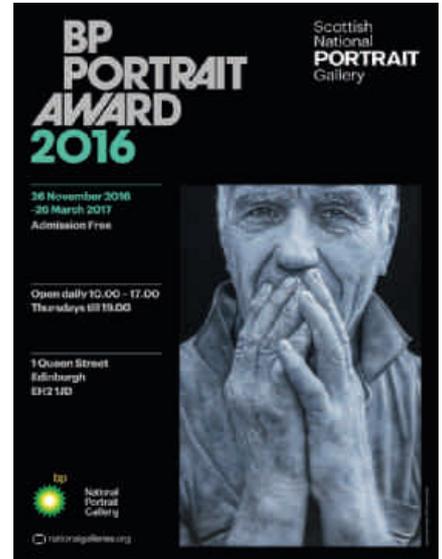
Artists have always created self-portraits; and whatever their motivation, as a showcase for their talents, a political statement or a conscious projection of their best self – the result is always the same – the creator becomes the subject. This idea was celebrated in *Facing the World*, which presented a breathtaking selection of portraits, in various media, spanning six centuries, including a late self-portrait by Rembrandt and a selection of Ai Weiwei's instagram posts.

Facing the World was a collaboration between the National Galleries of Scotland, the Staatliche Kunsthalle, Karlsruhe and the Musée des Beaux-Arts de Lyon and was made possible with the support of the Creative Europe Programme of the European Union.

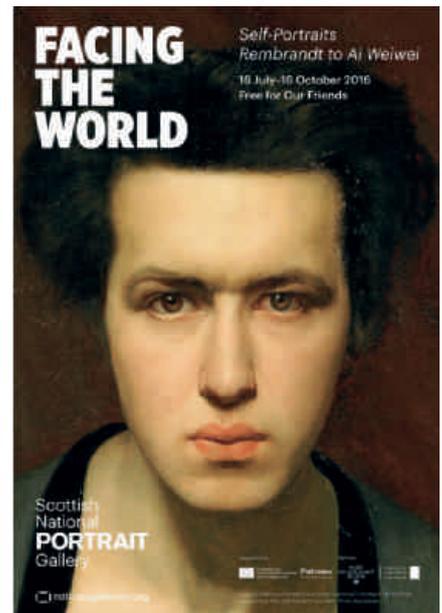
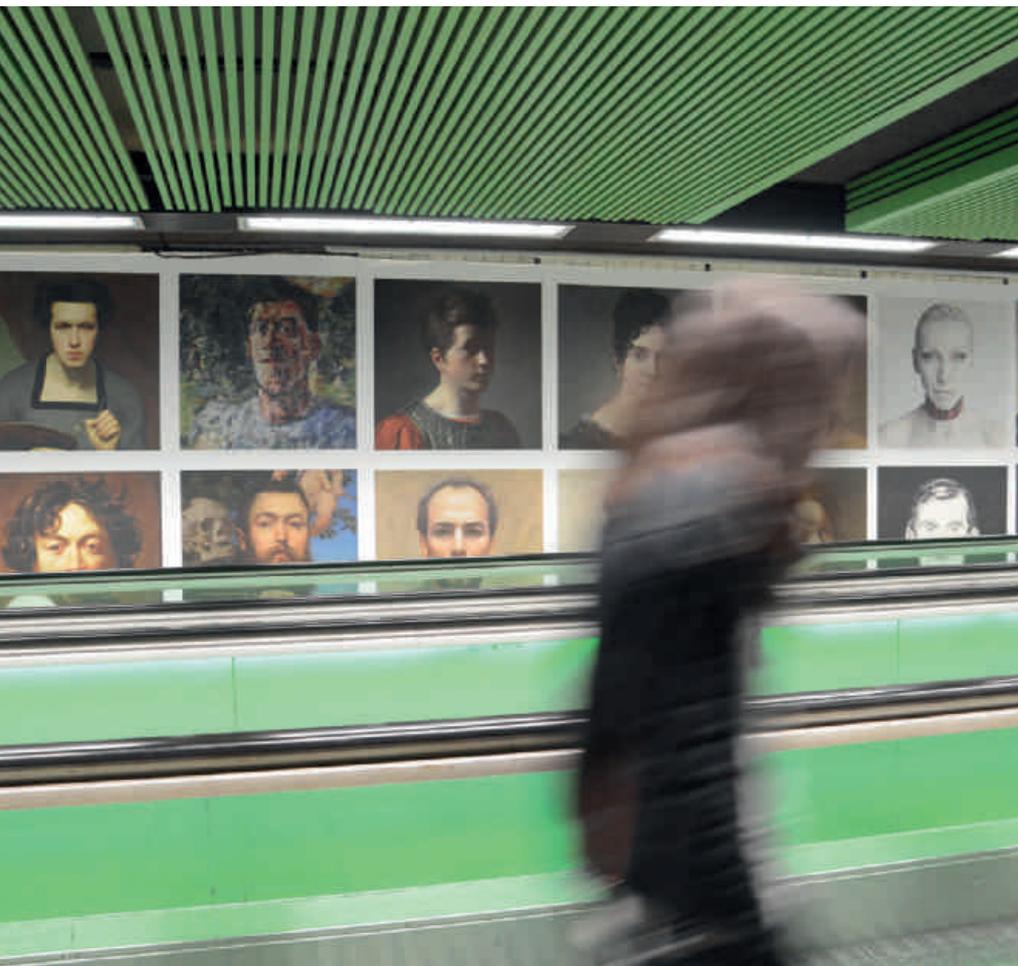
BP Portrait Award 2016

26 November 2016 to 26 March 2017
Supported by BP

Selected from 2,557 entries by artists from eighty countries around the world, the BP Portrait Award 2016 represented the very best in contemporary portrait painting. From parents to poseurs, figurative nudes to famous faces and expressive sketches to piercing photo-realism, the variety and vitality in the exhibition continues to make it an unmissable highlight of the annual art calendar. Now in its thirty-seventh year at the National Portrait Gallery, and twenty-seventh year of sponsorship by BP, the first prize of £30,000 makes the Award the most prestigious international portrait painting competition of its kind and has launched the careers of many renowned artists. The BP Portrait Award is organised by the National Portrait Gallery, London.



Laura Guoke, *Petrus*, 2015 © Laura Guoke.



Louis Janmot, *Self-Portrait*, 1832 © Lyon MBA. Photo Alain Basset.





ARTIST ROOMS

ARTIST ROOMS is a collection of over 1,600 works of modern and contemporary art, displayed across the UK in solo exhibitions that showcase the work of more than forty major artists. It was founded by Anthony d'Offay in 2008 through the d'Offay Donation with the assistance of National Heritage Memorial Fund, Art Fund and the Scottish and British Governments.

The touring exhibition programme enables the collection to reach and inspire new audiences across the UK. Since the touring programme began in 2009, over 41 million people have visited 151 exhibitions at seventy-seven museums and galleries, from London to Edinburgh, Belfast to Llandudno, Penzance to Thurso and from the Shetlands to the Isle of Wight.

ARTIST ROOMS gives young people the chance to get involved in creative projects, discover more about art and artists, and learn new skills. A total of 600,000 young people have taken part in learning programmes to date.

ARTIST ROOMS is jointly owned by National Galleries of Scotland and Tate. Two significant exhibitions drawn from the collection opened in Edinburgh and in London in 2016. A new dedicated gallery space for ARTIST ROOMS was opened as part of the major Tate Modern extension project. The ARTIST ROOMS gallery is situated in the new Blavatnik Building which opened to the public in June. Louise Bourgeois was the inaugural exhibition and featured works on long loan from The Easton Foundation and Anthony d'Offay, alongside works from the ARTIST ROOMS collection. In July 2016 at the Scottish National Gallery of Modern Art, *Joseph Beuys: A Language of Drawing* opened, marking the thirtieth anniversary of the artist's death. The exhibition brought together, for the first time, the extraordinary

group of over 110 drawings by Beuys held in the ARTIST ROOMS collection and saw over 57,000 people visit the galleries.

In October 2016, a new phase of the UK-wide Associate exhibition programme was launched, offering audiences the opportunity to see some of the most influential artists of the twentieth and twenty-first centuries in their local museums and galleries. This new programme will involve more than thirty UK Associate partners, presenting exhibitions and displays from the collection over a three-year period. Supported by Arts Council England, Art Fund and Creative Scotland, the programme will provide professional development, resources and training, to strengthen networks and enable skill sharing across the UK. A peer mentoring scheme will be led by lead Associate partner Ferens Art Gallery in Hull. In order to ensure events and programmes are relevant to the needs of Associates, an Associates advisory group has been convened for the new programme chaired by Ferens Art Gallery and the first meeting was held in Hull in January 2017. The inaugural exhibition of the new programme in October 2016 was the fourth collaboration between ARTIST ROOMS and Wolverhampton Art Gallery, who were the first regional partner to present the newly assembled collection of works by Roy Lichtenstein.

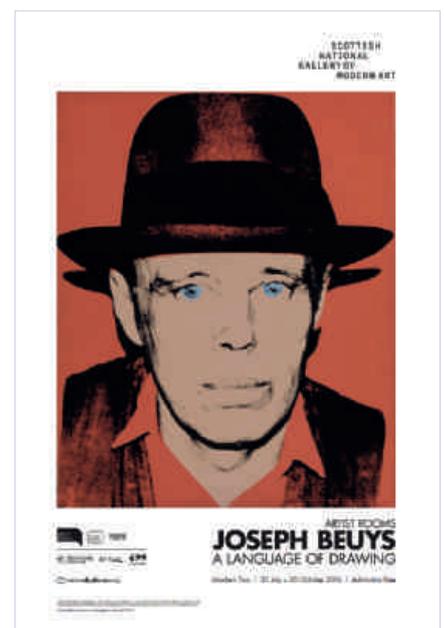
In the autumn ARTIST ROOMS collaborated with The Whitworth Art Gallery in Manchester to present a hugely popular exhibition of Warhol's work, attracting over 160,000 visitors.

In January 2017, The Harris Museum, Art Gallery and Library in Preston presented Martin Creed, with an exhibition that included the newly acquired *Work No. 960* 2008, which comprises thirteen cacti shown in a row in height order, and the wall painting *Work No. 1340* 2012. Both works

were generous gifts from the artist to the ARTIST ROOMS collection.

ARTIST ROOMS worked with Caithness Horizons Museum in Thurso for the second time following their 2014 exhibition by Douglas Gordon. In March 2017, an exhibition of works by Belgian multimedia artist, Johan Grimonprez was opened. This was the first time these works in the collection have been exhibited as part of the ARTIST ROOMS touring programme.

Highlights of the forthcoming programme in Scotland will see a year-long display of Ed Ruscha works at The Scottish National Gallery of Modern Art, Edinburgh; Andy Warhol in the inaugural exhibition of the newly refurbished Dunoon Burgh Hall; Don McCullin at Gracefield Arts Centre in Dumfries and Louise Bourgeois in Perth Museum and Art Gallery. Exhibitions further afield will be held in Hull, Margate, Birmingham, Leeds and Derby.



Andy Warhol, *Portrait of Joseph Beuys*, 1980. Acrylic paint and silkscreen on canvas. ARTIST ROOMS National Galleries of Scotland and Tate.

Inspiration for Our Audience



Learning and access are key priorities and central to our vision as a leading cultural institution. Through our learning programmes, using the national collection of art and temporary exhibitions as inspiration, we work with schools, communities, adults and families to spark curiosity, ignite minds and encourage different viewpoints.

Where's the Curriculum in Impressionism?

In February 2015, Scotland's First Minister launched the Scottish Attainment Challenge, which aims to achieve equality in educational outcomes and close the gap in the progress made between those living in Scotland's least and most deprived areas. In partnership with Independent Thinking, the National Galleries of Scotland approached St Francis's Primary School in Edinburgh's Greater Craigmillar to explore how the summer exhibition *Inspiring Impressionism: Daubigny, Monet, Van Gogh* might support delivery of the curriculum and help close the attainment gap.

The resulting project saw forty-nine pupils visit the galleries for the first time; for many of them this was their first visit to Edinburgh's city centre. Education specialists David Cameron and Hywel Roberts worked alongside freelance gallery educators to support pupils with literacy and expressive arts.

The full-scale studio boat that featured in the exhibition is now permanently anchored within the school building as a multi-purpose display area and 'Reading Nook' helping to encourage literacy skills by creating an imaginative, inviting area for reading. National Galleries of Scotland freelance educators helped pupils paint the boat ahead of their boat launch and naming ceremony.

Strange Lands and Peculiar Places

The Clore Education Studio at the Scottish National Gallery was transformed into a centre of creativity in the summer of 2016, as families came together to explore and create weird and wonderful landscapes inspired by *Inspiring Impressionism* and

LEFT AND RIGHT *Strange Lands and Peculiar Places*, 2016. Funded by players of People's Postcode Lottery



St Francis's Primary School pupils in the Reading Nook

Surreal Encounters: Collecting the Marvellous. Activities included trying out automatic drawing whilst listening to surreal poetry; adding to our surreal mural; painting quick impressions of the landscape by observing moving images and playing Exquisite Landscape: The Game! We welcomed over 2,000 participants during our afternoon sessions, as well as 250 people from charity community groups, and did an outreach session in the Outpatients Department at the Sick Kids Hospital in Edinburgh.

Photo © Ailca Bruce



Traditional Tunes for Tiny People with Live Music Now

Some of our youngest visitors joined us under the stars in the Portrait Gallery's Great Hall to listen to traditional Scottish music and Christmas songs with musicians Ainsley Hamill and Alistair Paterson from Live Music Now: Scotland. We had two concerts – one for the under-ones and a second for toddlers – with lots of dancing (and bobbing) and sing-alongs in both English and Gaelic.

A Moon that Lights Itself

As part of the *Inspiring Impressionism* programme, we commissioned a major new work by renowned Scottish sound artist and composer, Michael Begg. The resulting composition *A Moon That Lights Itself* premiered at the Scottish National Gallery to a sold-out audience in September 2016. Michael's inspiration for this work was France in the 1870s: on the cusp of modernity with the Impressionist revolution in painting and the birth of recording. Michael studied at Chelsea School of Art and has worked alongside artists including Brian Eno. On the night Michael was accompanied on cello by Clea Friend.

Friday Night Mixer: Facing the World

In October 2016, the Portrait Gallery Café hosted the third Friday Night Mixer event focusing on *Facing the World: Self-Portraits from Rembrandt to Ai WeiWei*. The evening featured four short talks and a film responding to a range of themes explored in the exhibition. Artist Clara Ursitti talked about her self-portrait in scent; artist-turned-lawyer Andrea Wallace delved into the copyright issues of museum selfies and image sharing; Franz Ferdinand bassist Bob Hardy was in conversation with Neil Cooper about his *Hotel Selfie* photography project; and award-winning poet Michael Pedersen read from his *Play With Me* collection.

Reel Folk

During February and March 2017, the National Galleries of Scotland, along with Live Music Now Scotland and the Festival Theatre, invited anyone affected by dementia to join our Reel Folk sessions. This lively project made connections between artworks at the Scottish National Portrait Gallery, some of the characters, stories and spaces at the Festival Theatre and traditional Scottish music. Each week, participants spent time with visual artists and musicians from the group Kilda,

sharing stories and memories, enjoying live music and art, singing and socialising. Inspired by the project, Scottish-composer Ailie Robertson is creating a new piece of music for Kilda.

Aspire: National Network for Constable Studies Visual Impairment Awareness Training

As part of the Constable Aspire Project, the National Galleries of Scotland worked with the Royal National Institute of Blind People (RNIB) Scotland to deliver a series of training sessions in visual impairment awareness and practical sighted guiding for seventy-two members of front of house staff and seventeen volunteers across all of the National Galleries of Scotland sites. The focus of the training was on building confidence in welcoming, assisting and guiding visually impaired visitors. The volunteer session aimed to introduce skills that would enable volunteers to assist with the monthly programme of tours and workshops for visually impaired visitors. Professional photographer Paul Edwards, who is registered blind, volunteered to assist with the volunteer training and documented the session.



ABOVE Singer Ainsley Hamill performing traditional tunes to babies and toddlers, December 2016



RIGHT Participants enjoying music by Kilda at the Scottish National Portrait Gallery as part of the Reel Folk project

Photo © Greg MacVean

Tesco Bank Art Competition for Schools

The Tesco Bank Art Competition for Schools continued to spread its reach across Scotland; with Roadshow Workshops and Continuing Professional Development for teacher sessions taking place in primary schools within Aberdeenshire, East Ayrshire, Dumfries and Galloway, Perth and Kinross, Stirling and West Lothian. The exhibition of fifty-three winning entries toured to the Borders General Hospital, Melrose and Eden Court Theatre, Inverness with over 60,000 visitors given the opportunity to marvel at and be inspired by the artworks on show.

Image Liberation Force

Stereotypically, young people are assumed only to be interested in what's happening 'now'. Our Outreach Team's commitment to proving this wrong is the aim of a three-year project engaging young unemployed people in Edinburgh and Galashiels. Since July 2016, this creative skills project, in partnership with Tomorrow's People, a charity that develops employability, has connected nearly fifty young participants to their Scottish heritage, as represented in the paintings, prints and photographs in the National Galleries of Scotland's collections of Scottish art.



Staff and volunteers receiving visual impairment awareness and practical sighted guiding training, courtesy of the RNIB

Photo © Paul Edwards

The young people were challenged to dismantle the 'old brown paintings' of the Scottish masters and make them relevant to their peers, using the irreverent attitude and media-savvy techniques of their own culture. This heavyweight clash over Scotland's past and its cultural icons became a vibrant spectacle in a set of exhibitions and videos, including *Lion Gets You Nowhere: The Youth versus Scotland and Sir Walter Scott*, displayed at Abbotsford, Melrose, in October 2016 and at the Scottish National Gallery, 4 February to 24 March 2017. So far, these young artists' enthusiasm and inventiveness has produced some eye-catching contemporary art that has blown the cobwebs off the past, and proved that nothing is sacred.

This project was runner up in the creative category of Youthlink Scotland's Youth Worker of the Year Awards, 2016. It is part of *Celebrating Scotland's Art – The Scottish National Gallery Project*, an ambitious redevelopment of the Scottish National Gallery in Edinburgh, supported by the Heritage Lottery Fund (HLF).



ABOVE *Lion Gets You Nowhere* exhibition in the IT Gallery, Scottish National Gallery

LEFT Young artist Charlie Oag from Portree Primary School, winner of Special Merit in Category C: Primary 4-7 on the theme of 'Horse', Tesco Bank Art Competition for Schools 2016

The Year in Numbers

67,659 adults, children and young people enjoyed learning experiences facilitated by the National Galleries of Scotland in 2016–17.

108 adults got in touch with their ‘surreal side’ to produce exquisite corpse drawings at our *Friday Night Mixer: Surreal Encounters* event.

609 people attended talks, tours, concerts and book discussions about one little goldfinch.

191 people were tested on their knowledge of birdsong in a talk by ornithologists.

3 public talks in the Taylor Wessing and Joan Eardley programmes were broadcast live on Facebook with a resulting **34.2k** follow-up views!

120 people explored the cultural, architectural and historic links between the National Galleries of Scotland’s collections and the city of Edinburgh in **eight** walking tours around the city.

40 Loud & Proud singers from Scotland’s LGBT choir belted out popular numbers to **160** people one Saturday afternoon at the Scottish National Portrait Gallery.

11 National Galleries of Scotland staff members gave pop-up gallery tours in *British Art Show 8* for **200** gallery goers.

240 glasses of French wine were tasted (and consumed) in an informal, educational wine tasting session exploring the history and culture which influenced *Inspiring Impressionism*.

358 people listened to poems read by **one** BAFTA nominee (Siobhan Redmond) and **two** former Makars (Stewart Conn and Liz Lochhead) in response to works in the Galleries’ collections.

30,906 schools and teachers engaged with our collections by either attending a tour, taking part in a workshop or entering the Tesco Bank Art Competition for Schools.

1 MBE was awarded to our colleague Linda McClelland for services to Gallery Education.

1 ACA Outstanding Contribution to Children’s Art Awards was also awarded to Linda McClelland.

16 teachers experimented with paint as part of the *BP Portrait Award: Next Generation* professional learning session.

50 people living with dementia, enjoyed a picnic tea party in the Scottish National Portrait Gallery’s Great Hall, accompanied by traditional live music from all around Scotland.

106 people with sight loss created sculptures, paintings, photographs and drawings inspired by art in our collections.

7 taster sessions of our access programmes took place as part of Disabled Access Day.

5 groups from care homes created poems after experiencing Joan Eardley’s paintings of children; they also explored poems, songs and rhymes from their own childhoods.

4 pilot British Sign Language (BSL) interpreted tours took place in partnership with Heriot Watt University.

15 dog handlers and **eleven** juvenile guide dogs (puppies!) in training, received a guided tour of the Scottish National Portrait Gallery.

50 young unemployed people from Edinburgh and the Scottish Borders have developed their creative skills on the National Galleries of Scotland Outreach project, *Image Liberation Force*, since July 2016.

8,000 people in Edinburgh and the Scottish Borders have enjoyed exhibitions created by young unemployed people working with the Outreach Team.

110 young people attended workshops to inspire and grow their confidence to apply for art school.

58 primary school pupils designed their own sailing boat inspired by Daubigny’s replica boat installed in *Inspiring Impressionism*.

30 teachers and educators from Edinburgh, the Lothians and beyond enjoyed a Creative Exchange session to explore how Literacy, STEAM and Employability skills could be delivered in creative ways.

7,482 wonderful artworks were submitted to our Tesco Bank Art Competition for Schools, and the winning works were displayed in a special exhibition in the Scottish National Gallery.

60,000 visitors saw the **fifty-three** winning works of the Tesco Bank Art Competition for Schools as it toured to Melrose and Inverness.

Limited Editions

National Galleries of Scotland's collection of limited editions and exclusives includes pieces from significant contemporary artists who were born in Scotland or have lived, worked or studied here.

Through working with artists, partners and estates we have expanded our collection, increasing the number of Limited Editions that are exclusive to the National Galleries of Scotland.

All of our limited editions are available to purchase through our online shop at www.nationalgalleries.org/shop

EXCLUSIVE TO NATIONAL GALLERIES OF SCOTLAND MERCHANDISE AND LIMITED EDITIONS



Eardley range for exhibition

Extensive range from silk cushions to stationery



Quaich range, only available through the National Galleries of Scotland shops and ecommerce website (not available through Hamilton and Inches' own shops).

The pieces are handmade by Hamilton & Inches, exclusively for the National Galleries of Scotland.

Each sterling silver quaich is made in Edinburgh at the Hamilton & Inches' workshop in George Street and is stamped with Hamilton & Inches' hallmark. Using traditional silversmithing skills, these quaiches are not mass produced or made through moulds, but created each time from a single piece of silver sheet; it is then hand worked until the quaich achieves a highly-polished look. The beautiful handle design uses architectural details from the Scottish National Gallery. Silversmiths by Royal Appointment to Her Majesty the Queen, Hamilton & Inches creates a range of silverware in traditional and contemporary designs.



Tartan range, scarf, tie, bow tie and paperweight using National Galleries of Scotland tartan, designed by Dr Timothy Clifford, Director of the National Galleries of Scotland (1984–2006), based on the Black Watch or Government tartan, the three claret stripes represent the three galleries and the colour is taken from William Playfair's original colour scheme for the National Gallery.

This tartan was registered in November 1991 in the official Scottish Register of Tartans, Reference STWR and STA No. 2050



Bonjour Monsieur Byrne, by Ron O'Donnell
Limited edition print: Portrait of John Byrne and Ron O'Donnell (after Gustave Courbet) from the painting *Bonjour Monsieur Courbet*, The Musée Fabre Montpellier. Signed and hand numbered by the artist
© ronodonnell

Supporters

The staff and Trustees would like to thank all those who have given their support, donations and works of art, or who have left legacies or in memoriam gifts to the National Galleries of Scotland in 2016–17. 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.

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The K.T. Wiedemann Foundation, Inc.
Lord and Lady Woolton
And all those who prefer to remain anonymous

IN MEMORIAM

In memory of Prof. K.J. Fielding
In memory of Sally Connally Hardie
Eirene Hunter, in memory of my dog Polly
In memory of Petra Whitelaw

LEGACIES

The William Jacob Bequest

Facts and Figures

VISITOR NUMBERS

2,407,632 Total visitors to National Galleries of Scotland sites in Edinburgh

1,569,776 Scottish National Gallery

504,765 Scottish National Gallery of Modern Art

333,091 Scottish National Portrait Gallery

VIRTUAL VISITORS

1,805,879 www.nationalgalleries.org website visits

EDUCATIONAL VISITS

30,906 Total number of participants from schools, higher and further education

21,528 Total number of adult participants at talks, lectures and practical workshops

7,386 Total number of community and outreach participants

7,839 Total number of families with children at drop-in events

FRIENDS

12,185 Friends at 31 March 2017

VOLUNTEERS

205 Total number of volunteers

NATIONAL GALLERIES OF SCOTLAND BOARD OF TRUSTEES

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Tricia Bey

Alistair Dodds

Edward Green

Benny Higgins (*Chairman* from 1 July 2017)

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Michael Clarke (to 30 September 2016)

Director, Scottish National Gallery

Nicola Catterall

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Director, Scottish National Gallery of Modern Art

Christopher Baker

Director, Scottish National Portrait Gallery

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FINANCE

Full Annual Accounts for 2016–17 are available on the National Galleries of Scotland website: www.nationalgalleries.org

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FRONT COVER

Detail from *The Monarch of the Glen*, c.1849–51 by Sir Henry Edwin Landseer

BACK COVER

Detail from Heleno Series (*Almost, Bike, Martini, Silvia, Sing*), 2013 by Marie Harnett

PAGE 3

Detail from *Sea View*, c.1826 by Joseph Mallord William Turner

PAGE 4

Detail from *The Needle Rock and Porte d'Aval, Etretat*, c.1885 by Claude Monet

PAGE 28

Detail from *Sir David Wilkie 1785–1841. Artist (Self-portrait)* c. 1804–05

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