

NATIONAL
GALLERIES
SCOTLAND

Annual Review 2021-22





Scottish National Gallery

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



Scottish National Gallery of Modern Art (Modern One)

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



Scottish National Portrait Gallery

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



Scottish National Gallery of Modern Art (Modern Two)

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

Annual Review 2021-22

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.



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Left: (detail) *The Body Presumes Again and Again*, 2014
by Karla Black



FOREWORD

The period covered by this review was dominated by the lingering impact of the global health emergency caused by COVID-19. Following on from the disruption of lockdown, we were able to open our sites to the public for most of the period 2021–22 and, although our visitor numbers were greatly reduced, we continued to provide a world-class offer with our displays, exhibitions and a wide range of activities. In these pages you will find a selection of our latest additions to the national collection, with superb acquisitions across the full range of our remit, from old masters to contemporary art, Scottish and international. There are details of some of the ambitious temporary exhibitions held in our Galleries in Edinburgh as well as an account of our strong digital programme for audiences across the world.

We have continued to make good progress with our major capital projects. These include *Celebrating Scotland's Art* (SNG Project), the ambitious redevelopment of the Scottish National Gallery, with new galleries to house the world's most important collection of Scottish art. We are also continuing to develop our plans for a major new facility in north Edinburgh, The Art Works, which will be an innovative centre for conserving, researching and distributing the collection.

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 great support from our Patrons and their Governors, our Friends and the Friends Committee and our American Patrons and their Board. We would like to acknowledge our corporate supporters and also especially thank the People's Postcode Lottery for continuing their longstanding and important funding. We would like to thank the Scottish Government and our sponsor team in the Culture division for their support.

Looking forward, the broader socio-economic and political context in which we operate looks set to remain extremely challenging. However, thanks to the continued support of our many stakeholders including Scottish Government, we remain confident that we can play an important part in recovery and regeneration in Scotland over the coming years. Over the past year we have revised and refreshed our strategy as an organisation so that the National Galleries of Scotland can be even more relevant to our different audiences, national and international, and to ensure that we engage directly with key issues in society, including health and well-being, the climate emergency and in playing our part in promoting inclusion and equality.

Benny Higgins
Chairman

Sir John Leighton
Director-General

Left: (detail) *Allegory of Abundance and Peace*, c.1602
by Agostino Carracci

THE COLLECTION

The National Galleries of Scotland strives to enhance the nation's collection of fine art through its [acquisition programme](#). It is funded by an annual grant from the Scottish Government, which is supplemented from other sources including private benefactors, trust funds and Art Fund.



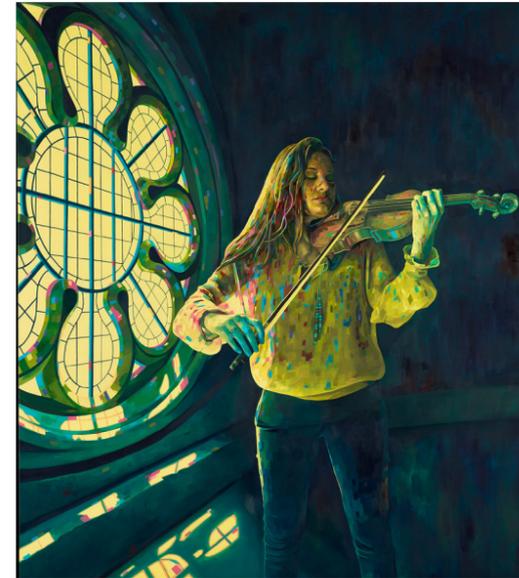
Allegory of Abundance and Peace,
c.1602

AGOSTINO CARRACCI
(1557–1602)

Oil on canvas, 87 × 73.4 cm

Presented by the American Patrons of the National Library and Galleries of Scotland, 2021 (Gift of Karen and Edward Friedman, Kristin and Gary Friedman, Darcy Bradbury and Eric Seiler)

The woman holding a sheaf of wheat and a bunch of grapes stands for Abundance or Plenty. Preparatory drawings show that the other figure was intended to hold a winged sceptre or caduceus, an emblem of Peace, but it was left unfinished and only the lower handle is visible. In the background an army retreats into a fortified citadel. The picture was almost certainly painted for Duke Ranuccio Farnese, and the message of the allegory concerns the benefits to be gained from his peaceful rule over the province of Parma and Piacenza. Carracci's sudden death probably explains why the painting was never finished.



Nicola Benedetti, 2021

CALUM STEVENSON (b.1997)

Oil on canvas, 180 × 160.5 cm

Commissioned by Sky Arts and presented to the National Galleries of Scotland in 2021
© Calum Stevenson

The internationally acclaimed violinist Nicola Benedetti was born in West Kilbride, North Ayrshire. From the age of ten she attended the Yehudi Menuhin School in England, achieving fame as the BBC Young Musician of the Year at sixteen. In autumn 2022, Benedetti will become Festival Director for the Edinburgh International Festival. Here she is depicted playing in Westminster Abbey. The artist Calum Stevenson is the winner of Sky Arts Portrait Artist of the Year 2021. This annual UK competition, shown on Sky Arts, aims to find a 'star' portrait artist. The commission to paint this portrait of Benedetti was the prize for winning the competition.



Rosslyn Chapel, South Aisle, 1830s

WILLIAM DYCE (1806–1864)

Oil on panel, 30 × 38 cm

Accepted in lieu of inheritance tax by HM Government from the Estate of Beatrix Cooper and allocated to the National Galleries of Scotland, 2021

Rosslyn Chapel, described by Dan Brown as 'the most mysterious and magical chapel on earth', owes much of its current fame to his bestselling novel *The Da Vinci Code* (2003). The private chapel of the Earls of Rosslyn had long been associated with the Holy Grail, the Knights Templar and Scottish Freemasonry. By the 1830s this picturesque locality near the Pentland Hills was already a popular destination for tourists and visiting artists including J.M.W. Turner and the London-based Scot David Roberts. Dyce's picture predates the chapel restoration recommended by Queen Victoria in 1842.



Berenice, 1885
HENRI MARTIN (1860–1943)
Oil on canvas, 56 × 46.4 cm

Purchased with assistance from the Heinz Fund and Art Fund, 2021

This is the first work by Henri Martin to be acquired by a UK public collection. Modelled by Martin's wife, it is an excellent example of Martin's engagement with literary symbolism. The subject was inspired by Edgar Allan Poe's short story *Berenice*, first published in 1835 and translated into French by the poet Charles Baudelaire. In Poe's gruesome tale, Egaeus, the narrator, falls in love with his beautiful cousin Berenice, who suffers from a mysterious debilitating illness which causes her to fall into a trance-like state.

Left: (detail) *Nicola Benedetti*, 2021
by Calum Stevenson

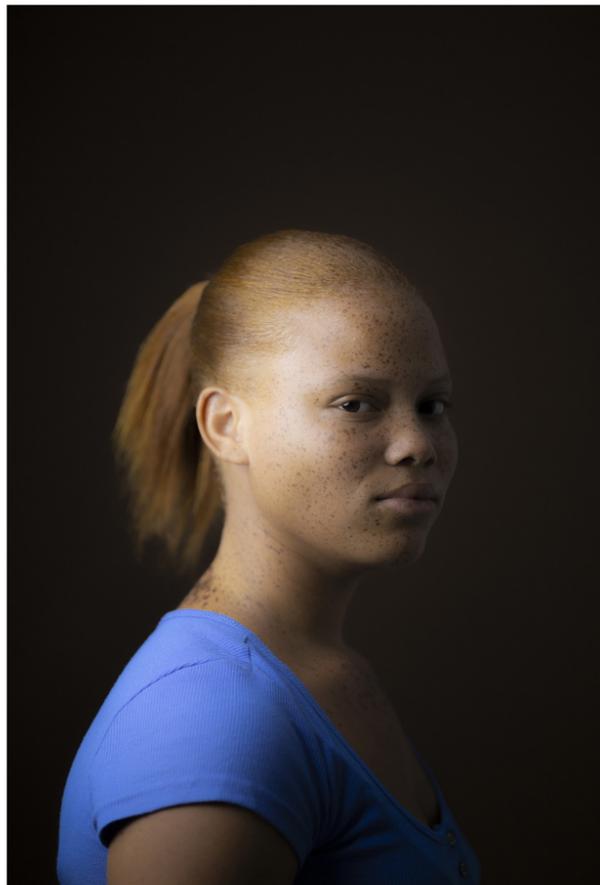


Bethlehem, 1841
SIR DAVID WILKIE (1785–1841)

Pencil and watercolour, heightened with white on buff paper,
33 × 48.7 cm

Purchased with funds from the Cowan Smith Bequest, 2021

In 1840 David Wilkie set out for Jerusalem and the Holy Land, intending to gather material to paint modern, more authentic paintings of biblical subjects. He produced many impressive figure drawings on his travels, but this subtle landscape drawing of Bethlehem is a great rarity. In his diary dated 3 April 1841 the artist recorded: 'Started for Bethlehem; rode through the Valley of Hinnom... went on to the convent of Elias; then, by a rugged road, got on to a beautiful view of Bethlehem, where I made a drawing'. After Wilkie's death the drawing was acquired by the Edinburgh publisher Robert Cadell.



Marteka Nembhard, Jamaica from the series *Gingers*, 2019. Printed 2021

KIERAN DODDS (b.1980)

Inkjet print, 122 × 81 cm

Presented by Art Fund, 2021

© Kieran Dodds

Kieran Dodds began photographing people with the rarest hair colour in the run up to the 2014 Scottish independence referendum. He was interested in this cliché of Scottish national identity and wanted to show that even within this small group there is a huge diversity of appearance. Beginning in Scotland, he has since expanded the series *Gingers* to other hotspots of red hair around the world. In Jamaica he found several communities with ginger hair, their genetic make-up influenced by successive influxes of migrants and colonisers from Europe and Asia including those involved in the transatlantic slave trade.



Primitive Seating, 1982

DOROTHEA TANNING (1910–2012)

Fabric, upholstered wood chair, and wool, 113 × 66 × 147.9 cm

Purchased with support from Alison Jacques, London, 2021

© Dorothea Tanning Collection and Archive, New York and DACS, London 2022

In 1980 Tanning moved from France to New York. She brought some of her furniture with her, including the antique chair used in this work. In 1982 she covered it in an animal-print fabric and added the tail. When asked what had inspired her to make *Primitive Seating*, she wryly replied: 'I had some material left over, so I put a tail on it.' She kept it in her studio and used it as seating. It remained in her possession until her death and was acquired directly from her estate.



Bachelorette, 2020

FRANCE-LISE MCGURN (b.1983)

Oil, acrylic, marker and spray paint on canvas, two parts, each: 220 × 180 cm

Purchased 2021. Funded with a donation from Denise Coates CBE

© France-Lise McGurn

Bachelorette, made on two panels, is typical of McGurn's intuitive, expressive and energetic way of painting. Populated with figures drawn from her imagination, the artist conceived the composition as she went, layering, erasing and reworking colour and line. McGurn is interested in creating a sense of atmosphere and drama. Her sources of inspiration are wide-ranging – from Italian Renaissance paintings and contemporary newspapers or magazines, to more personal memories such as the energy and movement of bodies in a night club. The title is intended to be playful, with several possible references and interpretations.



At the Edge of Town, 1986–88

PETER DOIG (b.1959)

Oil on canvas, 153.2 × 214.3 cm

Offered by the Kennedy Doig family in loving memory of Bonnie Kennedy, accepted in lieu of tax by HM Government and allocated to the National Galleries of Scotland, 2021

© Peter Doig. All Rights Reserved, DACS, London 2022

At the Edge of Town is an early and important work by Doig, embodying his inventive style, sensuous colour palette and suggestive imagery. Doig often uses photographic images as the starting point for creating paintings. This is a key early painting that grew out of a photograph Doig took of a friend. It became his first landscape painting, in which nature comes alive, as if in sympathy with the melancholic mood of his friend. Born in Edinburgh, Doig considers himself a Scottish artist, even though he grew up in Canada.

Left: (detail) *Marteka Nembhard, Jamaica* from the series *Gingers*, 2019. Printed 2021 by Kieran Dodds



The Slave's Lament, 2015

GRAHAM FAGEN (b.1966)

Four-channel colour video installation, with sound, 14 min. 27 sec.

Gifted by Outset UK, 2020

© Graham Fagen. All Rights Reserved, DACS, London 2022

The Slave's Lament was Scottish poet Robert Burns's (1759–1796) only work to empathise with the appalling hurt of the displaced, the trafficked and the enslaved. A lyric published in 1792, it is a narrative that remains contemporary as we think of current tragedies unfolding on borders and in hinterland locations. With a moving score written by Sally Beamish, performed by the Scottish Ensemble and reggae singer Ghetto Priest, and produced by On-U Sound founder Adrian Sherwood, Graham Fagen creates a fascinating sound clash, where Burns's poetry finds a haunting bedfellow in Jamaican reggae music – and finds much common ground.



SaFo5, 2019

CHARLOTTE PRODGER (b.1974)

Colour video installation, with sound, 39 min.

Purchased with the Iain Paul Fund 2021. Commissioned for Scotland+Venice 2019

© Charlotte Prodger. Purchased with the Iain Paul Fund 2021. Commissioned for Scotland+Venice 2019. Reproduced courtesy of the artist, Kendall Koppe, Glasgow and Hollybush Gardens, London

In *SaFo5*, Prodger explores identity, subjectivity and connections between place and queerness. Part of an autobiographical trilogy, it features a diaristic voiceover, spoken by the artist, chronicling formative incidents and intimate encounters of a young queer person growing up in rural Scotland. Sequences shot in Scotland, Greece and Botswana using drone, smart phone and film industry equipment show landscapes in both intimate detail and at a detached distance, as Prodger addresses what 'rural queerness means in terms of visibility, community, history'. The film interweaves found, camera-trap footage of a maned lioness, known as SaFo5. Among the last of her type found in Botswana, the lioness shows traits more commonly observed in the male species. SaFo5's roar is part of the distinctive, vibrating soundscape Prodger created for the work.



Bloodlines, 2022

AMIE SIEGEL (b.1974)

4k colour video, sound, 82 min.

National Galleries of Scotland. Commissioned and acquired with the support of Art Fund and Contemporary Art Society, with additional production support from Princess Grace Foundation, New York and PALOMAR, 2022

© Amie Siegel. Courtesy of Thomas Dane Gallery.

Photography: Isobel Lutz-Smith

In her expansive film installation, *Bloodlines*, American artist Amie Siegel explores ideas of time, class and labour, and the relationship between private and public realms. Siegel follows the movement of paintings by [George Stubbs \(1724–1806\)](#), from their homes in stately homes and public institutions across the UK, to a Stubbs exhibition in a public gallery, and their subsequent return. As the film unfolds, Siegel draws out connections between her subjects and those of the paintings. Without narration, Siegel's intimate camerawork, her carefully composed tracking shots and deft, associative editing reveal networks of meaning in subtle and poetic ways. Offering a window into the world of cultural heritage, *Bloodlines* exposes structures of ownership and inherited wealth which continue to shape British society today.



Untitled, c.1965

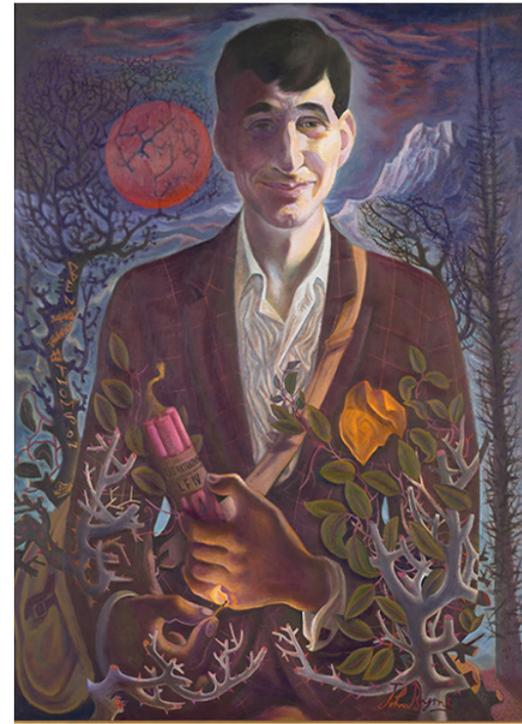
YAYOI KUSAMA (b.1929)

Sewn and stuffed fabric, metal tray, spoon, metallic paint, 31.1 x 50.8 x 36.2 cm; spoon 7.6 x 32.1 x 6.4 cm

Purchased from the Henry and Sula Walton Fund, 2022

© Yayoi Kusama. Courtesy the artist, David Zwirner, Ota Fine Arts, and Victoria Miro

Kusama was born in Japan. This is one of her 'Accumulation' sculptures, made at the midpoint of her New York period (1958–73). The Accumulations – stuffed and sewn fabric phalli attached to everyday objects – represent a pivotal phase of her career, when she was involved with the Minimalist, Pop Art and Installation Art movements in New York, but developed an individual approach based on obsessive repetition. The oven tray and serving spoon, coupled with the abundant phalli, make a wry comment on male virility. This is the first 1960s sculpture by Kusama to enter a UK public collection.



The Body Presumes Again and Again, 2014

KARLA BLACK (b.1972)

Sellotape, paint and nail varnish on cellophane,
233 × 1150 × 40 cm

Gifted by the artist, 2021
© the artist. Courtesy Modern Art, London. Photography: Robert Glowacki

This work is one of seven sculptures generously gifted by the artist, who is a major figure in Scottish contemporary art. This gift transforms our holdings with a strong collection of works ranging across floor-based, ceiling-suspended, and wall-to-wall configurations in cellophane and glass. Together they explore the importance of transparency to Black's sculptural processes. *The Body Presumes Again and Again* is a screen-like installation with a doorway aperture, spanning wall to wall within a room. Its cellophane surface has a forceful gestural application of yellow and blue-green paints and nail varnish. This work undermines the expectation of solid mass in a sculptural object, creating instead transitional and transparent spaces that we as the viewer pass through.

Ben Thomson CBE, FRSE, 2014

JOHN BYRNE (b.1940)

Oil on Board, 117 × 91 cm

Gift of former Chairman, 2021
© John Byrne. All Rights Reserved. DACS,
London 2022

After gaining a degree in Physics from the University of Edinburgh, Ben Thomson was chief executive then chair of the Scottish Investment bank Noble Group. He founded the think tank Reform Scotland in 2007. He was a trustee of the National Galleries of Scotland for eight years, until 2017. He is currently a visiting professor at the Business School of Dundee University. Ben Thomson commissioned this portrait from John Byrne, who refers to Thomson's descent from several Nobel laureates through the inclusion of dynamite in the painting, recalling that Nobel was the inventor of dynamite as well as the founder of the Peace Prize, and to suggest the 'dynamic' nature of his sitter.

Glasgow, 2013 from the series Scots Jews: Identity, Belonging and the Future, 2013. Printed 2014

JUDAH PASSOW (b.1949)

Inkjet print, 29.7 × 42 cm

Presented by Maryla and Edward Green, 2021
© Judah Passow

In his series *Scots Jews: Identity, Belonging and the Future* Judah Passow explores how the Jewish community in Scotland maintains its traditions while embracing Scottish culture. He travelled the length of Scotland from Shetland to the Borders photographing Jewish communities at home, work and family celebrations. Through this geographical spread, from urban to rural, we see the varied ways that cultures fuse together.

Female Head Design or Untitled (Girl Comets Among Stars), 1899

GEORGE DUTCH DAVIDSON (1879–1901)

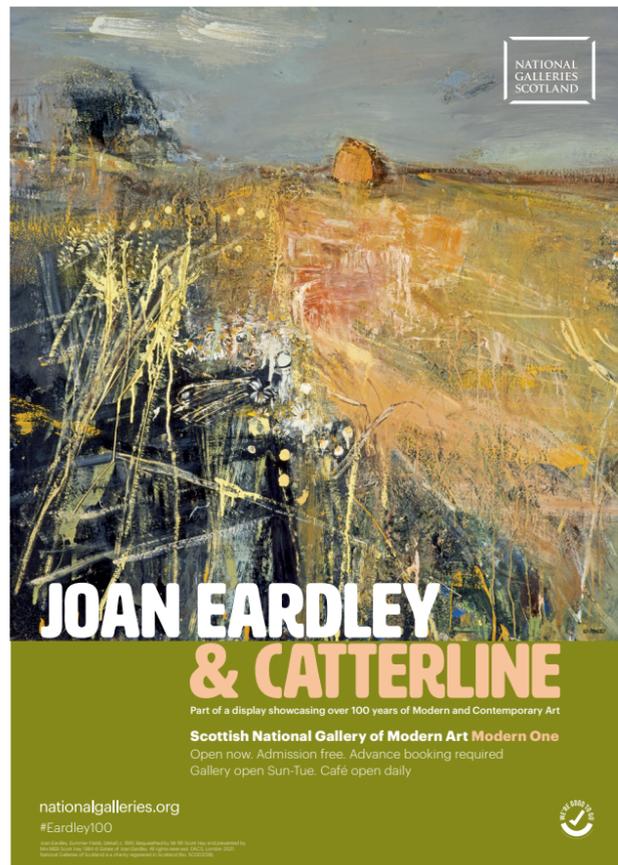
Watercolour over pencil on paper, 18 × 25 cm

Purchased with funds from the Cowan Smith Bequest, 2021

Although only professionally active for around three years, the Dundee artist George Dutch Davidson's remarkable body of work represents a unique contribution to Scottish Symbolism. In this striking drawing, the comets and stars and the monochrome palette suggest the idea of cosmic space, or a symbolist dream world. Other motifs show Davidson's wide range of interests, including applied ornament design and Celtic literature. His work is exceptionally rare, and this is the first example to enter the collection. The drawing previously belonged to the curator, gallerist and writer William Hardie (1941–2021), a great champion of Scottish art and Dundee artists.

PUBLIC PROGRAMME 2021-22

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



Joan Eardley & Catterline

SCOTTISH NATIONAL GALLERY OF MODERN ART (MODERN ONE)
17 May 2021 to 21 August 2022

This two-room display marks 100 years since the birth of Joan Eardley, who is widely regarded as one of the most influential painters of her generation. It offers an insight into her working practice and focuses on works produced in Catterline, the coastal village in Kincardineshire, where she worked from the early 1950s. Drawn from the National Galleries of Scotland's collection, the display is comprised of nine oil paintings, eleven works on paper, and a selection of photographs and archival material. Maps of Catterline, marked with the locations where the artist stood to draw and paint her subjects, are presented in the galleries, allowing visitors to trace her movements.

Exhibition poster featuring: Joan Eardley, *Summer Fields*, c.1961, Bequeathed by Mr RR Scott Hay and presented by Mrs MEB Scott Hay 1984 © Estate of Joan Eardley. All rights reserved. DACS, London 2022
 Photography by Antonia Reeve



Edinburgh rapper and producer, Mercurius MC in *Ruined*
 © National Galleries of Scotland, Tinderbox Collective, Impact Arts and the artists 2021.
 Photography by Neil Hanna

Ruined

SCOTTISH NATIONAL PORTRAIT GALLERY
26 June 2021 to 9 January 2022

Ruined broke the mould by presenting a vibrant and challenging response to Scottish history as represented in our collection. Created over four years by young unemployed Scots, it combined video, visual art and rap to re-interpret celebrated history paintings. These young artists dealt with themes of violence, colonialism and social inequality, which were brilliantly transformed into a soundtrack by Edinburgh producer and rapper, Mercurius MC.

An accompanying online digital game, *Flashback*, designed by the young artists, further explored the 'ruins' that young people inherit from the past. This exhibition was the culmination of 200 young people contributing to the Scottish National Gallery Project between 2016 and 2022, supported by the National Lottery Heritage Fund. They were attending courses organised by Works +, an employability training charity, and an Impact Arts, Creative Pathways course.

Thomas Joshua Cooper | *The World's Edge*

SCOTTISH NATIONAL PORTRAIT GALLERY
31 July 2021 to 23 January 2022

This exhibition has been made possible with the assistance of the Government Indemnity Scheme provided by Scottish Government. Thanks to the Thomas Joshua Cooper Exhibition Circle: The Robert Mapplethorpe Foundation, Martin Adam and William Zachs, and David Knaus. *The World's Edge* project was supported by The Lannan Foundation, New Mexico. This exhibition is based on the 2019 presentation at the Los Angeles County Museum of Art. The NGS 2021 Exhibitions Programme has been generously supported by players of People's Postcode Lottery

Over the course of the last three decades, Thomas Joshua Cooper (American, b.1946) has travelled the world making photographs of the most extreme points and locations surrounding the Atlantic Ocean. The result is an episodic journey that covers five continents (Europe, Africa, North America, South America, and Antarctica). Setting foot on uncharted land masses, he contributed to cartography, and earned naming rights to previously unknown islands and archipelagos. The only artist to have ever made photographs of the two poles, Cooper refers to the body of work as *The World's Edge – The Atlas of Emptiness and Extremity*.



Thomas Joshua Cooper, *'The Door': The Strait of Gibraltar, Cape Malabata, Morocco*, 2003. Gelatin silver print, Long Loan In 2019.
 © Thomas Joshua Cooper

Isaac Julien | *Lessons of the Hour*

**SCOTTISH NATIONAL GALLERY OF MODERN ART (MODERN ONE)
29 July to 10 October 2021**

Presented by Edinburgh Art Festival in partnership with National Galleries of Scotland. Supported by the Scottish Government's Festivals Expo Fund and EventScotland, part of VisitScotland's Events Directorate, with additional support from British Council Scotland, ProAV, David Narro Associates, McEvoy Foundation for the Arts, and MacFadden & Thorpe

National Galleries Scotland and Edinburgh Art Festival were delighted to work together to present the UK and European premiere of Isaac Julien's *Lessons of the Hour*. This major new ten-screen film installation by celebrated British artist Isaac Julien, CBE, RA, offered a poetic meditation on the life and times of Frederick Douglass, the visionary African American orator, philosopher, intellectual, and self-liberated freedom-fighter, who was born into slavery in Maryland, USA. From

1845–47, Douglass made repeated visits to Edinburgh, while campaigning across the UK and Ireland against US slavery. Filmed at sites in Edinburgh, London and Washington DC, Julien's powerful and compelling portrait emphasises the continued relevance and urgency of Douglass's words in the present day. The film installation was accompanied by Julien's tintypes and mise-en-scène photographs.



Isaac Julien, *Lessons of the Hour – Frederick Douglass*, 2019. Installation view, Scottish National Gallery of Modern Art (Modern One) in partnership with Edinburgh Art Festival 2021. Courtesy of the artist and Victoria Miro, London/Venice.
Photo: Sally Jubb Photography

Alison Watt | *A Portrait Without Likeness*

**SCOTTISH NATIONAL PORTRAIT GALLERY
17 July 2021 to 9 January 2022**

This exhibition was a collaboration with High Life Highland and was made possible with the assistance of the Government Indemnity Scheme provided by the Scottish Government.

This was an exhibition of a group of paintings by the distinguished Scottish artist Alison Watt, made in response to portraits and drawings from the National Galleries of

Scotland's collection by the eighteenth-century painter Allan Ramsay. The exhibition was accompanied by a book which features a conversation between Alison Watt and Julie Lawson, and essays by the art historian Tom Normand and the writer Andrew O'Hagan. The exhibition went on to be shown in Inverness Museum and Art Gallery.



Artist Alison Watt looks at one of the works by Allan Ramsay which inspired her exhibition *A Portrait Without Likeness* in the Scottish National Portrait Gallery
Photo: Neil Hanna

New Arrivals
| **From Salvador Dalí to Jenny Saville**

SCOTTISH NATIONAL GALLERY OF MODERN ART (MODERN ONE)

28 November 2021 to 12 February 2023

This exhibition was made possible through the generous support of players of People's Postcode Lottery

Taking up the whole ground floor of Modern One, *New Arrivals* presents about one hundred artworks acquired over a six-year period between 2016 and 2022. The works range from a rare watercolour by the 'Glasgow Girl' Frances MacNair and an important early collage by Pablo Picasso, to a film made by the American artist Amie Siegel over the lockdown period and premiered in the exhibition in 2022. Highlights include Salvador Dalí's *Lobster Telephone*, a major recent work by Bridget Riley, a room full of extraordinary works by Elisabeth Frink, a landmark painting by Peter Doig, a Marc Chagall (the first in a Scottish public collection) and a stunning Jenny Saville – remarkably her first painting to enter a UK public collection.



Exhibition poster featuring: Salvador Dalí & Edward James, *Lobster Telephone*, 1938. © Edward James Foundation and Fundació Gala-Salvador Dalí, DACS, London, 2022

Counted | Scotland's Census 2022

SCOTTISH NATIONAL PORTRAIT GALLERY
12 March to 25 September 2022

In the year of Scotland's Census, this exhibition explores who lives in Scotland today, who came before us and who will come after us. Inspired by the questions asked in the census, *Counted* considers the complex notion of identity. How is this shaped by our religion, health, occupation, ethnicity? Celebrating the diversity of Scotland's population, new acquisitions by photographers working in Scotland today such as Kirsty Mackay, Kieran Dodds and Amara Eno are presented alongside nineteenth-century photographs by Thomas Annan and Hill & Adamson – offering comparisons between past and present generations of Scots.



Craig Waddell, *Ethereal Andy* from the series *Masc*. Inkjet print, 2017 (printed 2021). © Craig Waddell

Artist Rooms

The ARTIST ROOMS programme enables people living across the UK to experience art by leading international artists in the national collection in their local community. This year a number of ARTIST ROOMS exhibitions postponed through the pandemic opened to the public: Summer 2021 saw Louise Bourgeois at Tate Liverpool and Phyllida Barlow at Tate Modern, while a site-specific installation of Sol LeWitt's vibrant *Wall Drawing #1136*, 2004, wrapping around the circular entrance walls of Tate St Ives, was a joyful welcome to visitors returning to the galleries in November.

Through 2021–22, ARTIST ROOMS has provided sector support for partners in response to the impact of the pandemic, through the development of digital resources, a webinar programme, and by piloting more sustainable ways for partners to share the ARTIST ROOMS collection in the future. This has included the creation of a film series developed with Collection Care teams at National Galleries of Scotland and Tate, *Exhibition Making: A Series of Practical Guides*, to support new organisations with less experience of borrowing from national collections to take part in the programme.

The past year has been a period of development within the ARTIST ROOMS programme, with the focus of activity on creating new partnerships and opportunities for sharing and showing the collection for audiences across the UK. From single-venue exhibitions to multi-site touring packages, new programmes are being developed that recognise the different capacities of organisations, and respond to the needs of their audiences, so that this national resource can continue to be used and experienced by local audiences across rural areas, small towns and villages, as well as major cities around the UK. A new exhibition programme begins in summer 2022, with a series of four exhibitions, Diane Arbus, Louise Bourgeois, Vija Celmins and Bill Viola – touring nationally through 2023.

ARTIST ROOMS is owned and managed in partnership by the National Galleries of Scotland and Tate as a national resource with the support of Art Fund, Henry Moore Foundation and using public funding by the National Lottery through Arts Council England and Creative Scotland. Its founding collection was established in 2008 through The d'Offay Donation with the assistance of the National Heritage Memorial Fund, Art Fund and the Scottish and British Governments.



ARTIST ROOMS: Sol LeWitt, *Wall Drawing #1136 Curved and straight color bands*, 2004, Tate St Ives. Photography ©Tate (Joe Humphrys), 2022



Creative Cabin off-site programme developed by Thelma Hulbert Gallery, East Devon, to accompany the exhibition ARTIST ROOMS Richard Long. Photograph © Simon Tutty, 2020/21



Stills from *Exhibition Making: A Series of Practical Guides*, resources produced by ARTIST ROOMS with the support of Arts Council England and Art Fund

DIGITAL

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

In the summer of 2021, we launched our first audio guide at the Scottish National Portrait Gallery. This brought a range of voices and perspectives to the in-gallery experience. We particularly wanted the voices and insights of artists, and those depicted in the portraits to enhance the storytelling around the collection through unique insights and perspectives.

‘There’s something about your face being set because our faces are very fluid, we wink, we grimace, we smile, we laugh, we sob, our faces are in perceptual movement but when they are captured in a sculpture, they are still. And when our faces are completely still it makes us ask ourselves a question, you know, who are we?’
Jackie Kay (poet) on *Jackie Kay* by Michael Snowden.

2021 marked the 40th anniversary of the decriminalisation of homosexuality in Scotland. To commemorate that anniversary, we produced the video series [Not Seeing Straight: Celebrating Queer Art and Lives](#). The series of films was created in collaboration with staff and external groups including Glasgow Women’s Library and the Equality Network. The series reveals stories of artworks created and inspired by LGBTQ+ artists and communities.



Audio guide in use at the Scottish National Portrait Gallery featuring Agostino Masucci, *The Solemnisation of the Marriage of James III and Maria Clementina Sobieska*, c.1735, National Galleries of Scotland

In addition to the video series, we have also been developing blogs and articles on [LGBTQ+ stories](#) relating to our collection. We will continue to build upon this research and content production in the years ahead.

‘This is the part of me I never see. This is what other people see when I sing...It’s the joy, the excitement, the passion that comes from inside me, and I’ve never seen it.’
Horse McDonald (musician) talking in *Queer Art: Where is the Queer Joy?* about Roxana Hall’s portrait of her on display at the Scottish National Portrait Gallery.

COP26 UN Climate Change Conference, another key landmark of 2021, was the instigator for content on art and climate. The short film [Climate Action Needs Culture](#) was produced in collaboration with several partners and led by Creative Carbon Scotland (CCS). The film advocates for collaboration between cultural and climate bodies. It was launched online on 5 November 2021 to policymakers as part of the Scottish Government’s Climate Ambition Zone and at COP26 civic reception during the conference.



Still from the *Not Seeing Straight: Celebrating Queer Art* series: *The Hidden Histories of Queer Art*, 2022

Video series dedicated to Scottish art continued throughout the year. In the series [Scotland’s Art in Focus](#), stories behind some of the nation’s finest artworks are revealed through video animation and motion graphics. The series is part of the SNG Project and aims to offer a deep dive into artworks which will feature in the new gallery, raising their profile in advance of the gallery reopening. Works highlighted in 2021/22 include John Duncan’s *Saint Bride*, 1913, Sir William Quiller’s *Master Baby*, 1886, Margaret Macdonald Mackintosh’s *The Mysterious Garden*, 1911 and Thomas Faed’s *Home and the Homeless*, 1856.



Still from *In Focus | Home and the Homeless*, 2022; Thomas Faed, *A Woman Holding a Bowl. Study for the painting Home and the Homeless*, about 1856, National Galleries of Scotland.
Photography by Heehaw and National Galleries of Scotland

Among the other key projects instigated in 2021 was the video animation series: [Who Was: Scotland’s Trailblazers, Legends, Creators and Innovators](#). The series of films aimed to highlight historical figures depicted in the collection. The individuals chosen were King James VI & I, Elsie Inglis, Ann Forbes, and Flora Macdonald. The films look at what they are famous for, but also reveal some lesser-known details of their lives. For example, Flora Macdonald moved to America during the War of Independence and ended up being on the side of the Crown. What became of her and what she endured showed the resilience and spirit that was consistent with the rest of her life.



Still from *Who was King James VI & I? Scotland’s trailblazers, legends, creators and innovators*, 2021



The MacKinnon Collection touring exhibition. Opening event at Museum nan Eilean in Stornoway, Isle of Lewis, 8 April 2022. Photography by Blake Milteer

The MacKinnon Collection Touring Exhibition

The MacKinnon Collection tour launched in September 2021 following our highly successful exhibitions at the Scottish National Portrait Gallery and National Library of Scotland in 2019–20. Originally scheduled to launch in September 2020, the tour was postponed for a year due to the COVID-19 pandemic.

The tour opened at Duff House in Banff, 17 September closing on 28 November 2021, with pandemic restrictions still in place.

Kirkcudbright Galleries (11 December 2021 to 13 March 2022), benefitted from further easing of pandemic-related social restrictions but was nonetheless unable to open the exhibition to include a public event or engage with school and college groups as planned. In response, the venue adapted by increasing engagement opportunities via internet workshops, videos and social media activity. They also organised an in-gallery musical performance.

The exhibition opened in its final venue, Museum nan Eilean in Stornoway, on 8 April 2022. Curator Blake Milteer travelled to Stornoway to attend the opening and gave a public talk in the gallery. These events launched a robust schedule of workshops, talks and further activities through to the tour's completion on 18 June.

The tour successfully fulfilled our ambition to share this national collection with diverse audiences, including those across Scotland's north east, south west and Western Isles.

Duff House

Duff House was the first venue to host the *MacKinnon Collection* touring exhibition from September to November 2021. While the NGS Art Movement team were on site for the installation they also carried out a number of rehang projects to facilitate building repairs in the house. After the deinstallation of the exhibition in December, NGS installed the Joan Eardley work, *Street Kids*, c.1949-51. In March 2022 the exhibition *Visionary Palaces: Designs by Karl Friedrich Schinkel* was installed.

Long loans

In 2021–22 we also renewed a number of other long loans out to Edinburgh Castle, National Museums Scotland, the European Court of Justice in Luxembourg, the V&A Dundee and Dumfries House.

Short loans out across Scotland and the world

Between 1 April 2021 and 31 March 2022 we had 191 artworks out on loan to thirty-seven venues, seven in Scotland, nine in the rest of the UK, thirteen in Europe and eight further afield. These works were seen by over 200,000 visitors. The tour of our 'big baby', Ron Mueck's *A Girl*, 2006, continued to two further venues in Belgium and France, with one of our senior art-handling technicians travelling to Lyon for the installation. We continue to work with virtual couriers, where risk management allows, to reduce our carbon footprint.

International loans included a Poussin drawing to the Getty Museum in Los Angeles, a Rembrandt to Ottawa and Frankfurt and a Van Gogh to Dallas and Amsterdam. More locally we loaned to the Kirkcudbright Galleries' *The Glasgow Girls and Boys* exhibition, Perth Museum and Art Gallery's *Joan Eardley* exhibition, the Dovecot Gallery's *Archie Brennan: Tapestry Goes Pop!* exhibition and to three City Art Centre exhibitions: *Charles H. Mackie: Colour and Light*; *Marine: Ian Hamilton Finlay*; *Reflections: The Light and Life of John Henry Lorimer* (1856–1936).

People's Postcode Lottery

Our relationship with People's Postcode Lottery is critical in supporting our aim to engage the broadest possible public with Scotland's national collection. Over the course of the last year, players' funding has helped us welcome visitors back to our buildings safely as we've continued navigating the impact of the pandemic. Through support for our learning and engagement programme, we have been able to develop an engaging range of activities to reach people in the most challenging times. Outside in the grounds, the player-supported 'Creature Feature' playscape in the grounds of Modern One was a huge hit with families, providing our young visitors with the chance to get creative and play outdoors after so much time stuck inside.



Children from Waterfront Nursery, Granton, having fun at the Ray Harryhausen-themed, *Creature Feature* play area at Modern One. Photography by Stuart Armit

RESEARCH AND SKILLS FOR THE FUTURE



AHRC funded Collaborative Doctoral Partnership students

National Galleries of Scotland colleagues supervise a number of AHRC funded Collaborative Doctoral Partnership students. The students are engaged in research on key topics which will directly affect our work at the Galleries. The researched subjects range from: William Bell Scott (1811–1890), an important but neglected Scottish artist; Artists' books in the collection and how we manage and display them; Scottish history painting and the creation of a national narrative; Edith Rimmington (1902–1986), who made significant contributions to Surrealism. We are also partners on an ESRC studentship which explores the impact of our outreach programme for disadvantaged young people in Scotland.

Der Blaue Reiter, with cover by Wassily Kandinsky, 1919

Archive, Libraries and Prints & Drawings

The research spaces at Modern Two and the Scottish National Portrait Gallery have fully reopened, and our staff now offer both in-person and remote viewing outreach sessions for students and the general public. Archive, special books and works on paper – including new acquisitions such as the Ian Fleming Archive and the artist book *Le Livre des morts* by Anton Prinner – have been included in the exhibitions *New Arrivals*, *Barbara Hepworth*, *Joan Eardley* and in the Surrealism room at Modern One, and have been lent to other institutions. In line with our commitment to equality, diversity and inclusion (EDI), we have prioritised the acquisition of archive material, special books and works on paper by women artists, including Mabel Royds, Suzanne Valadon, Ethel Gabain and Pat Douthwaite.

We obtained external funding from The Elephant Trust for a post to catalogue our Elephant Trust Archive, and the Leonard Cheshire Change 100 programme funded an internship to complete the cataloguing of the Joan Eardley Archive, opening up our collections for both internal and external research.

Correspondence in the Ian Fleming Archive (GMA A130), presented by Alisdair and Elspeth Fleming, 2021.



Looking to the Future

During 2021–22 the Collections Management Department collaborated with colleagues across the sector in developing: new standards and approaches; supporting more efficient and sustainable management and sharing of collections; building on solutions to challenges presented by the pandemic, climate emergency and Brexit; and new technologies available. This included using virtual couriers and testing crate trackers that provided real-time location and environment data during transit. This reduced the number of couriers travelling with our artworks. We are currently trialling a carbon calculator, collecting data on emissions from art in transit and carrying out research into more sustainable products and materials. Remodelling our Loanhead Store enabled testing of new storage systems, and enhanced technology to enable paperless collection audits, and development of real time location tracking. Finally, we welcomed Michael Swinton into the Art Movement team as part of the Kickstart trainee programme, the success of which is supporting discussions around development of a National Galleries of Scotland training/apprenticeship scheme.

Collections Photography

The Collections Photographers, with support from Art Movement and Conservation teams, have trialled some new photography workflows that allow capture of some very large artworks as they are being installed for display. We photograph artworks to a high professional standard so that our images show the truest detail and colour of the original artwork. For many artworks, we can adapt our studio set ups to fit the size and properties of the artwork, but sometimes we need more space so that the whole artwork is in focus and evenly lit.



Photography Assistant Laura taking a light reading for *Bachelorette*, 2020, by France-Lise McGurn. GMA 5729

Conservation Research

The Conservation Department undertakes a range of conservation research and contributes to external research initiatives. Current research includes a collaboration with the University of Strathclyde on historic photographic processes, and the department hosted external researchers including dendrochronologist, Marta Domínguez Delmás, from the University of Amsterdam, who was investigating a panel painting by Saftleven. Isobel Griffin led the peer-reviewing of the papers for the International Institute of Conservation's conference and joined the AHRC's Peer Review Council. She also undertook research into the use of European standards in conservation and participated in the cultural heritage committee within the British Standards Institute.



Visiting dendrochronologist from the University of Amsterdam.
Photography by Lesley Stevenson

Supporting Professional Development

The Conservation Department is always keen to support the learning and development of conservation students. We hosted placements for Alice Archer from the Preventive Conservation MA at Northumbria University, and Wenbo Li and Danielle Nomura from the Technical Art History, Making & Meaning MLitt at the University of Glasgow. Additionally, Isobel Griffin gave an 'Introduction to collections care' seminar to students from the Collections and Curating Practices MScR at the University of Edinburgh and Kirsten Dunne gave a seminar about 'Risk, light management and micro-fading' to students from Glasgow University's Textile Conservation MPhil and Art History MA programmes.

Alice Archer cleaning outdoor sculpture.
Photography by Rachel Ashenden



Conservator setting up the micro-fader, which is used as a risk assessment tool to inform decisions about how to display the collection.

LEARNING AND ENGAGEMENT

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

Families ART PACKS

We couldn't welcome families to the Galleries throughout the COVID-19 pandemic or provide our regular holiday sessions, with food and supported activities. Early on in lockdown, we were in touch with our community partners about how we could support families at risk of social isolation and food poverty. Since 2020, we have delivered thousands of Art Fuel packs full of materials and prompts to fuel art making. The packs have included a variety of high-quality materials including modelling dough and watercolour paint sets and activity ideas inspired by the collection and based loosely on the Five Ways for Wellbeing.

We have also provided thousands of Art Helps packs to the Royal Hospital for Sick Children. These were given to families accessing areas of the hospital where the play team could not access due to COVID-19 restrictions.

Earlier this year, we produced a further 3,000 new art packs to be gifted to refugees and asylum seekers who have arrived in Scotland having fled conflict. Colleagues and volunteers worked together to get the packs prepared and with support from local authorities and charities, a total of 1700 packs have been distributed and warmly received by children and families from Ukraine, Afghanistan, Syria and other areas of conflict.

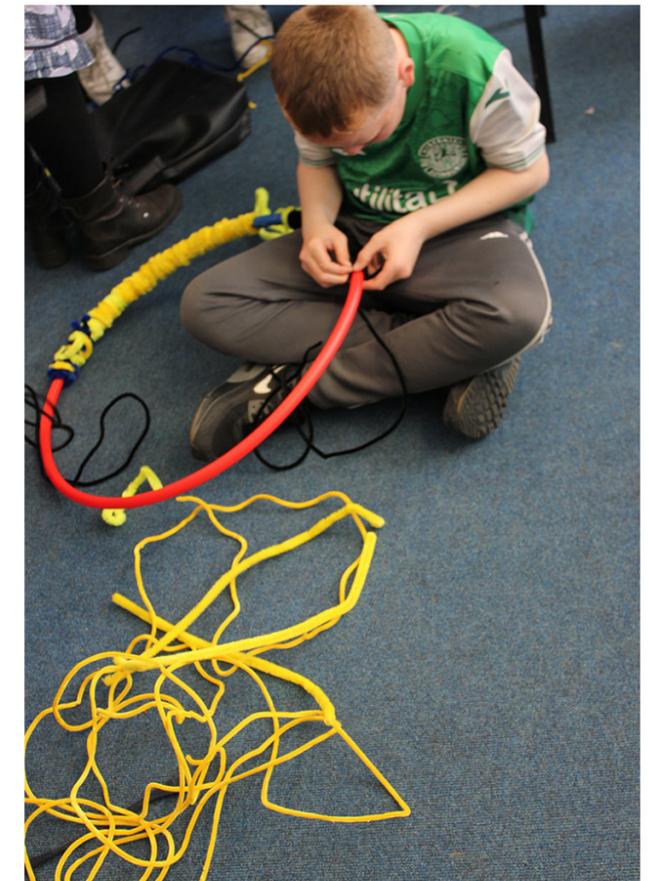
We know that art can help distract, entertain, provoke reactions, stimulate senses, help process thoughts and emotions and we want these packs to be a welcome gift, a helpful gesture and an invitation to the gallery.

Art Helps – Packs at the Royal Hospital for Sick Children



Schools

2021 saw the launch of *Your Art World*, a new online community where 3 to 18-year-olds are supported to make and share their art. Groups of young people across Scotland, from the Borders to Orkney have been taking part, setting challenges, trialling resources through artist-led clubs in school and online, attending family workshops in the gallery and online, and sharing their animations, sculptures, drawings, paintings and creative writing in the online gallery. Artists recorded videos to demystify the creative process and show how they responded to challenges set by young people. Piloting took place with schools in disadvantaged areas, including nursery, primary, secondary, and pupils with additional needs in the Borders, North Ayrshire, Edinburgh, West Lothian and Fife. Professional learning sessions were delivered to teachers online and the project was presented as an exemplar for creative learning at the Creativity and Wellbeing National Event, a partnership event from Scotland's Creative Learning Plan Partners and the National Creative Learning Network.



Thanks to funding from the Eridge Trust, we were able to work with Granton Primary P7s throughout the year, connecting artists, pupils and the national collection to explore the theme of identity. Pupils developed their own sketchbooks to record ideas and experiment with materials as well as designing tattoos, installing work in the playground, printing, drawing and painting to express who they are.

Quote from teacher: *'I have noticed the children's confidence with their learning during the sessions really increasing, especially when giving things a go such as drawing, designing, choosing materials.'*

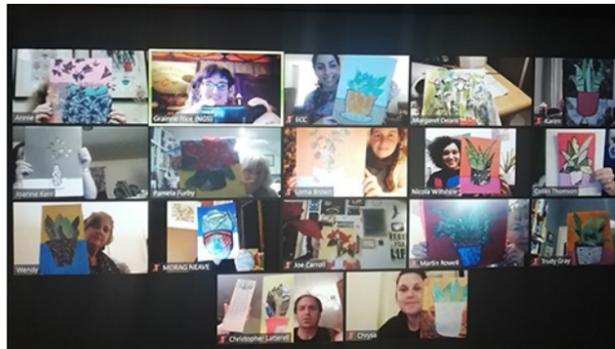
Above left: Greengables Nursery School, Your Art World 2022. Photography by Roberto Ricciuti

Above: Granton Primary, Eridge Trust Project, 2021

Adult programme/Online talks programme

For nearly twenty years, The Drawing Room had been running as an artist-led, free to access, experimental drawing workshop for adult audiences. Over the pandemic lockdowns, it moved online out of necessity and The Drawing Room Kitchen Table became a vital lifeline for connecting audiences to artists and to one another through a shared creative experience. Although this kind of digital participation was new territory for us, we tried to ensure the essential Drawing Room elements were kept: led by professional artists, informal atmosphere, free to access, and with focused time to draw. When asked what they enjoyed about the online Kitchen Table sessions participants mentioned 'being in contact with other people', 'seeing familiar faces' and that they found it 'very enjoyable and therapeutic'. In 2021 we published a blog to mark its first year online [A Year of The Drawing Room](#) online.

2021 was also the eightieth anniversary of live music at National Galleries of Scotland. Due to the COVID-19 lockdowns we were unable to celebrate this landmark with an anniversary concert, however we did mark the occasion with a blog post outlining the history of musical performance at the Galleries [80 Years of Music at National Galleries of Scotland](#). Inspired by the Galleries' long history of supporting new music, we initiated a commission for a new Gaelic composition responding to the Scottish works in the collection. In collaboration with our regular partners Live Music Now we have also recorded five fantastic concerts to share with our online audiences in lockdown viewed by more than 1,000 already.



Drawing Room, 18 February 2021.
Photography by Grainne Rice

Communities and access

In 2021 we took our communities and access programmes online. This offered both a challenge and a learning opportunity as we worked with audiences with additional support needs to find new ways of using technology in an engaging and accessible way. Working with Deaf, blind and partially sighted audiences and those living with dementia, we hosted facilitated sessions over Zoom that provided an opportunity to socialise and talk about art. We also produced a series of 'at home' resources that could be accessed at any time by groups or individuals including concerts, practical activities, audio descriptive talks and a series of films in British Sign Language for Deaf audiences.

Of course, digital engagement does not work for everyone. National Galleries of Scotland became part of a project called *At Home with Heritage* together with the University of Edinburgh and the National Library of Scotland. The aim of the one-year project was to develop and deliver off-site and offline engagement with the dementia community and those with learning disabilities, for whom digital is not a solution. As a result, eight thematic art packs were posted out once a month between October 2021 and May 2022 to individuals who were facing particularly high levels of isolation.

In addition, we worked with Engage and a visually impaired disability training specialist, to explore ways of improving access to galleries for visually impaired people. Unlock and Revive was another research project involving Age Scotland, Alzheimer Scotland, University of Edinburgh and Napier University. The resulting report explored best practice in creating accessible online cultural events to bring positive benefits for people living with dementia and their caregivers.

As our regular programmes return to the gallery spaces, the learning from this period remains and will continue to inform our work as we develop both in-person activities and digital resources.

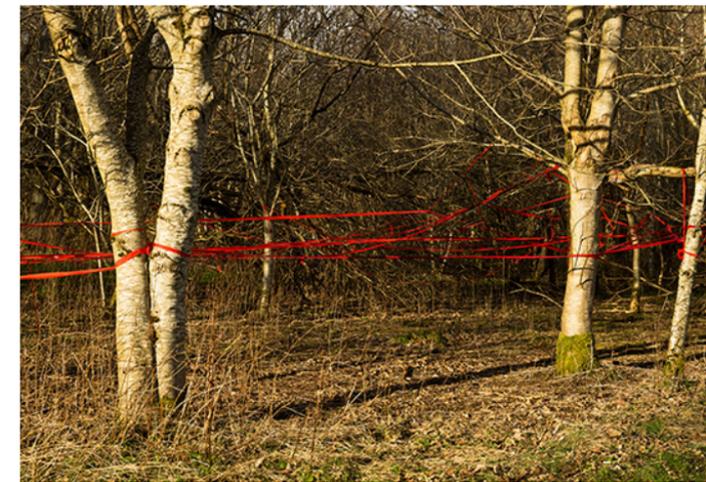


Mindfulness and Art video in British Sign Language presented by Trudi Collier

Town Takeover

Can visual art change the way people see their local environment? This young peoples' outreach project in the former mining area of East Ayrshire – funded by the Scottish Government's Youth Arts Fund, through Creative Scotland with support from Youth Music Initiative and Time to Shine – set up a mini-art school to make this happen. As a response to the aftermath of COVID-19, thirty-five young artists from the Robert Burns Academy were able to conjure a vision of hope and possibility by creating a modern myth – a gender-fluid, alien, space bunny (alias 'Billy Enigma'), who would bring reassurance and happiness to the young people of East Ayrshire.

On 11 December 2021 and on 11 June 2022, they took to the streets of Cumnock alongside a giant silver bunny sculpture, to rebrand their local town via vibrant printed posters and banners. The young artists also displayed their bold designs, which reinterpreted local landmarks in their own graphic style, in the Scottish National Portrait Gallery from January to June 2022.



Outreach LIFE HACKS

The premise of the Life Hacks project was simple, make life-affirming artworks with young people in North Ayrshire, for public spaces, involving young people linked to Health and Social care services. It would be fun, produced with professional artists and exhibited.

'I loved it all, every feeling of it, I'll do it again, just to escape the stress' – Participant

We looked at artwork from the national collection, posted 440 art packs to young people, ran fifty online and forty in-person workshops from growing plants to make ink from, alpaca life drawing, building an outdoor Arabic setting from pallets and a series of proposals for public artworks. The final 'Ribbon Sculpture' artworks are currently on display in [You Are Here](#) at the Scottish National Portrait Gallery and Irvine Royal Academy.

Top left: *Billy Enigma* and Supporters in Cumnock Town Square, 11 December 2021 © National Galleries of Scotland and *Town Takeover* participants, 2022

Left: Life Hacks, Eglinton Park Ribbon Sculpture, young people from Irvine Royal Academy, concept by Iman Tajik, photography by Eoin Carey, March 2022

EQUALITIES

The ambition to make the National Galleries of Scotland accessible and inclusive to all can be seen throughout the pages of this annual review; the works acquired for the collection, exhibitions such as *Isaac Julien: Lesson of the Hour*, digital content created including the *Queer Art* series, events such as the *Women in Animation* panel discussion and many more show the breadth of activity addressing equality, diversity and inclusion (EDI). Other developments, not included elsewhere in the annual review, include the creation of a dedicated accessibility section on the National Galleries of Scotland website for those with additional needs to help them plan their visit. It includes information on how we make our buildings and services accessible, as well as resources and activities for visitors with additional support needs. 2022 is the

20th year of the Visually Impaired Programme for people who are blind or are partially sighted. The programme is designed to support the participants enjoyment of art, discuss and share ideas, explore their own creativity and make social connections with others. Another EDI initiative, began in March 2022, was in response to the numbers of asylum seeking and refugee children and families arriving in Scotland. National Galleries of Scotland created 3,000 packs of art materials and postcards from the collection, this gift was distributed through charities and local authorities and recognises the importance of art to our wellbeing. The packs extend a welcome to those who are new to Scotland having fled conflict in Europe and across the world.



Art Packs for refugee and asylum seekers



Visually Impaired Workshop at the *New Arrivals* exhibition.
Photography by Roberto Ricciuti

RESPONSE TO THE CLIMATE EMERGENCY

The new plan outlines three priority areas that the National Galleries of Scotland will focus on to address the Climate Emergency:

1. Engaging and Inspiring – through our exhibitions learning programmes and digital content, we will work with our partners across the cultural sector to inspire everyone to take positive climate action.
2. Playing our part to achieve net-zero – we will reduce our environmental impact by adopting low-carbon alternatives across our own estate.
3. Protect our world-class collection – we will prepare for the impacts of climate change in order to protect Scotland's world-class art collection for future generations.

COP26

The National Galleries of Scotland partnered with the National Library of Scotland in the run-up to the UN Climate Change Conference COP26, which was held in Glasgow in November 2021. The *Preserving Pasts, Imagining Futures* project involved digital engagement and creative workshops, highlighting environmental issues such as sea level rise and low-carbon energy transition across five Scottish regions. Audiences were asked to consider how Scottish landscapes have evolved due to climatic, societal and technological changes. Amazing responses were received, ranging from photography, collage and drawing to poetry, which were displayed on both organisations' websites and social media platforms before and during the summit.



Julia Clough, *Land Use in the Outer Hebrides*.

Inspired by the film *Islands of the West* (1972), directed by Bill Forsyth and from the National Libraries of Scotland's Moving Image Archive, this collage represents sustainable ways of using land in the Hebrides, including solar farms among grazing land, beehives, on and offshore wind energy generation, and rewilding of peatlands and reforestation. Made from found objects, material scraps and a reused frame.



Donald Iain McKenzie, *Machair, Eriskay*.

This work is a comment on the fragility of the west coast machair of the Hebrides which is under threat from coastal erosion and the threat of sea levels rising. A tremor shudders the landscape as the crows flap upwards. One of Van Gogh's final paintings was also in the artist's mind - harbingers of ensuing disaster and paths going nowhere.

OUR PROJECTS

Celebrating Scotland's Art: The Scottish National Gallery Project

Behind the hoardings, deep within the construction site, the new galleries that will house the collection of historic Scottish art are starting to emerge. The panoramic view of Princes Street Gardens through the newly installed foyer window gives a hint of this new cultural gem coming to life in the heart of Edinburgh.



Exhibition designers' visualisation of the view out into East Princes Street Gardens from one of the new Scottish galleries. © Metaphor

Making conservation come alive was another key ambition of the project. Thanks to support from the American Friends of British Art this aim has been realised with Robert Scott Lauder's great painting *Christ Teacheth Humility* (1847); the creation of a new inner framing element (slip) uniting the large stretched canvas with its newly cleaned historic frame, drew on the experience, skills and perseverance of our Conservation team – and a huge amount of gold leaf. Another milestone was reached when two high-quality copies of our paintings, chosen by guests at Leuchie House (the national respite charity in East Lothian where *Christ Teacheth Humility* was lent for nearly 40 years), were installed in its place.



Robert Scott Lauder's *Christ Teacheth Humility*, 1847, fitted into its period frame with its extensive, new 'slip' or inner framing section that unites the two elements and completes this large-scale conservation project. Standing alongside the fully framed painting in our art store are the National Galleries of Scotland's long-serving Frame Conservator, Keith Morrison, and Senior Conservation Technician (Frames), Emma John.

A special digital camera using infrared reflectography has helped us to 'see through' paint layers and record artists' underdrawings on many of the Scottish artworks prepared for the new displays. Phoebe Anna Traquair's vigorous underdrawings, concealed by her more measured application of subsequent layers of paint, are a revelation. Infrared reflectography on an important group of oil paintings by the compelling eighteenth-century artist John Runciman, who died tragically young, similarly reveals his loose and expressive drawing technique.

In the past year we have also brought Scottish art to life in classrooms, from Hoy in Orkney to Hawick in the Scottish Borders and outdoors at the new Royal Hospital for Children and Young People in Edinburgh.



P7 pupils from Burnfoot Community School in Hawick have worked with us and two Borders-based artists over a full school year. Using the Scottish art collection as a learning resource, the project seeks to demonstrate the benefits of longer-term artist engagement with a class.

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



Phoebe Anna Traquair's *An Angel Escorting an Angel towards Heaven* (1886), [detail of NG 1867].

Infrared reflectography showing Phoebe Anna Traquair's vigorous underdrawing in *An Angel Escorting an Angel towards Heaven* (1886), [detail of NG 1867].

The Art Works

The Art Works is a truly sustainable development project from the National Galleries of Scotland. It combines economic, environmental and social sustainability and is a clear demonstration of how arts and culture can contribute to the national economic recovery and the government's levelling-up agenda. The Art Works will house 95% of the national collection of fine art and is an investment in collection care, which challenges traditional notions of collection storage through a design which supports a dynamic response to both traditional and new ways of interacting with art. The Art Works project concluded concept design stage RIBA 2 in 2021 and has commenced design stage RIBA 3.

Community activities have taken place on the site. These include the Play, Draw, Eat community event in partnership with North Edinburgh Active Travel's – Walk, Wheel, Cycle on 25 September 2021, with around 70 participants from the local community and from wider Edinburgh. Activities included litter picking – organised

by Granton Church, and Art in the Open cargo bike – drawing from easels with Anna Baran. Apple buns and hot drinks were provided for free through Granton Community Garden Bakery.

Granton Primary's three P6 classes took part in a biodiversity project in conjunction with National Museum of Scotland, searching, researching and drawing the animals and insects that live on the site. We also worked with North Edinburgh Arts' Play Rangers programme to bring art materials and play activities to 5–12-year-olds in West Pilton Park.

A pruning and wassail singing event was held at the mobile orchard led by Andrew Lear and Jane Lewis on 28 January 2022 (plantsandapples.com). Drinks of mulled apple juice and apple buns were served to twenty who came for the second part of the event. Jane Lewis, community song leader, led a singing session for all attendees followed by dressing the trees with toast and banging pots and pans loudly around the site.



Conservator Lorraine Maule with *The Monarch of the Glen* (about 1851), by Sir Edwin Landseer



Kids making art on The Art Works site 2022. Photography by Roberto Ricciuti



Wassailing on the mobile orchard at The Art Works site 2022. Photography by Roberto Ricciuti



Artist's impression of an interior view of The Art Works. Image © John McAslan + Partners

SUPPORTERS

The staff and Trustees would like to thank all those who have given their support, donations and works of art, or have left legacies or in memoriam gifts to the National Galleries of Scotland in 2021–22. In addition, we would like to thank the Friends, Patrons and American Patrons of the National Galleries of Scotland for their continued interest in, and support for, our work.

DONORS AND SUPPORTERS

The Scottish Government
The National Lottery Heritage Fund
National Heritage Memorial Fund
National Galleries of Scotland Foundation
Art Fund
Creative Scotland
Players of People's Postcode Lottery
Friends of the National Galleries of Scotland
Patrons of the National Galleries of Scotland
American Patrons of the National Library and Galleries of Scotland
The AEB Charitable Trust
American Friends of British Art
Arts Council of England
(Acceptance in Lieu and Cultural Gift Schemes)
The Barcapel Foundation
Binks Trust
Karla Black
Darcy Bradbury
Ewan and Christine Brown
Catriona Burns on behalf of Rory Fergusson Burns
Richard and Catherine Burns
Selina Cadell
Alex and Rhona Callander
Miss Alison Callum
Christie's
Denise Coates CBE
Contemporary Art Society
The Estate of Beatrix Cooper
Douglas Corrance
Cowan Smith Bequest Fund
H R Creswick's Charitable Trust
Sir Sandy and Lady Crombie
Kieran Dodds
Edinburgh Decorative and Fine Arts Society
The Elephant Trust
Eridge Trust
Graham Fagen
James Ferguson
Alisdair and Elspeth Fleming
The Foyle Foundation
Sir Charles and Lady Fraser
The Hugh Fraser Foundation
Karen and Edward Friedman
Kristin and Gary Friedman
Gavin and Kate Gemmell
Maryla and Edward Green
Kenneth and Julia Greig
Sir Angus and Lady Grossart
Matilda Hall
The Heinz Fund
Benny and Sharon Higgins

David Hurn
Alison Jacques
Sir Raymond Johnstone
The Kennedy Doig family
Kimberly C Louis Stewart Foundation
Mrs Geraldine Kirkpatrick's Charitable Trust
Knapping Fund
Brian and Lesley Knox
Barrie and Janey Lambie
Mrs M A Lascelles Charitable Trust
The Leonard Cheshire Change 100 programme
Donald and Louise MacDonald
The Nancie Massey Charitable Trust
Yale H Metzger and Susan E Richmond
Bruce and Caroline Minto
Nigel and Fiona Morecroft
The Family of James Morrison
Carol Murray
Siobhan and Sandy Nairn
National Museum of Women in the Arts
Walter and Norma Nimmo
Danny North
Outset UK
P F Charitable Trust
Iain Paul Fund
Dame Susan Rice CBE
The Willie Rodger Art Trust
Eric Seiler
Sky Arts
Mr and Mrs William N Smith
Ian and Flora Sword
In devoted memory of Ailsa Margaretta Symeonides
The William Syson Foundation
Ralph and Saul Tawil
Ben and Lucy Thomson
Henry and Sula Walton Fund
Scobie Ward
David and Terri Warnock
Willie and Jo Watt
John Welson
Graham Whyte and Sarah Whitley
Mark and Catriona Wilson
Robert and Nicky Wilson
The Wolfson Foundation
Neil and Philippa Woodcock
Michael Youds

Legacies

Morag Kinnison
Kenneth Wilkie

FACTS AND FIGURES

VISITOR NUMBERS

2021–22

780,275

Total visitors to National Galleries of Scotland sites in Edinburgh

445,195

Scottish National Gallery

207,433

Scottish National Gallery of Modern Art

127,647

Scottish National Portrait Gallery

VIRTUAL VISITORS

2,812,855

www.nationalgalleries.org website visits

EDUCATIONAL VISITS

5,291

Total number of participants from schools, higher and further education

1,754

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

2,642

Total number of community and outreach participants

1,581

Total number of families with children at drop-in events

FRIENDS

10,322

Friends at 31 March 2022

VOLUNTEERS

102

Total number of volunteers

FRONT COVER (detail)

Berenice, 1885

by Henri Martin

BACK COVER

Female Head Design or Untitled

(*Girl Comets Among Stars*), 1899

by George Dutch Davidson

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