

NATIONAL
GALLERIES
SCOTLAND

Annual Review 2018-19





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 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.



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 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 2018-19

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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FOREWORD

Art for Scotland: Inspiration for the world

The National Gallery of Scotland first opened its doors 160 years ago in March 1859. The creation of a new national art collection for Scotland reflected a complex mix of artistic, economic and social motives, but the overall vision was clear and centred on educating and inspiring both artists and the general public alike. Back then, our visitors would have encountered a modest display with just a handful of major works, interspersed with assorted pictures of varying quality, a collection which one local critic branded as being ‘lamentably deficient’. Today, our audiences can enjoy one of Europe’s finest collections of Western art and a world-class programme of displays, exhibitions and activities. In many respects, however, we remain true to the original aims behind the creation of the National Gallery; in everything we do our aim is to encourage creativity and to provide a rich source of knowledge and inspiration for the present and future generations.

This Review sets out how we have worked to fulfill those aims over the last year. We have included a selection of our acquisitions and an account of our ambitious programme of temporary exhibitions. One of our key aims is to make the national art collection more accessible and to attract new and more diverse audiences. In these pages you can read about the wide range of learning and outreach programmes for children, young people, families and older visitors as well as our efforts in engaging creatively with people with disabilities. We are especially proud that for the fourth year running we have welcomed a record number of 2,708,179 visitors to our Galleries in Edinburgh.

Alongside our usual business, we are currently developing several major capital projects. These include *Celebrating Scotland’s Art*, the ambitious redevelopment of the Scottish National Gallery with new galleries to house the world’s most important collection of Scottish art. The first phase of this project has now been completed with a remodelling

of the Princes Street Gardens entrance, restaurant and shop and new landscaping in the adjacent gardens with pathways that will make it much easier for those with mobility issues to access the Galleries. We are on track to complete this project in early 2021. At the same time, we are also continuing to develop our plans for a major new facility in north Edinburgh which will be an innovative centre for conserving, researching and distributing the collection.

As we look back on another successful year, we would like to thank our many sponsors, patrons and donors for all they do in support of our work. We are especially fortunate to enjoy fantastic support from our volunteers, our Patrons and their Governors, our Friends and the Friends Committee, our American Patrons and the National Galleries of Scotland Foundation. We welcome the funding of the National Lottery Heritage Fund for support of particular projects. We would like to acknowledge our corporate supporters and also especially thank the People’s Postcode Lottery for continuing their 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.

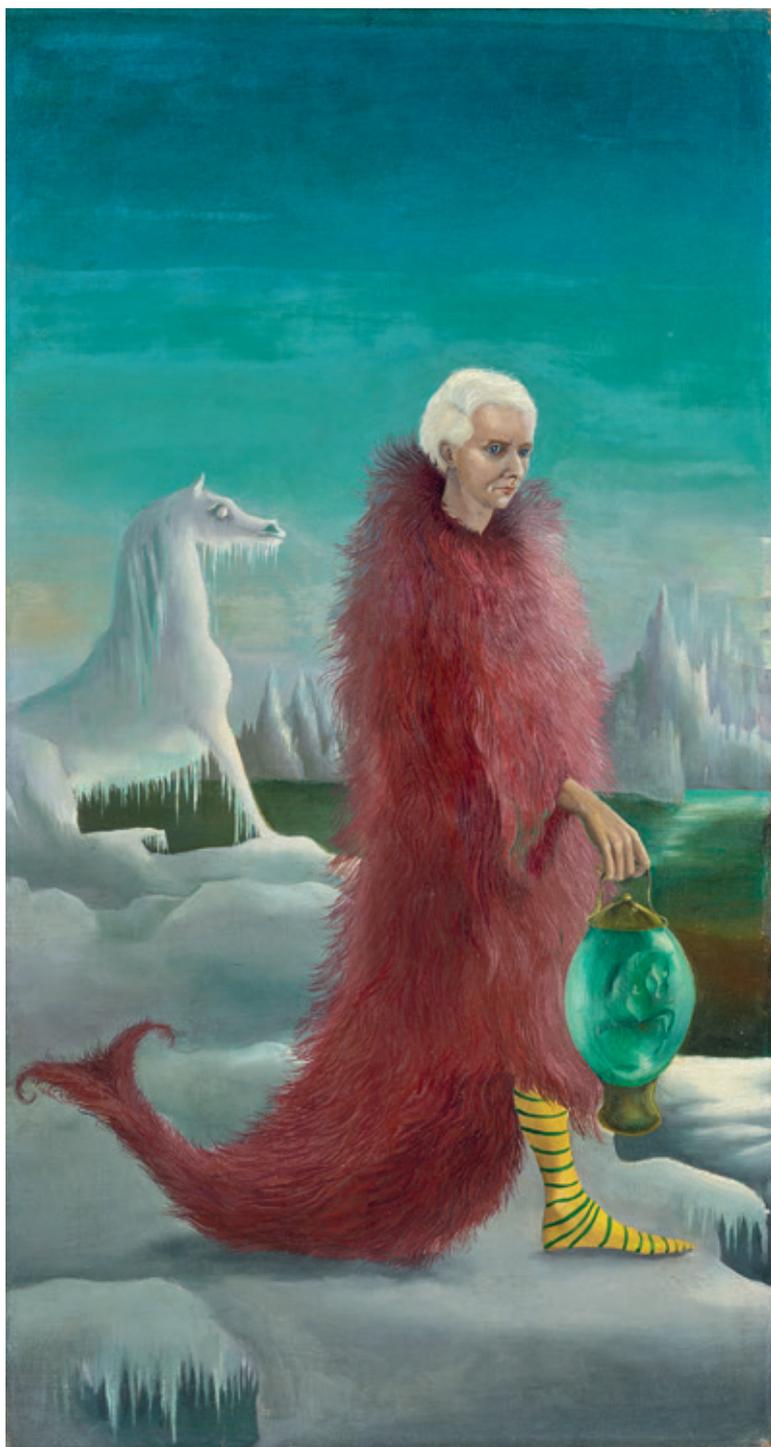
At the time of writing, Scotland faces many uncertainties, for example around the departure of the UK from the European Union. Against a background of political, social and economic change, we are convinced that access to world-class art is not a luxury but is crucially important and can make a real difference to people’s lives. Like our predecessors back in the 1850s, we believe that we can play a part in fostering social cohesion as well as encouraging ambition and promoting creativity. In an unstable world, access to art and culture helps to counter isolationism and encourages us all to explore community, identity and history.

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 Art Fund.



Portrait of Max Ernst, c.1939

LEONORA CARRINGTON (1917–2011)

Oil on canvas, 50.3 × 26.8 cm

Purchased with assistance from the Henry and Sula Walton Fund and Art Fund, 2018

© Estate of Leonora Carrington / ARS, NY and DACS, London 2019

Carrington was born into a wealthy English family. She studied art in London and in June 1937 met the great surrealist artist Max Ernst at a dinner party. They fell in love: she had only just turned twenty; he was forty-six and on his second marriage. They moved to Paris and then, with war brewing, to Saint-Martin-d'Ardèche near Avignon in the south of France. This celebrated portrait of Ernst was painted in around 1939, and soon after this Ernst was imprisoned, and they lost contact. Held for a long time in private collections, it is a major addition to the Galleries' world-famous surrealist collection.



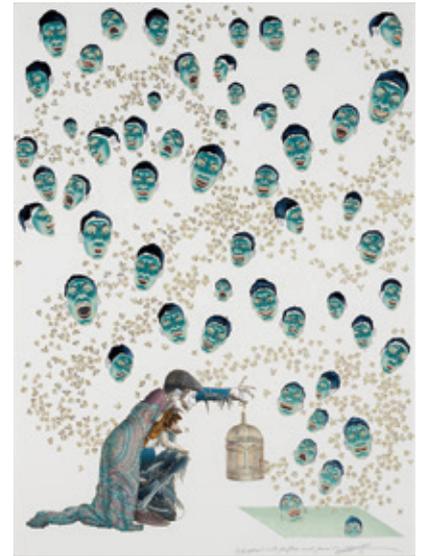
Susie Wolff: Portrait of a Racing Driver, 2018

ANGELA PALMER (b.1957)

Crystal glass, edition 1 of 4 made in 2018, 28 × 25.7 × 33.1 cm

Purchased, 2018
© Angela Palmer

This highly unusual portrait sculpture is a re-creation in crystal glass of one of the tailor-made racing helmets worn by Susie Wolff during her career in Formula 1. At the 2014 British Grand Prix, Wolff became the first woman in twenty-two years to take part in a F1 race weekend. To create this sculpture Angela Palmer worked with a team of glass blowers in Stourbridge near Birmingham. The result is a delicate object, the fragility of which reminds us of the vulnerability and bravery of drivers like Wolff, as they take extraordinary risks in pursuit of ever-faster speeds.



Self-Portrait with Fireflies and Faces, 2016

RAQIB SHAW (b.1974)

Acrylic liner, enamel and rhinestones on paper, mounted on board, 81 × 61 cm

Presented by the artist, 2018
© Raqib Shaw; photograph © George Darell, courtesy White Cube

Shaw was born in Calcutta, India and moved to London in 1998. Unable to afford artist's materials, he turned to industrial enamel paint. He developed a unique technique, drawing intricate outlines with gold-liner paint, and then dripping enamel paint into each tiny 'well'. *Self-Portrait with Fireflies and Faces* shows the artist kneeling, cradling his pet dog. It is loosely based on a painting in The National Gallery, London: Mocetto's *The Massacre of the Innocents*, c.1500–25. The fireflies, a memory from Shaw's youth, are a symbol of hope; the self-portrait heads hint at anxiety. Shaw generously donated the painting following his exhibition at the Galleries, *Reinventing the Old Masters*, in 2018.





Posy Croft, 1939

OSKAR KOKOSCHKA (1886–1980)

Oil on canvas, 77 × 63 cm

Accepted by HM Government in lieu of inheritance tax from the estate of the sitter and allocated to the Scottish National Gallery of Modern Art, 2018

© Fondation Oskar Kokoschka / DACS 2019

Kokoschka fled Czechoslovakia for London in October 1938. He soon met Diana Croft and Fred Uhlman, who ran the Artists' Refugee Committee from their home in Hampstead. Diana's brother, Michael, commissioned Kokoschka to paint portraits of himself and his sister Rosemary (1918–2015), who was known to everyone as Posy. She sat for him at least half a dozen times and later recalled 'The experience of meeting and being painted by OK was unforgettable. It was important for him to get to know the beliefs and feelings, likes and dislikes of the person he was painting.'



Lobster Telephone, 1938

SALVADOR DALÍ (1904–1989) and EDWARD JAMES (1907–1984)

Painted plaster and Bakelite telephone, 21.3 × 31 × 17 cm

Purchased through the Henry and Sula Walton Fund, with assistance from Art Fund, 2018

© Salvador Dalí, Fundació Gala-Salvador Dalí, DACS 2019

Dalí and James met in 1934. Dalí was already a notorious member of the Surrealist group; James was using his inherited wealth to assemble a magnificent collection of surrealist art. *Lobster Telephone* is the most celebrated of all surrealist 'Object Sculptures'. Early in 1938, Dalí exhibited a real lobster on a telephone and in the summer he and James conceived a more permanent version, incorporating plaster casts of lobsters. They were to be used in James's London home. Eleven lobster receivers were made: four were painted red, seven were painted white. Almost all of them are now in museum collections.



La Légende des siècles
(The Legend of the Centuries), 1950
RENÉ MAGRITTE (1898–1967)

Oil on canvas, 80.6 × 60.7 cm

Drue Heinz Bequest, 2018
 © ADAGP, Paris and DACS, London 2019

This is the second and largest version of a subject which Magritte treated on four occasions – three times in oil, once in gouache. It was bought by Drue Heinz in about 1965, she kept it until her death more than fifty years later. Drue Heinz was a generous supporter of the National Galleries of Scotland. She lent this work only once during her lifetime, to the Gallery of Modern Art's Magritte exhibition held in 1999. The Galleries have four paintings by Magritte, dating from the 1920s and 1930s: this later work further strengthens our world-class holdings of the great Belgian surrealist artist.



The Hill Farm (Wamphrey), 1934
WILLIAM GEISSLER (1894–1963)

Oil on canvas, 64 × 76.5 cm

Presented by the Artist's Family, 2018
 © William Hastie Geissler

Geissler was born in Edinburgh in 1894. Best known for his works on paper, his paintings often depict scenes of woodlands, farms and harbours, but almost always without figures. Geissler joined the Royal Scots Regiment at the outbreak of the First World War and was posted to northern France, serving in the Battle of the Somme. Following demobilisation from the army in 1919, he studied at Edinburgh College of Art where fellow students included William Gillies. In 1923, Geissler, who had been awarded a travelling scholarship from ECA, went to study in Paris with the cubist artist André Lhote. *The Hill Farm (Wamphrey)* shows the influence of Lhote's teaching on Geissler's work.



His Royal Highness The Prince Charles, Duke of Rothesay, 2018

VICTORIA CROWE (b. 1945)

Oil on linen, 92 × 122 cm

Commissioned by the National Galleries of Scotland, 2018

© Victoria Crowe

© Principal Private Secretary to HRH The Prince of Wales

Reproduced with the kind permission of HRH the Prince of Wales

This stunning new portrait of HRH The Prince Charles, Duke of Rothesay, was unveiled in the Great Hall of the Scottish National Portrait Gallery on 24 July 2018. The portrait by the distinguished artist Victoria Crowe was painted at Birkhall on the Balmoral Estate in Royal Deeside, Aberdeenshire, earlier in the year.

Crowe commented *'His Royal Highness was extremely relaxed and generous during the sittings and we talked about painting, the Royal Drawing School, as well as attitudes to conservation and ecology. ... I felt that so much of his thinking was rooted in a deep love of the natural world and indelibly linked with a philosophy of respect and sustainability. I was not painting a symbol of power or establishment but an engaging, thoughtful and sympathetic human being.'*

Victoria Crowe is renowned as a subtle and insightful portraitist and this thoughtful and sensitive portrayal of HRH is a major addition to the collection.



Self-portrait Womb from Womb, 1941

WILLIAM CROSBIE (1915–1999)

Oil on canvas, 213 × 152 cm

© The Crosbie Estate

William (Bill) Crosbie was born to Scottish parents in Hankow in China, where his father was an engineer. The family moved to Glasgow in 1926 and Crosbie studied at the Glasgow Academy and Glasgow School of Art. In 1937 he enrolled at the École des Beaux-Arts in Paris where he studied for two years. During this time he became familiar with the latest trends in European painting, and was especially influenced by the work of artists such as Fernand Léger and Aristide Maillol. He returned to Scotland and found work painting murals, altarpieces, book illustrations and scenery designs for the ballet. In this powerful self-portrait, Crosbie depicted himself in his studio, engaged contemplating a complex surrealist canvas.

The painting was bought from the artist's estate, via The Scottish Gallery, Edinburgh.





Portrait of John Burnside (b.1955), 2016

ALAN J. LAWSON (b. 1973)

Oil on linen, 90 × 70 cm

Presented by an anonymous donor

© Alan Lawson

The acclaimed poet and novelist John Burnside was born in Dunfermline, Fife. It has been remarked that ‘throughout Burnside’s oeuvre there is a sense of the liminal, the provisional and the transformative’ and this is reflected in Lawson’s unusual ‘double’ portrait.

Lawson is a Scottish painter, sculptor, and teacher. Brought up in Edinburgh, he originally read English at Aberdeen University. He went on to study, and later to teach, at The Florence Academy of Art in Italy. He now lives in the Swiss Alps where, in 2012, he founded The Alpine Fellowship, a non-profit foundation to support the arts and philosophy.



James Adam, 1732–1794.

Architect and Designer, 1763

ANTONIO ZUCCHI (1726–1795)

Oil on canvas, 173 × 123 cm

Purchased jointly by the National Galleries of Scotland and the Victoria and Albert Museum, with Art Fund support, 2019

This sumptuous painting is the most ambitious surviving portrait of any member of the Adam family, the great eighteenth-century Scottish architectural dynasty. It depicts James Adam during his grand tour of Italy in 1763, before he joined his brother, Robert, in the family firm’s London office. Dramatically posed and luxuriously dressed, he is surrounded by objects that attest to his fascination with the ancient world, the main source of inspiration for the brothers’ pioneering neoclassical designs.

Illustrated on page 3.



***Portrait of Rorschach Testing Himself
and Finding Himself Guilty, 1986***

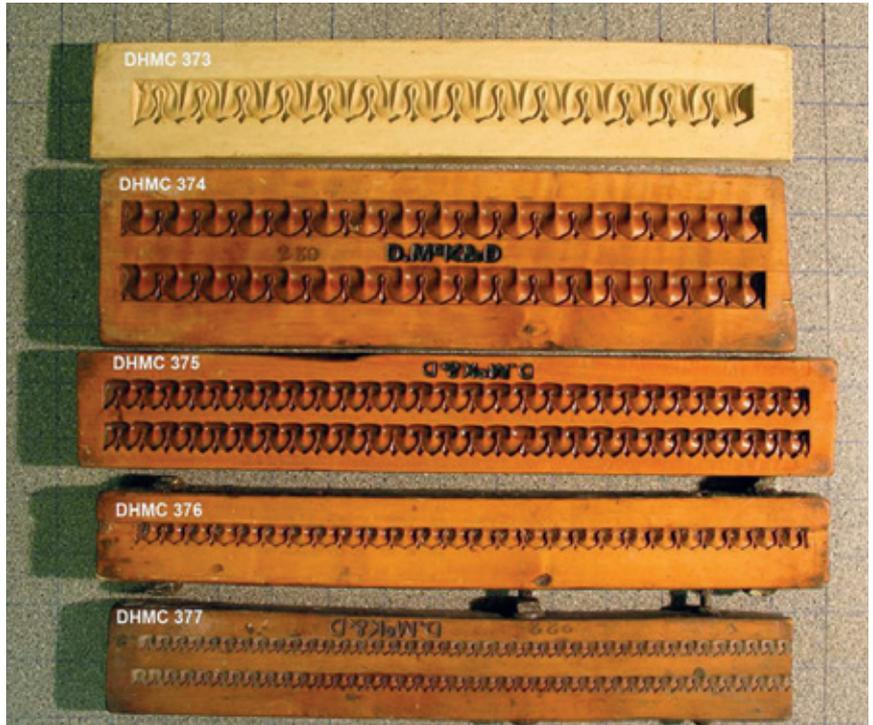
STEVEN CAMPBELL (1953–2007)

Acrylic on paper, 207 × 170 cm

Presented by Brenda Josephs with Art Fund support, 2018

© The Estate of Steven Campbell

The title of this work refers to the Swiss psychiatrist Hermann Rorschach (1884–1922), famous for the inkblots he created as a tool for psychiatric testing. Campbell's painting is full of suggestive detail and symbolic references, in which doubling abounds: Rorschach kneels next to the open pages of a book illustrating a pair of his inkblots; two pangolins or armadillos sit by him; a strange, double-headed form – part hobby-horse, part monument to Rorschach – looms over the scene; and on the right-hand side of the painting a shadowy hand emerges from the ground, echoing Rorschach's upturned palms. Campbell was concerned with both the processes of painting and the ways in which painting could reveal something fundamental about the fears or dilemmas of modern life. While his titles often propose a narrative, his compositions are frequently ambiguous, as is evident from this mysterious painting.



Doig Moulds

Purchased by the Patrons of the National Galleries of Scotland, 2018

In 2018 the National Galleries of Scotland acquired a historically important collection of frame moulds originating from the Edinburgh frame-maker, Doig McKechnie & Davis. The acquisition comprised about 210 carved negative boxwood moulds from the nineteenth century, plus about 200 moulds made from plaster, composition and resin and a set of plaster and graphite moulds with rollers from the 1930s.

These unique moulds are fundamental to the manufacturing history of Edinburgh, Scottish and British frame-makers and have a direct connection with some of the frames in the Galleries' collection. They make the Galleries a focus for the making and meaning of frames in Scotland, support research into the framing and display of works at the National Galleries of Scotland and provide a working collection to facilitate conservation work. Since arriving, the moulds have been catalogued by volunteers, including dimensions, condition and identification. They have also been photographed and entered onto our database. Plans are now in place for the frame-maker who last owned the moulds, Derek Halliday, to demonstrate the very unusual technique required to produce early-twentieth-century plaster frames, using the newly acquired rollers, to our conservators and invited groups. There are plans for the moulds to be used for educational purposes and they are available to borrow and for research.

Selection of Doig, McKechnie & Davis running-pattern moulds normally used on back and sight edges of ornate gilded frames
Photograph © Keith Morrison





Seven Tears, 2016

SUSAN PHILIPSZ (b. 1965)

7-channel sound installation,
vinyl records 12", loop, 17 mins

Purchased with the support of the
Contemporary Art Society and the Henry
Moore Foundation, 2018
© Susan Philipsz

Seven Tears, by Berlin-based, Scottish artist Susan Philipsz, is a major installation, which is exemplary of Philipsz' use of physical equipment as a means of relaying sound and her use of sound as a sculptural entity in itself. The work comprises seven synchronised record players. Each plays a single tone from *Lachrimae*, or *Seaven Teares Figured in Seaven Passionate Pavans*, (1604) by English composer John Dowland's (1563–1626). Considered the composer's signature work, *Lachrimae* is based on the motif of a single falling tear. This melancholic piece follows the tradition of the Baroque lament, giving expression to the fleeting nature of happiness. Philipsz took individual tones from Dowland's seven 'Lachrimae' and recorded them on tuned glasses filled with water, played with a wetted finger. These recordings were then rendered onto transparent vinyl records. The gentle rotation of the turntables adds to the contemplative effect of the work.

Installation view: Scottish National Gallery of Modern Art, Edinburgh, *NOW*, 27 October 2017 to 18 February 2018



JANE
Avril

H. Stern, Paris.

A WORLD-CLASS PROGRAMME

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.



Left:
Henri de Toulouse-Lautrec (1864–1901)
Jane Avril, 1899
Lithograph in colour inks on paper, 56 × 36 cm
National Galleries of Scotland, purchased, 1963

Above:
Dancers from the Moulin Rouge at the *Pin-Ups* media view, National Galleries of Scotland
Photograph by Neil Hanna

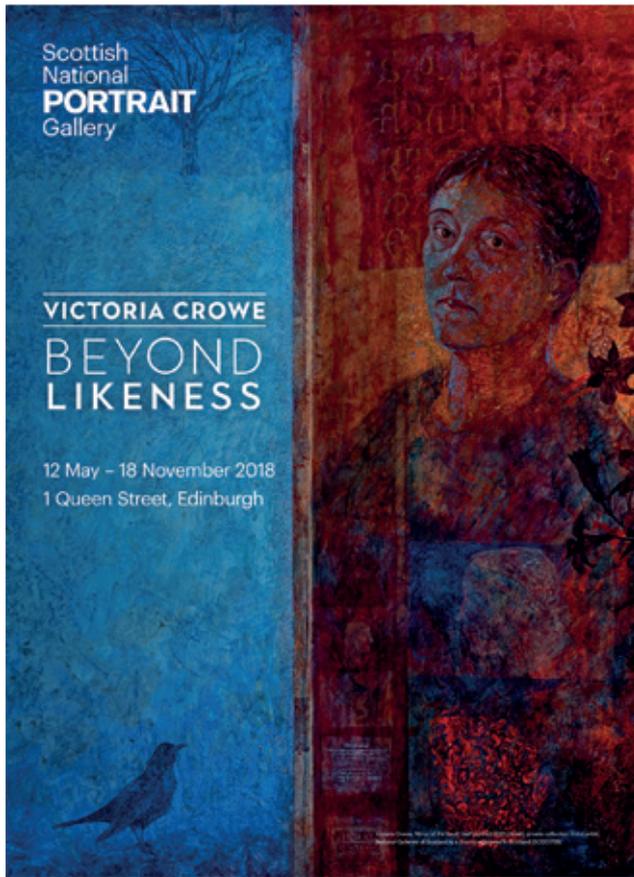
Pin-Ups | Toulouse-Lautrec and the Art of Celebrity

SCOTTISH NATIONAL GALLERY

6 October 2018 to 20 January 2019

Supported by Aegon

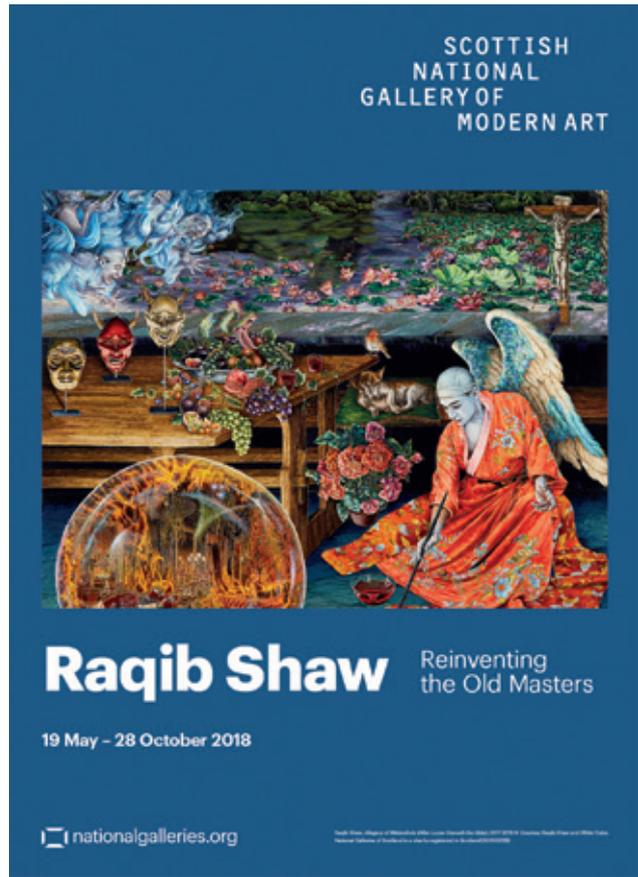
Pin-Ups: Toulouse-Lautrec and the Art of Celebrity was the first exhibition held at the National Galleries of Scotland to focus on the art of Henri de Toulouse-Lautrec. Celebrating his remarkable contribution to the art of the promotional poster and print, the exhibition presented iconic images by the artist and significant contemporaries such as Jules Chéret and Alphonse Mucha. The Galleries' own collection of prints by Toulouse-Lautrec was displayed in its entirety for the first time, alongside loans from across the UK, previously unseen archival objects, film and audio elements. The media view, attended by dancers from the Moulin Rouge, and the exhibition itself, achieved extensive coverage and almost 22,000 visitors during the three-month run.



Victoria Crowe | Beyond Likeness
 SCOTTISH NATIONAL PORTRAIT GALLERY
 12 May to 18 November 2018

Victoria Crowe OBE FRSE RSA (b.1945) is a widely admired artist whose practice encompasses portraiture, still life and landscapes. Portraits by her are included in a number of major public and private collections, including that of the National Galleries of Scotland. The first major exhibition of Crowe's portraits, *Beyond Likeness* was a highlight of the 2018 Edinburgh Art Festival programme. Numerous prominent cultural figures, ranging from actors, authors, publishers, composers and scientists, including Nobel Laureate Sir Peter Higgs, composer Thea Musgrave and astrophysicist Dame Jocelyn Bell Burnell were among the sitters whose portraits were included in the exhibition.

Exhibition poster featuring:
 Victoria Crowe, *Mirror of the South (self-portrait)*, 2001 (detail), private collection © the artist



Raqib Shaw | Reinventing the Old Masters
 SCOTTISH NATIONAL GALLERY OF MODERN ART
 (MODERN ONE)
 19 May to 28 October 2018

Supported by the Friends of the National Galleries of Scotland

Born in Calcutta and raised in Kashmir, Raqib Shaw (b.1974) has lived in London since 1998. His imagery is inspired by the old masters, but he paints with enamels, using needle-sharp quills and pins. Breathtaking in their intricacy, complexity and flamboyant colour, they are the product of months or often years of intense work. The display featured eight major paintings by Shaw, alongside two works which normally hang at the Scottish National Gallery and have inspired two of his most recent paintings: Joseph Noel Paton's *The Quarrel of Oberon and Titania*, 1849 and Lucas Cranach's *An Allegory of Melancholy*, 1528.

Exhibition poster featuring:
 Raqib Shaw, *Allegory of Melancholy (After Lucas Cranach the Elder)*, 2017-18 © Courtesy Raqib Shaw and White Cube

*Planes, Trains and Automobiles / Transportation Photographs
from the National Galleries of Scotland*

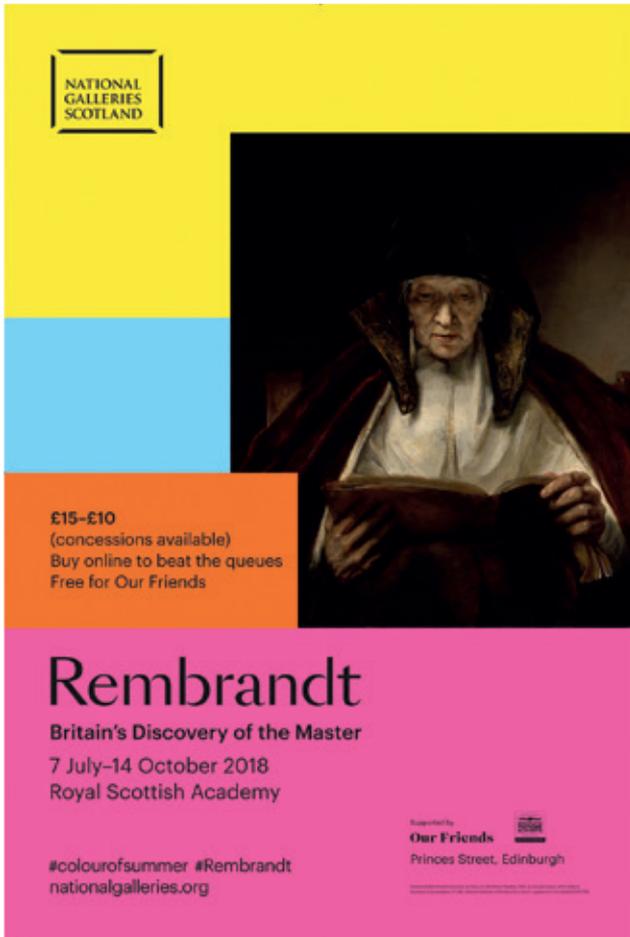
SCOTTISH NATIONAL PORTRAIT GALLERY

2 June 2018 to 13 January 2019

Within the first hundred years of its invention, photography witnessed the Industrial Revolution and the rapid expansion of the railways, the introduction of motorcars and the birth of air travel. The third in a series of popular thematic photography exhibitions, this instalment explored the evolution of transport, its dramatic impact on the world around us and the presence it continues to have in our daily lives. From spectacular aerial views of Edinburgh taken by the fearless Alfred Buckham, to Dieter Appelt's dramatic portrayal of the Forth Bridge, it was a celebration of Scotland's rich contribution to the technology of travel.



Alfred G. Buckham (1879-1956), *Aerial View of Edinburgh*, about 1920
Silver gelatine print, 45.8 × 37.8 cm, National Galleries of Scotland
© Richard and John Buckham



Rembrandt | Britain's Discovery of the Master

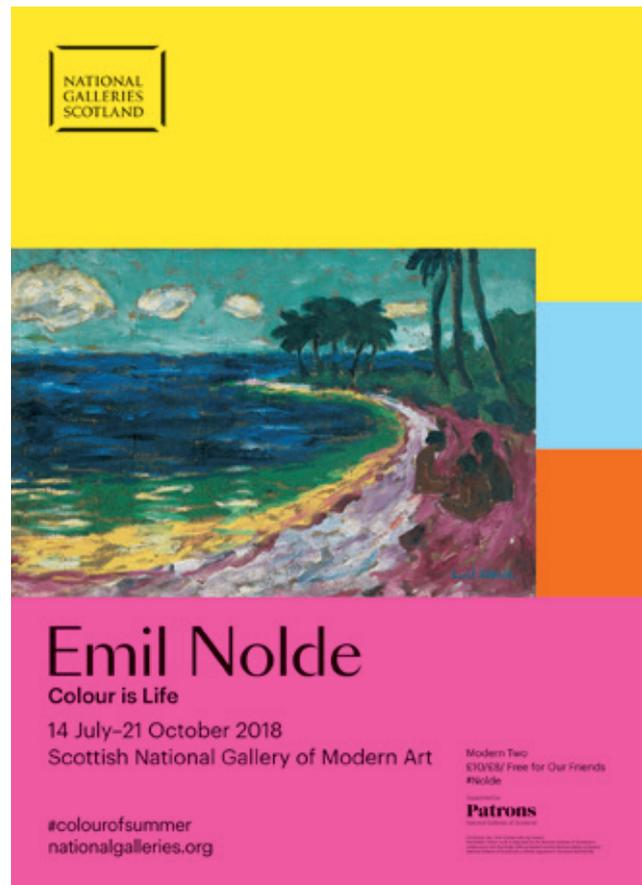
SCOTTISH NATIONAL GALLERY

7 July to 14 October 2018

Supported by People's Postcode Lottery and the Friends of the National Galleries of Scotland

This exhibition was the first to tell the exceptionally rich story of Rembrandt's art and fame in Britain over almost four centuries. Shown only at the Scottish National Gallery, it attracted almost 65,000 visitors. Bringing together key works from British collections and abroad, it revealed how the taste for Rembrandt's paintings, drawings and prints evolved. The exhibition also demonstrated the profound impact of Rembrandt's art on the British imagination, by exploring the wide range of native artists whose work has been inspired by his extraordinary achievement up to the present day.

Exhibition poster featuring:
Rembrandt (Rembrandt Harmensz van Rijn), *An Old Woman Reading*, 1655.
By kind permission of the Duke of Buccleuch & Queensberry KT KBE



Emil Nolde | Colour is Life

SCOTTISH NATIONAL GALLERY OF MODERN ART (MODERN ONE)

14 July to 21 October 2018

Supported by the Patrons of the National Galleries of Scotland

The German Expressionist artist Emil Nolde (1867–1956) was one of the greatest colourists of the twentieth century. Passionate about his northern homeland near the Danish border, but equally fascinated by the demi-monde of Berlin's cafés and cabarets, the busy to and fro of the tugboats in the port of Hamburg and the 'exotic' peoples and places he encountered in the South Seas in 1914. Nolde identified with his subjects in every brushstroke he made, heightening his colours, so that we too can experience his emotional response to the world about him. This exhibition, drawn from the incomparable collection of the Nolde Foundation, was organised by the National Galleries of Scotland and shown at the National Gallery of Ireland in Dublin and then in Edinburgh.

Exhibition poster featuring:
Emil Nolde, *Bay*, 1914 © Nolde Stiftung Seebüll. *Emile Nolde: Colour is Life* was organised by the National Galleries of Scotland in collaboration with the Nolde Stiftung Seebüll and the National Gallery of Ireland



Moyna Flannigan (b.1963), *Fragment*, 2017, distemper on canvas, 180 × 145 cm, courtesy of the artist. Photograph by John McKenzie

NOW | Monster Chetwynd, Henry Coombes, Moyna Flannigan, Betye Saar, Wael Shawky

SCOTTISH NATIONAL GALLERY OF MODERN ART
(MODERN ONE)

20 October 2018 to 28 April 2019

The NOW programme is being made possible thanks to the support of the National Galleries of Scotland Foundation, Kent and Vicki Logan, Walter Scott and Partners Limited, Robert and Nicky Wilson, The Ampersand Foundation, and other donors who wish to remain anonymous

This fourth instalment of the NOW series (NOW is a landmark series of six, free contemporary art exhibitions staged over three years which launched in March 2017) centred on work by the Turner Prize-nominated Monster Chetwynd, including collages, panels, an installation and a performance showreel. It also featured work by four artists who share Chetwynd's desire to challenge convention. A film installation by Henry Coombes, collages and paintings by Moyna Flannigan, an installation by Betye Saar and a trilogy of films by Wael Shawky were all presented. The project climaxed with Monster Chetwynd's performance *Prolific Potato*, commissioned by the National Galleries of Scotland, supported by The Ampersand Foundation and the Eduardo Paolozzi Foundation, it was inspired by the work of Paolozzi in the Galleries' collection.



Above: Monster Chetwynd, *Prolific Potato*, 2019

A performance commissioned by the National Galleries of Scotland, Edinburgh, supported by The Ampersand Foundation and The Eduardo Paolozzi Foundation
Photograph by Julia Bauer courtesy of the artist and Sadie Coles HQ, London



BP Portrait Award 2018

SCOTTISH NATIONAL PORTRAIT GALLERY

15 December 2018 to 10 March 2019

Supported by BP

The 2018 *BP Portrait Award*, as in previous years, encompassed a wealth of artistic talent and demonstrated in an inspiring way the vitality and variety of contemporary painted portraiture. We were particularly pleased that the exhibition included a painting by Laura Nardo, a member of staff at the National Galleries of Scotland: the accomplished and engaging portrait she made of her fellow Security and Visitor Services colleague, Vittorio Milazzo. The exhibition included forty-eight outstanding works including *An Angel at My Table* by Miriam Escofet, which took the first prize. The principal aim of this popular exhibition is to encourage artists to focus on and develop the skills of portraiture in their work.

Exhibition poster featuring:
Massimiliano Pironi, *A Throne in the West*, 2018 (detail)
© Massimiliano Pironi

Andy Warhol and Eduardo Paolozzi | I want to be a machine

SCOTTISH NATIONAL GALLERY OF MODERN ART (MODERN ONE)

17 November 2018 to 2 June 2019

This exhibition took its theme from a much-quoted remark by Andy Warhol 'I want to be a machine'. Behind Warhol's seemingly facetious quip was the serious belief that art would become increasingly mechanised, using photography to capture images of the world and screenprinting to turn photographs into paintings and prints. Eduardo Paolozzi's belief in the machine also included photography and screenprinting, as well as the use of machine parts to create sculptures, but he was much more interested in the interface between man/woman and machine, in robots and computers. This exhibition, drawn almost exclusively from the ARTIST ROOMS Collection (Warhol) and the superb holdings of Paolozzi's works in the Galleries, consisted of two parallel displays devoted to each artist, examining their similarities and differences.



HappyHere

PIG ROCK BOTHY, MODERN ONE GROUNDS

December 2018 to 24 February 2019

HappyHere was a participatory, immersive light installation, created for Pig Rock Bothy in the grounds of Modern One, which used colour and light to visualise thoughts and feelings. The technology turned visitors' answers to seven simple questions into a narrative of light and colour, featured on a custom-built screen in the installation. After dark, Pig Rock Bothy became a beacon of coloured light, replaying all of the feelings recorded by it during the day and transmitting it out into the night sky.

HappyHere explored the links between art, technology and wellbeing. The installation used technology similar to those that we use in our everyday lives to measure, record and analyse how we feel, such as mobile apps, wearables and social media platforms.

This installation was created by Martin Skelly & Peter Thomas from the University of Dundee and was commissioned by National Galleries of Scotland for Pig Rock Bothy.

Martin Skelly & Peter Thomas, *HappyHere*, 2018. Commissioned by National Galleries of Scotland for Pig Rock Bothy © the artists

[Featuring] Martin Creed, Work no.975 *EVERYTHING IS GOING TO BE ALRIGHT*, 2008 © Martin Creed. All Rights Reserved, DACS



Andrew Rappo Life imitating art
 Sir John Sinclair of Ulbster, 1st Baronet, captured by @sustainablymimi
 Matmahboub Or art imitating life?
 Andrew Rappo@andrewrappo



Karensagesagie Toulouse Lautrec Exhibition currently showing at The National Galleries of Scotland in Edinburgh...An absolute honour to see some iconic works from this extraordinary Man! #art #designer #illustration #toulouselautrec #edinburgh #freespirit #fun @karensagephoto



Leslie.sommerville Loved this art wall so the kids could create after seeing the @jenny_saville_art exhibition. #nationalgalleryofscotland #exhibition #gallery #drawingwall #drawing #create #edinburgh #paintings #inspired #make #bridgetriley #illusion #art #instapic #instaimage #visitagallery #paint Madelaneofficial Cool picture! Leslie.sommerville Thanks all his own work Leslie Sommerville



Lorn4114 I've been 5 times now to see the Rembrandt exhibition. He really is the boss. Sometimes I take good company... #selfie #hero #royalscottishacademy #portrait_perfection Lorna Sommerville



lucysalter_ #bridgetriley #opart #scottishnationalgalleryofmodernart #opgod #halo #selfie #blackandwhite Lucy Salter



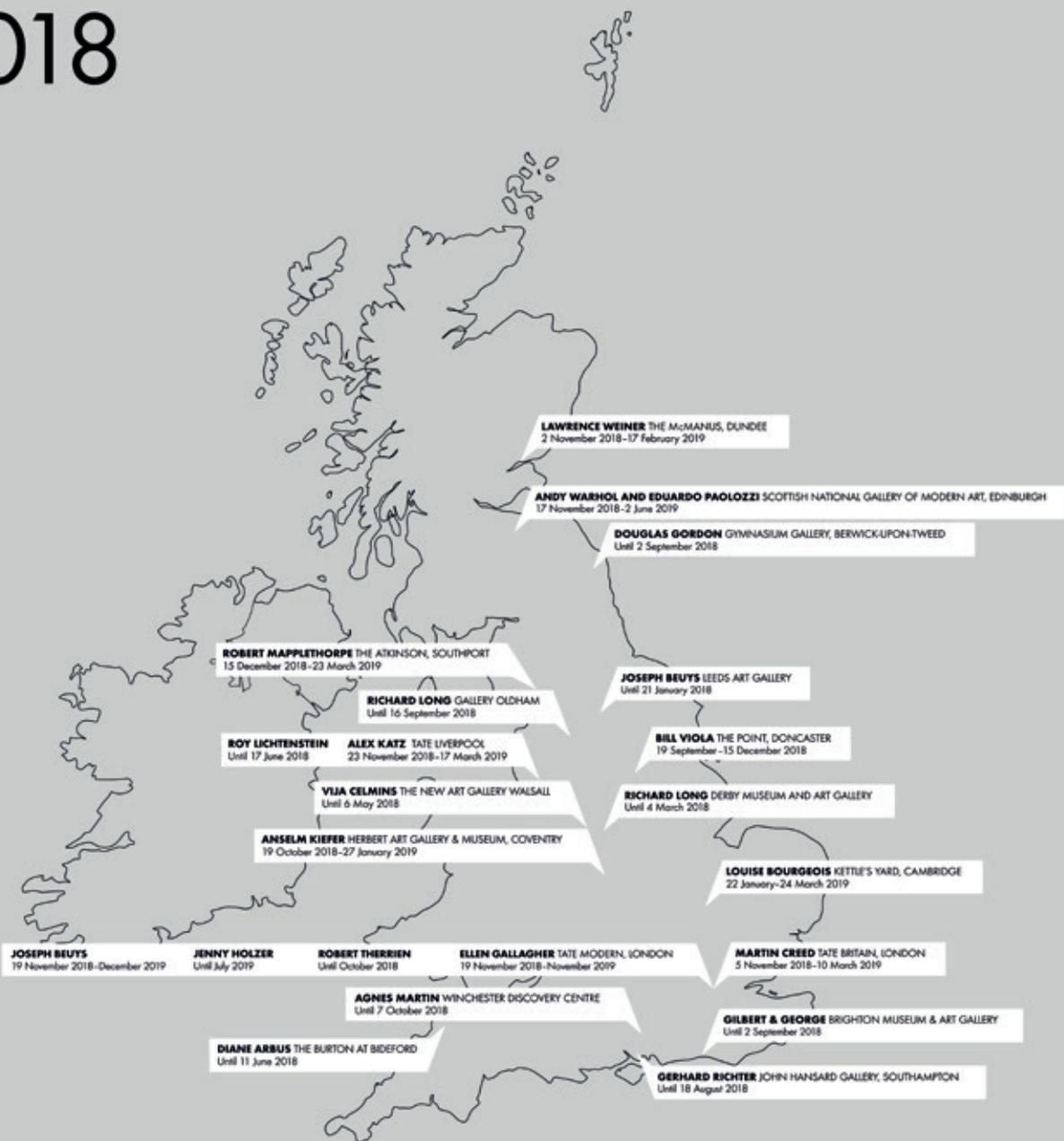
Paul_koonz Lookalike! #selfie #edinburgh #nationalgalleriesofscotland #scotland #uk #holiday #vacation #summer2018
Jana.schwab Definitiv mein Lieblingsfoto von dir Paul Kunz



Andrés Nikolas Ordorica @AndresNOrdorica @kevin_guyan exploring stereoscopic photography this weekend @NatGalleriesSco. Andrés N. Ordorica



ARTIST ROOMS 2018



The ARTIST ROOMS collection is shared across the UK through



In partnership with



Supported by



Supported using public funding by
ARTS COUNCIL ENGLAND

Art Fund



ARTIST ROOMS

ARTIST ROOMS gives audiences access to exceptional modern and contemporary visual art by internationally renowned artists, from Andy Warhol and Louise Bourgeois, to Gerhard Richter and Diane Arbus. This unique collection is owned by the National Galleries of Scotland and Tate, and its national partnership programme presents the work of more than forty major artists through solo exhibitions. It was established in 2008 through the d'Offay Donation, with the assistance of the National Heritage Memorial Fund, Art Fund, and the Scottish and British Governments. The programme reaches communities in rural areas and small towns as well as in major cities, giving young people the chance to get involved in creative projects, discover more about art and artists, and learn new skills. Nearly 50 million people have visited some 185 ARTIST ROOMS displays at eighty-seven venues across the country over the last decade.

In 2018, eleven exhibitions travelled to audiences around the UK through the year, extending from the city of Dundee on the east coast of Scotland, down to Southampton on the south coast of England. The McManus's exhibition of American

conceptual artist Lawrence Weiner marked the first time that ARTIST ROOMS had been shown in Dundee, and received over 42,000 visitors. The artist's international profile contributed to the visible step change in the city's cultural programme, in a year distinguished by the opening of the V&A. Weiner was invited to respond to the location and did so by creating a unique presentation of his work for the city. Scots translations of the artist's text-based works, developed by author, James Robertson, were displayed on the walls of the main gallery in parallel with English language versions, and as interventions throughout the museum's collection displays.

Just across the border in Berwick-upon-Tweed, Berwick Visual Arts presented the video work of Scottish artist and former Turner Prize-winner, Douglas Gordon. His powerful installation *10ms-1*, 1994 was shown in the former military gymnasium of the army barracks, during the year that marked the centenary of the end of the First World War. Ahead of Coventry's UK City of Culture programme in 2021, the Herbert Art Gallery & Museum signalled its vision for international contemporary

art. Anselm Kiefer's unflinching exploration of national identity and Germany's legacy after the Second World War resonated in the city devastated by the Blitz.

Further south, a major ARTIST ROOMS exhibition of influential German artist Gerhard Richter launched the new city centre site of John Hansard Gallery in Southampton. Brighton Museum & Art Gallery presented the work of Gilbert & George, selected by the gallery's young people's collective, aged between thirteen to twenty-five years old, as the artists whose work they felt best represented the transgressive and inclusive spirit of the city. The Collective developed a creative public programme to accompany the summer exhibition, with Gilbert & George's visit for afternoon tea a highlight.

In Edinburgh, two displays at the Scottish National Gallery of Modern Art offered visitors the opportunity to see the growing collection of ARTIST ROOMS, which is frequently supported through the generosity of artists, their estates and Foundations. The exhibition *Warhol and Paolozzi / I want to be a machine* featured an important collection of Warhol's 'stitched' photographs and Polaroid prints, a recent gift from the Warhol Foundation, shown for the first time since entering the collection. Visitors also experienced the floor sculpture *144 Titanium Square* by American minimalist Carl Andre, also on display for the first time this year, which was generously gifted by the artist in 2011, and specially fabricated for the ARTIST ROOMS collection in 2017–18.



ARTIST ROOMS: Lawrence Weiner at The McManus, 2018. Photograph © Tate

The ARTIST ROOMS collection is jointly owned by the National Galleries of Scotland and Tate, and was established through the d'Offay Donation in 2008, with the assistance of the National Heritage Memorial Fund, Art Fund, and the Scottish and British Governments. The ARTIST ROOMS touring programme is delivered by the National Galleries of Scotland and Tate in a partnership with Ferens Art Gallery through to 2020, supported using public funding by the National Lottery through Arts Council England, by Art Fund and by the National Lottery through Creative Scotland.

CELEBRATING SCOTLAND'S ART: THE SCOTTISH NATIONAL GALLERY PROJECT

Our ambitious project to transform the experience of visiting the Scottish National Gallery's unrivalled displays of historic Scottish art is truly underway. With planning and listed building consent awarded in June 2018, it was all systems go to prepare for the contractors' site-start in October. This triggered a substantial collections-management programme with pictures and sculptures decanted from several rooms involved in the project, and five galleries rehung to enable key works to be redisplayed within the gallery. The 1970s New Wing was also cleared of all remaining library and print-room furniture, with items no longer needed by the Galleries starting new lives in

museums, galleries and volunteer-run institutions throughout Scotland.

In January 2019, major building and landscaping work began, making the most of the period between the city's Christmas celebrations and the International Festival, when easier access can be had to this busy central site. It was exciting to see the new, accessible pathway taking shape that will enable many more locals and visitors to enjoy every level of East Princes Street Gardens; the elegant new stone terrace will also make entering the Scottish National Gallery from the gardens a smoother and more pleasant experience. This restructuring work is very visible, but it is just one element of a

much larger programme of project activity; behind the scenes and off-site a great deal of community engagement, display planning, digital content development, collection research and conservation work is also well underway. 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 the funds necessary to complete the project. If you would like to help us ensure that all our visitors can truly celebrate Scotland's art, please contact our Development team: development@nationalgalleries.org



New path facilitating access to East Princes Street Gardens and the Scottish National Gallery

© Hoskins Architects



Large new gallery for mid-nineteenth-century Scottish art
© Metaphor



Major conservation treatment on James Guthrie's *Oban*, 1893 (details), undertaken as part of The Scottish National Gallery Project. These images show the picture during varnish removal (left) and after cleaning (right). Further information can be found at <https://www.nationalgalleries.org/art-and-artists/features/art-conservation-preparing-guthries-oban-and-patersons-edinburgh-craigleith>

NATIONAL COLLECTION FACILITY

The National Collection Facility project has the bold vision to create a purpose-built centre in Granton, north Edinburgh, to hold Scotland's art collection, with the building also serving as a hub for both research and the local community.

Working with John McAslan and Partners, our architect-led design team, this ambitious project has progressed significantly over the last year. Detailed work has been completed around the site alongside an innovative and holistic sustainable concept for the new facility, which has opened up the possibilities of what can be achieved with the space.

We have also worked hard to build up key relationships with

community groups and stakeholders in north Edinburgh to explore how we should use the site in order to serve a wide range of interests. We have carried out extensive research and engaged with local people and potential users to consider how the development can best meet their needs and create an open house for arts in the community.

Market research to help us understand the interests and needs of our audience, is allowing us to link the physical building requirements with our ambitions for our online research experience.

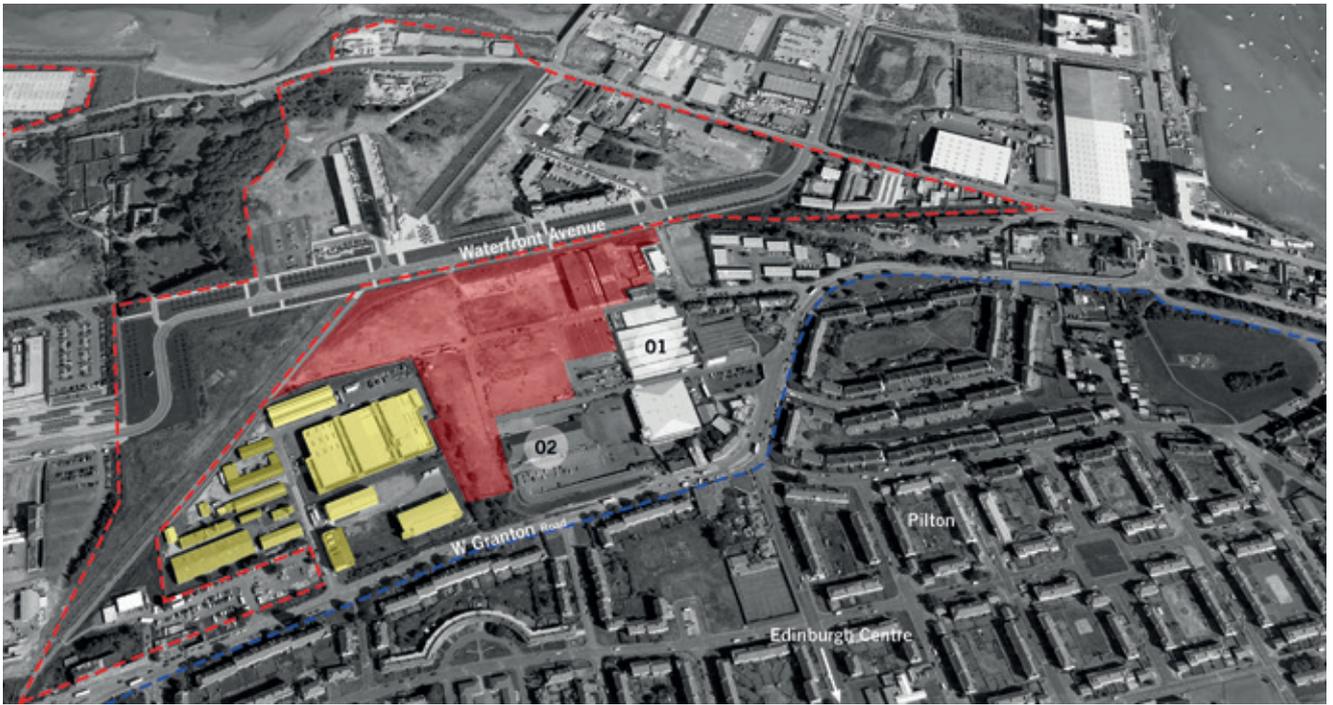
The context around our project has also developed. The Council-led Granton Waterfront Regeneration

Framework, which looks at all aspects of development in the north Edinburgh area, has advanced considerably and as one of the strategic partners we are working together to shape and inform long-term development in this area of Edinburgh.



National Collection Facility site, the old Madelvic Car Factory where the first electric car was built in 1898

© GROSS.MAX landscape architects



Aerial view of National Collection Facility site (in red)
© John McAslan and Partners



The Mobile Orchard by Soilutions, a Meanwhile Project on the National Collection Facility site
© Soilutions

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.

Loans Programme

During 2018–19, the National Galleries of Scotland lent 346 works to exhibitions at seventy venues, thirty in the UK and forty overseas, from Berwick to Basel and Newcastle to New Orleans. Artworks on loan from our collection were seen by a total of over eight million visitors, including the Emperor and Empress of Japan who visited our *Turner and the Poetics of Landscape* touring exhibition whilst it was in Tokyo, and the teachers and pupils of Gatehouse Primary School, Gatehouse of Fleet, who welcomed an opportunity to get up close to the *Monarch of the Glen* in the Galleries' truck when it dropped into their school playground en route to Kirkcudbright Galleries. The global reach of our loans programme can be seen on the maps and we have pulled together the top ten National Galleries of Scotland artworks that have been viewed by the most people worldwide during the last year.



TOP TEN 2018–19

ART FOR SCOTLAND, INSPIRATION FOR THE WORLD

Last year we loaned 346 works of art to exhibitions at seventy different venues: thirty UK venues and forty overseas venues. These works were seen by a total of over 8 million visitors, an increase of 500,000 on last year's total of 7.5 million visitors.

10



231,881 visitors LIVERPOOL

Roy Lichtenstein's *In the Car*, was lent to the ARTIST ROOMS exhibition on Lichtenstein at Tate Liverpool

9



240,00 visitors AMSTERDAM

Daisy Grant by Sir Francis Grant was lent to the Rijksmuseum, for its *High Society* exhibition

8



246,402 visitors LONDON

Charles II, King of Scots by William Dobson was lent to the Royal Academy, for its exhibition *Charles I: King & Collector*

4



490,000 visitors VIENNA

The Albertina Museum created the exhibition *Claude Monet: A Floating World*, to which we lent our Monet, *Boats in a Harbour*

7



333,672 visitors TOKYO

Prudence, a work on paper by an unknown artist, featured at the exhibition *Rubens and the Birth of the Baroque* at the National Museum of Western Art

3



540,00 visitors PARIS

The Louvre created the exhibition *Eugene Delacroix*, to which we lent our Delacroix, *Vase of Flowers*

6



446,218 visitors VICENZA

The exhibition *Van Gogh: The Formative Years* at the Basilica Palladiana in Italy featured Van Gogh's *Olive Trees*

2



600,000 visitors TOKYO

We lent our Vermeer, *Christ in the House of Martha and Mary*, to The Ueno Royal Museum exhibition *Vermeer – Making the Difference: Vermeer and Dutch Art*

5



477,500 visitors PARIS

Tête de Paysan Catalan, by Joan Miró was lent to the Grand Palais for its exhibition *Miró, The Colour of my Dreams*

1



1,126,904 visitors AMSTERDAM

Peter Doig's, *Milky Way*, was lent to the Van Gogh Museum for six months



People's Postcode Lottery

Our longstanding relationship with People's Postcode Lottery provides critical support for a wide range of initiatives across the National Galleries of Scotland. From the Summer Families programme to our zero-emissions Gallery Bus; the much-loved *Turner in January* and our schools visits, the impact of the support we receive from players of People's Postcode Lottery can be seen across the Galleries' programme.

In 2018–19, support from the players of People's Postcode Lottery enabled us to continue our essential work with schools throughout Scotland. In 2018 we delivered 132 free guided-discovery sessions, tours and workshops for school groups across all three sites, directly supporting children and their teachers from 123 schools to enjoy Scotland's national collection for free.

We are hugely grateful for the continued support we receive from players of People's Postcode Lottery, and its essential role in ensuring we can continue to engage, inform and inspire the broadest possible public.

Duff House

Duff House is a historic house and arts centre managed by Historic Environment Scotland in partnership with the National Galleries of Scotland and Aberdeenshire Council. 156 objects from our permanent collection are displayed in the house on long-term loan, attracting a year-round audience of both locals and tourists. The 2018–19 temporary programme included two National Galleries of Scotland exhibitions: *Town and City* and this year's Masterpiece loan, *Canal and Factories* by Laurence Stephen Lowry. Plans for the 2019 Masterpiece were, for the first time, opened to public vote through polls on Facebook and Twitter as part of the Galleries ongoing commitment to engage with new audiences across Scotland. *A Seascape, Shipping by Moonlight* by Claude Monet won with over 40% of the vote. Liz Louis, Curator of Portraiture, delivered a paper at *Face Value*, a two-day study event held at the house in November. We have continued to work closely and collaboratively with the house to develop and maintain collections care and security.

Izzi McLaren from People's Postcode Lottery joins Charlotte Topsfield, Senior Curator of British Drawings and Prints, for a tour of *Turner in January*, 2019
Photograph by Stewart Attwood

Paxton House

We continue to work closely with colleagues at Paxton House and Kate Anderson, Senior Curator, Portraiture, sits on the Paxton Trust Board of Trustees in an advisory capacity. Over the reporting period a programme of collections care activity has been implemented, which has focussed on the security and environmental monitoring of the group of works that are on loan from the National Galleries of Scotland collection. The painting and sculpture busts, which are on display in the Picture Gallery and around the house, continue to be popular with visitors and we are exploring the potential for a series of annual 'masterpiece' loans to be shown at Paxton House during the property's summer seasons.

National Galleries of Scotland and India

The National Galleries of Scotland's first formal interaction with India was our 'Make it Mumbai' initiative of 2017. This year, cultural exchanges, skills sharing and community focus continued as we welcomed colleagues from India, including Dr Neeraja Poddar, Curator, City Palace Museum, Udaipur. In November, Dr Sabyasachi Mukherjee, Director-General, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Museum (CSMVS), Mumbai, delivered a presentation on 'Museum of Tomorrow: Developing a New Vision' which was very relevant to the developments underway at the National Galleries of Scotland. We look forward to developing our relationship and collaborating with CSMVS on a photography exhibition for 2021–22.

In 2019 Dr Neeta Das and Dr Ishita Majumdar from Scottish Cemetery Kolkata visited National Galleries of Scotland and North Edinburgh Arts. Cross-cultural knowledge and participatory-led projects were discussed with community development leaders. Two public lectures illustrated the Scottish Cemetery's 'no walls' policy: always open; for all communities; and conservation as a catalyst for creativity and learning and engagement.



Jacqueline Ridge and Anne Buddle in Kolkata with the Scottish Cemetery Conservation Project, community-led urban regeneration programme, women's group, looking at paintings made in the value education classes run for boys and girls between the ages of 6–14 yrs
Photograph: Kolkata Scottish Heritage Trust collection

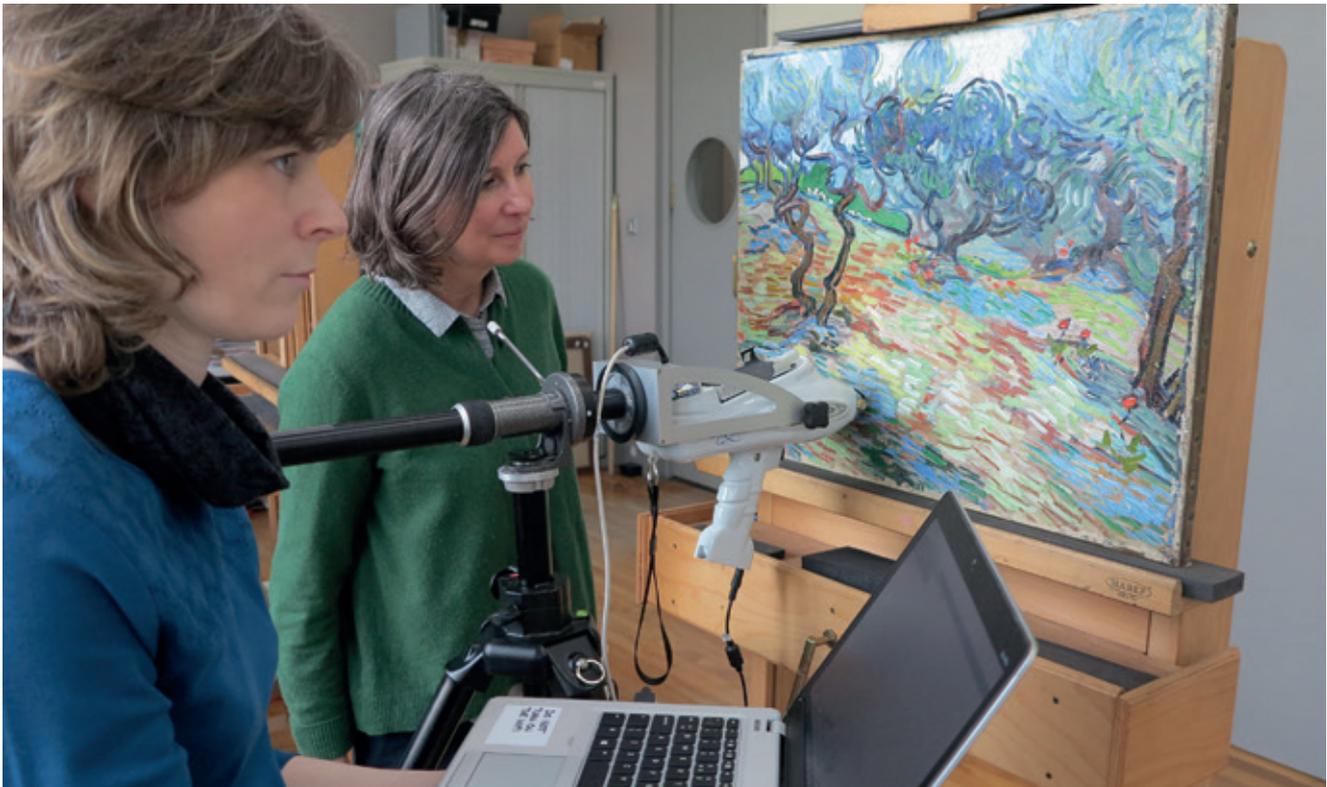
Conserving Canvas project with Glasgow University and the Getty

In 2018 our Conservation Department became involved in the Conserving Canvas project. This is an international grant initiative set up by the Getty Foundation, whereby institutions around the world receive grants to teach skills to a new generation of conservators. We collaborated with The University of Glasgow, the Hunterian Museum and Yale University to obtain a grant, and other successful applicants include the National Gallery, London; the Museum of Fine Arts, Houston; Statens Historiska Museer, Stockholm; and the Stichting Restauratie Atelier Limburg, Maastricht.

National Galleries of Scotland hosted a lively and thought-provoking workshop in June 2018, focusing on two paintings from the collection: *Rabbi with Cat* by Natalia Goncharova and *Soldier in the Woods* by Mikhail Larionov. The next involvement from National Galleries of Scotland conservators will be the hosting of a further workshop in 2021.



Natalia Goncharova (1881–1962)
Rabbi with Cat, about 1912
Oil on canvas, 100 × 92 cm
© ADAGP, Paris and DACS, London 2019



Olive Trees project with the Van Gogh Museum

National Galleries of Scotland is a partner in a collaborative research project investigating the series of olive grove paintings by Van Gogh in St Remy over the summer of 1899. Following the launch of the project in November 2018, the partners (The Metropolitan Museum of Art, New York, Nelson-Atkins Museum, Kansas City, National Gallery of Art, Washington, The Museum of Modern Art, New York, Göteborgs Konstmuseum, Kröller-Müller Museum, Otterlo, Dallas Museum of Art, Van Gogh Museum, Amsterdam) are researching the fifteen paintings now held in various European and American institutions. The project will culminate in an exhibition of the Olive Grove paintings in Amsterdam and Dallas in 2021–22, which will feature the painting owned by the National Galleries of Scotland.

Our Senior Painting Conservator Lesley Stevenson, has undertaken an extensive technical examination of the National Galleries of Scotland painting, including collaboration with Dr Maureen Young and Sarah Hamilton from Historic Environment Scotland to use X-ray fluorescence analysis for pigment identification. Nienke Bakker and Kathrin Pilz from the Van Gogh Museum in Amsterdam visited National Galleries of Scotland in February to discuss progress, and the research group will meet again in New York in October 2019.

Historic Environment Scotland Scientist, Sarah Hamilton and our Senior Painting Conservator, Lesley Stevenson examining *Olive Trees* by Van Gogh with handheld X-Ray Fluorescence
Photograph by HES Scientist Dr Maureen Young

AHRC CDP Studentships

The Arts and Humanities Research Council (AHRC) granted the Scottish Cultural Heritage Consortium (comprised of Historic Environment Scotland, National Library of Scotland, Royal Botanic Garden Edinburgh, National Museums of Scotland and National Galleries of Scotland) six Collaborative Doctoral Partnership (CDP) studentships each year. Applications for these studentships are made from within the consortium and are judged by a board. National Galleries of Scotland were highly successful and awarded all three of their applications. The studentships will start in October 2019 and are:

William Bell Scott ‘Decorative Painting of a Pictorial Kind’; William Bell Scott and the Visualisation of National Historical Identity; Unlike a Version: the Lives of Digitised Artworks; From Book Form to Architectures of Reading: A Designed Study of Artists’ Books Within the Spaces of the Collection.

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.

Artists at Work

Artists at Work was an exhibition of artwork created by colleagues and volunteers at the National Galleries of Scotland and ran from the 12 May to 18 September 2018 in the Scottish National Gallery. Conceived by two colleagues from the learning and engagement, and security and visitor services departments, seventy-four artists from across departments and volunteers participated in this exhibition. Some of the exhibiting artists gave talks about their work to staff and others sold their work during the exhibition or had enquiries.

Visitor comments:

This is great. I love the tone of voice that comes out of this exhibition. Fresh, inclusive, inspiring. And some great work. This must be a very special place to work.

Wonderful showcase of such multi-talented individuals. I love the diversity – this is an excellent exhibition!

The Artists at Work exhibition was a fascinating insight into the workers here at the National Gallery. Truly enjoyable.

It's what we always knew – everybody has an artist within, and what a great way to show it!! A lovely way to appreciate your staff!!

Comments from participating artists:

Taking part in the staff exhibition, Artists at Work meant a great deal to me. As an employee of National Galleries of Scotland, it gave me immense pride to be showing work with my colleagues, in the place where I work.

It's been a pride and joy to take part in the exhibition that entertained so many visitors. It meant a lot to me as being a small part of the big team that operates our Galleries.

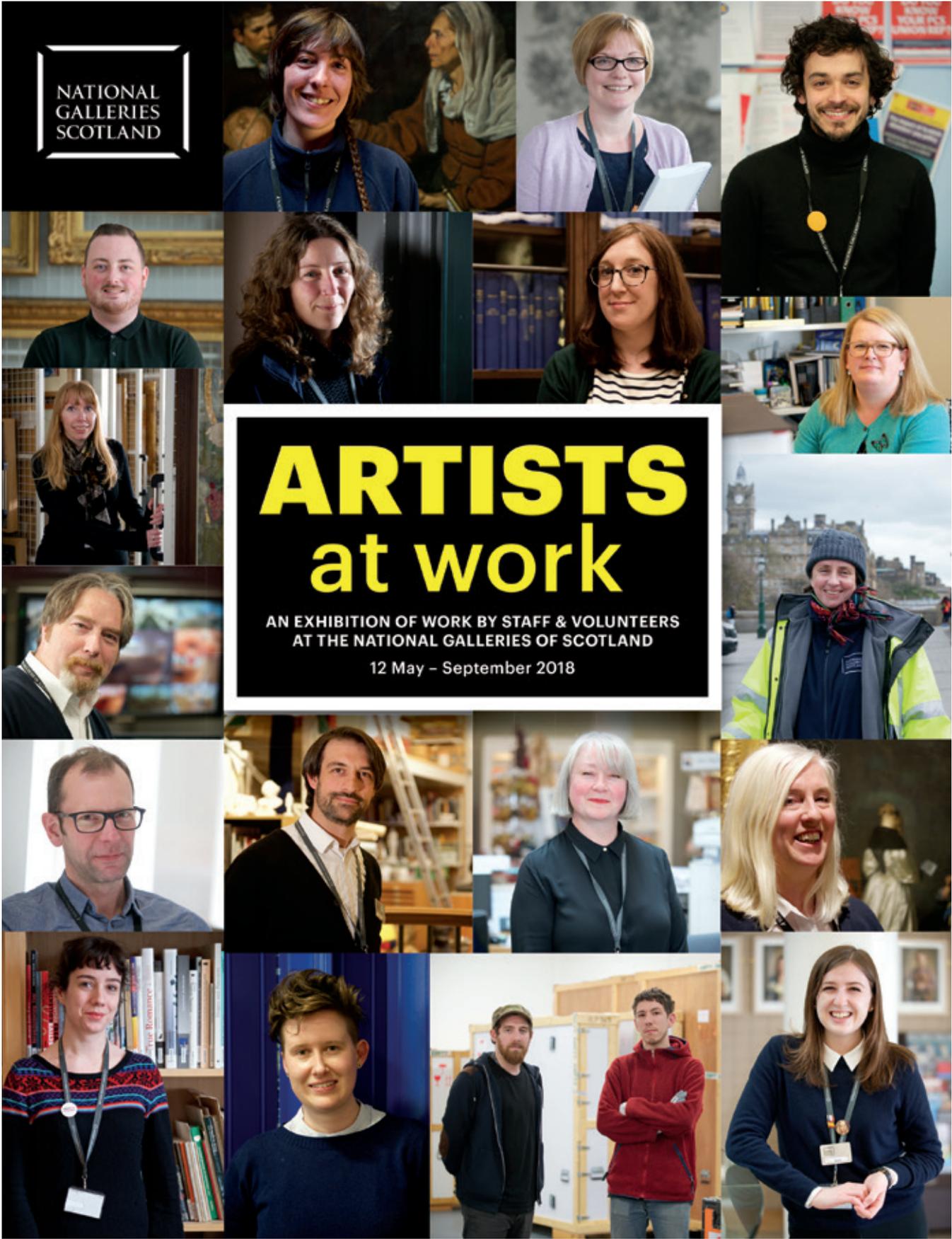
Skills for the Future Digitisation Project

In 2014, the National Galleries of Scotland were grateful for a grant awarded by the Heritage Lottery Fund to deliver the Collections Online Traineeships programme. Designed in partnership with the National Library of Scotland it gave twelve young people, aged between eighteen and twenty-four years of age, skills training while enabling National Galleries of Scotland to digitise over 63,000 works from the collection. The project came to an end in July 2018.

As part of the programme National Galleries of Scotland was set up as an SQA Learning Centre and provided two qualifications; a bespoke Scottish Vocational Qualification (SVQ) in Collections Management, and a Certificate of Work Readiness. All trainees passed these qualifications. A lot of colleagues invested time and benefitted from training during the development and delivery of the qualifications. Some received Train the Trainer training while others were trained to be Verifiers, Assessors or Mentors. The traineeships provided practical experience in handling, documentation, digitisation and research of collections. The project has helped us to move towards greater diversity in our workforce and increase access to the collection for the public.



HLF Skills for The Future trainee cohort, December 2017 to March 2018





Scottish Workplace Journey Challenge: Winners

March 2019 saw the Galleries' staff getting moving with the Sustrans Scottish Workplace Journey Challenge. Staff were challenged to shake up their usual commute and choose sustainable modes of transport such as walking, cycling, and public transport. The aim was to reduce carbon emissions and pollution while also promoting the benefits of active travel for wellbeing.

During the month a cumulative 25,000 miles were logged, with people using virtual conference meetings and groups of staff walking between sites for meetings. This helped the National Galleries of Scotland save an incredible 1,435kg of CO₂ from choosing sustainable transport methods. This impressive total put the Galleries at the top of the leader board; winning a £100 donation to a charity of our choice. The staff voted for the Scottish Association for Mental Health (SAMH) aligning with the values of mental health and wellbeing that were one of the benefits people had found from taking up the challenge.

The final results for the Scottish Workplace Journey Challenge

Artists at Work, National Galleries of Scotland exhibition of staff work. Brochure, photography and design by Andy McGregor



Next Challenge: e-bikes

The National Galleries of Scotland have been trialling two e-bikes loaned to us by Home Energy Scotland. Over the three-month trial staff are using the bikes to get between our city centre sites and to attend meetings in and around Edinburgh. The e-bikes make journey times quicker and the travel to our other galleries a bit more fun! We are now thinking about what the future can look like with e-bikes.



Green Tourism Award

August 2018 was a great success as all three of the National Galleries of Scotland sites achieved the Gold Award for Green Tourism. This is the highest-level award and demonstrates that we are committed to being an environmentally responsible visitor attraction, that champions sustainable practises within our operations and promotes green tourism. The award covers such things as energy and water efficiency and biodiversity. The Galleries continue to work on making our buildings and our services more sustainable, creating ongoing improvements to how we operate in an effort to be more socially responsible. You can find our Green Tourism Awards proudly displayed at the front entrances to each of the Galleries.

Kinga Kocimska and Melissa Witney-Hunter trialling the two e-bikes on loan

The Green Tourism Gold Award gained August 2018
Photograph © Green Tourism

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.





BEINGS

BEINGS invited young people from Scotland to use expressive art as a vehicle for self-awareness and self-acceptance. They explored issues around their mental health and wellbeing by creating art as a direct response to works of art from our collection, including surrealist drawings and abstract paintings. 243 young people from sixteen organisations, schools and local authority partners took part in the project. They co-produced the exhibition in the Scottish National Portrait Gallery, 1 February to 28 April 2019, contributing to its design, interpretation and marketing.

Feedback from the participants relates that *BEINGS* allowed them to freely express themselves and speak honestly about emotions. The project and exhibition were supported by players of People's Postcode Lottery.

BEINGS Participants with phrenological head
Photograph by Paul Edwards

Art in the Open
Photograph by John Linton/Sustrans

Move, Make, Colour, Create

Families were invited to use the outdoor play structures designed by *Old School Fabrications* as a starting point to make colourful art using their bodies. Families could drop in to different stations, playing with paint, creating movement-spin paintings, pendulum rain paintings, spray paintings and traditional easel paintings. Indoors, the focus was on creating movement and colour. The activities were designed to encourage parents to work with their children and to explore different art-making tools and techniques together, all inspired by the artists featuring in the *NOW* exhibition.

We welcomed community family groups to the Scottish National Gallery of Modern Art for closed, supported sessions, boosting confidence in looking at, talking about and making art. The aim of this programme was to increase opportunities for low-income families to take part in cultural activities together, to reduce the social isolation which can result during the school holidays and to help alleviate 'holiday hunger' (a lack of food provision for families who rely on free school meals during term time); a hot lunch was generously provided by Heritage Portfolio, our catering partner at the Scottish National Gallery of Modern Art.

Free buses to the Gallery for fifteen community groups were provided.

Art in the Open

Art in the Open is the mobile art studio that National Galleries of Scotland has developed as part of Celebrating Scotland's Art: The Scottish National Gallery Project.

Between May and October, *Art in the Open* popped up across the city. Delivered by artist Damian Callan, the sessions were free and drop-in, all materials were provided, and everyone was invited to have a go at drawing and trying something creative and fun.

Through a partnership with Sustrans (<https://www.sustrans.org.uk/thebikelibrary>), we delivered these sessions using a cargo bike.

Sketching workshops inside the galleries are a popular part of our regular programme, taking the workshops outdoors widened our reach and generated exciting conversations around the benefits of creativity and art.

Changing Places Toilet

In March 2019, the Galleries installed a Changing Places toilet in the grounds of the Gallery of Modern Art (Modern One). The facility was officially opened on Disabled Access Day 2019. The team involved worked closely with PAMIS (Promoting a More Inclusive Society), the organisation that supports families with profound and multiple learning disabilities (PMLD) in Scotland and runs the Changing Places toilet campaign in Scotland. Our Portaloo Accessible Plus is a free-standing portakabin unit that will be for the use of visitors with complex disabilities for whom other accessible toilets are not suitable. There are currently very few Changing Places toilets in Edinburgh. This lack of provision is something that negatively affects whole families who are therefore limited in where they can go. The unit is in the car park of Modern One, and is open from 9am (one hour before the gallery opens) and is open access (no need to sign out a key, no need to enter the gallery building), providing a facility that will not only be useful for gallery visitors, but to anyone for whom a facility of this sort, near the city centre, will be useful.

Gallery Social: Fabulous Costume

Social is a programme of regular activities started by the Galleries and now includes partner venues – National Library of Scotland, National Museum of Scotland, RZSS Edinburgh Zoo and St Cecilia's Hall. In October 2018, the theme was *Fabulous Costume* and the artists who ran the sessions were joined by talented Security and Visitor Services colleague Sam Fullerton, who recreates historical costume as a hobby. Sam spoke to the participants about her interests, allowed samples of her work to be handled and also modelled a replica costume she had created which was inspired by the portrait of *Minette* by Jean Nocret. Participants explored a selection of portraits in the gallery and their experience was enhanced by handling tactile embroidery samples.



Disabled Access Day 2019

The opening of the new Changing Places facility at the Gallery of Modern Art was an opportunity to welcome and engage with visitors with complex disabilities for the first time. Our first event specifically for visitors with profound and multiple learning disabilities took place on Disabled Access Day, 16 March 2019. This was a fully inclusive sensory storytelling event celebrating the coming of springtime. Maureen Phillip from the organisation PAMIS created stories inspired by the surroundings of the sculpture park and artworks by Monster Chetwynd in the *NOW* exhibition. The event was attended by fifty-eight people of all ages with PMLD and their families, friends and supporters. The Gallery venue and event was given a five-star review by a Euan's Guide ambassador. More sensory events such as this one are planned in the future.



Sick Kids

At Christmas 2017, the *Friends* raffle donation enabled the creation of two *Bags of Art* trolleys and these have a permanent home in the Sick Kids Hospital in Edinburgh. Both trolleys are stuffed full of art materials, National Galleries of Scotland colouring-in sheets and re-workings of past National Galleries of Scotland workshops, adapted especially to suit the wards.

Building on this partnership, there are now two National Galleries of Scotland freelance artists based once a month at the Sick Kids Hospital, delivering hands-on art-making activities to the families in the Outpatient and A+E departments.

Staff at the hospital have said that having the resource trolleys and National Galleries of Scotland artists in these spaces is incredibly valuable, *'You can sometimes underestimate how much of a relief it is for parents to have support in keeping their children occupied whilst they are waiting in such a stressful environment.'*

Disabled Access Day 2019
Photograph by Sam Rutherford

Gallery Social: Fabulous Costume
Sasha Magnolia Parker, Maligna photography

Scotland: Us Them You Me

Between August and October 2018, schools that are located in areas of high deprivation, who had not visited the galleries within the last three years, were contacted with a special invitation to visit the Scottish National Gallery for free. The project addressed one of the main barriers to participation: the cost of school transport. Funding was provided for the cost of transport and experienced art educators delivered ninety-minute Discovery Sessions. These included a range of activities in the gallery and education spaces, designed to encourage pupils to analyse artworks, explore 'Scottish identity' and lead their own learning and thinking. Participating schools were drawn from Stirling, Fife, North Lanarkshire, Borders, West Lothian and Edinburgh. In total, 579 pupils visited. Approximately 90% of the pupils were first-time visitors, approximately 50% of participating schools had 60% or more pupils living in the highest areas of deprivation in Scotland and approximately 60% of pupils received free school meals.

Tesco Bank Art Competition for Schools



2018 was the 15th anniversary of the Art Competition. A total of 8,213 entries were received, the second highest in the history of the competition. From these, fifty-three winners were celebrated through an exhibition at the National Gallery of Modern Art and an awards ceremony for winners and their families.

I just wanted to pass on our congratulations for organising such a wonderful event! Siddu and his family really enjoyed it and they have made some special memories.
Sam McCulloch (Teacher).

303 schools from thirty-one of the thirty-two council areas took part. Six road-show workshops took place across Scotland for 177 children and four Continuing Professional Development sessions for teachers also took place with thirty-six teachers from eight schools attending in total. The exhibition toured to Forth Valley Royal Hospital, Larbert and Macrobert Art Centre, Stirling.

Visitor comments

The children's work is direct and expressive. Brilliant!

Exhibition is outstanding! Thank you for your hard work organising it!

Return of Monarch of the Glen

Throughout the October holidays families enjoyed special storytelling, sketching, lego-building, puppet-making, family art tours and live music, inspired by *The Monarch of the Glen*.



Tea Party: Café Cabaret

The Learning and Engagement department run a range of regular activities and special events for people living with dementia. In October 2018, participants from community groups and care homes enjoyed a café cabaret tea party in the Portrait Gallery Great Hall, inspired by our Toulouse-Lautrec exhibition. Musicians from *Live Music Now: Scotland* – accordionist Lizy Sirrat and *Voice and Verse* (soprano Laura McFall and pianist Kristine Donnan), performed popular numbers with a French flavour and fantastic French-themed food was served by the café. The musicians performed with great pizzazz and there was a lot of laughter and singing from the audience.

Deaf-led British Sign Language (BSL) programme launched

After a period of research and piloting, the National Galleries of Scotland launched a new regular programme of Deaf-led tours in March 2018. The tours are delivered by Deaf tour guides in BSL without the need for an interpreter, something that was identified as a high priority in consultations. The sessions are supported by a Deaf volunteer and a dual language volunteer. Each tour is followed by refreshments which gives participants the opportunity to continue conversations, socialise and share ideas for future sessions. The tours are promoted through BSL videos using a Deaf presenter which are hosted on the Galleries website and Facebook as well as being emailed to our new BSL mailing list.

Archie Milne received 1st place in the Primary 1-3 category of the Art Competition for Schools, theme 'Cats'

Monarch Makers event at the Scottish National Gallery

Photograph by Roberto Riciutti

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 2018–19. 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 Arts Society, Scotland & Northern Ireland	Robert and Nicky Wilson

FACTS AND FIGURES

VISITOR NUMBERS

2,708,179

Total visitors to National Galleries of Scotland sites in Edinburgh

1,775,068

Scottish National Gallery

581,056

Scottish National Gallery of Modern Art

352,055

Scottish National Portrait Gallery

VIRTUAL VISITORS

2,051,363

www.nationalgalleries.org website visits

EDUCATIONAL VISITS

31,388

Total number of participants from schools, higher and further education

19,098

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

3,510

Total number of community and outreach participants

15,058

Total number of families with children at drop-in events

FRIENDS

13,735

Friends at 31 March 2019

VOLUNTEERS

141

Total number of volunteers

FRONT COVER (detail) and BACK COVER
Lobster Telephone, 1938
by Salvador Dalí and Edward James
© Salvador Dalí, Fundació Gala-Salvador
Dalí, DACS 2019

PAGE 2/3
*James Adam, 1732–1794. Architect and
Designer*, 1763 by Antonio Zucchi

PAGE 4
*La Légende des siècles (The Legend of the
Centuries)*, 1950 by René Magritte
© ADAGP, Paris and DACS, London 2018

PAGE 8
Self-Portrait with Fireflies and Faces, 2016
by Raqib Shaw
© Raqib Shaw; photograph © George Darell,
courtesy White Cube

PAGE 12
Posy Croft, 1939 by Oskar Kokoschka
© Fondation Oskar Kokoschka / DACS 2019

PAGE 32/33 TOP TEN
In the Car, 1963 by Roy Lichtenstein © Estate
of Roy Lichtenstein / DACS 2019

*Tête de Paysan Catalan (Head of a Catalan
Peasant)*, 1925 by Joan Miró © Successió
Miró / ADAGP, Paris and DACS London 2019

Milky Way, 1989–1990 by Peter Doig © Peter
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INSIDE FRONT COVER
Scottish National Gallery: © Keith Hunter
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