

# Annual Review

2022–2023





Located at the foot of the Mound in the heart of Edinburgh, the National houses the national collection of international art from the early Renaissance to the end of the 19th century. A suite of new galleries showcases Scottish art from around 1800 to 1945. Excellent visitor facilities, including the Gallery Shop and The Scottish Cafe & Restaurant, are located near the main entrance. The adjoining Royal Scottish Academy is a world-class venue for a dynamic programme of exhibitions.



This magnificent gallery tells the story of Scotland and its people – 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.



Set in beautiful parkland, these two buildings – Modern One and Modern Two – are filled with wonderful displays of modern and contemporary art.

In Modern One you will discover displays drawn from the nation's collection as well as special exhibitions by contemporary artists. The early part of the collection features French and Russian art from the beginning of the 20th century, cubist paintings and superb holdings of expressionist and modern British art alongside an outstanding collection of international post-war work and the most important and extensive collection of modern and contemporary Scottish art.

Modern Two is home to a varied programme of exhibitions and displays. It also houses the Galleries' world-famous surrealist collection and a fascinating recreation 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 a library, archive and print room, each of which is open to the public by appointment.

## Annual Review 2022–2023

The National Galleries of Scotland cares for, develops, researches and displays the nation's collection of Scottish and international fine art. With a lively and innovative programme of exhibitions, education and publications, there is something to engage, inform and inspire everyone.







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Left: *Lagareh – The Last Born*, Alberta Whittle (born 1980), National Galleries of Scotland, Purchased 2023. Co-commissioned by Scotland+ Venice and Forma Arts, London; film produced by Forma Arts. © Alberta Whittle. All rights reserved. DACS, London, 2023.





## Foreword

In this review, we look back on another highly successful year for the National Galleries of Scotland.

We are very pleased that, after the disrupted years of the global pandemic, recovery is now firmly established, and our visitor numbers are starting to approach their previous levels. It is also important to note that throughout the year we have provided our audiences with a world-class offer across our many displays, exhibitions, our publications and all our activities including a wide-ranging programme of education and outreach. In this review you will also find details of our most significant recent acquisitions and an account of our ambitious programme of temporary exhibitions.

At the time of writing, our new galleries for the historic Scottish collections have just been opened to the public. This handsome new wing at the National, designed by Hoskins Architects, has effectively doubled the space available for displaying Scottish art. We believe that the experience of visiting the National has been completely transformed through this project and that the building and the collection is more accessible than ever before. So far, the response to the new spaces and the new displays has been overwhelmingly positive.

While the completion of the project at the National is a major milestone, we must continue to invest in our estate as we strive to reduce our impact on the environment and to provide the best conditions for safeguarding and sharing our collections. For several years, along with Scottish Government and Edinburgh City Council, we have been working on The Art Works, a project in North Edinburgh which is intended to help us care for and improve access to the national collection while also achieving significant wider economic, local community and national benefits. We continue to make good progress on this ambitious capital project and the designs are now at an advanced stage.

As we review another successful year, we would like to thank our trustees and our many sponsors, patrons and donors for all they do in support of our work. We are especially fortunate to enjoy incredible support from our trustees, our volunteers, our Patrons and their Governors, our Friends and the Friends Committee and our American Patrons and their Board. We would like to acknowledge our corporate supporters and thank also especially the People's Postcode Lottery for their longstanding and important funding. We would like to thank the Scottish Government and our sponsor team for their continued support.

The context in which we work has perhaps never been so volatile and unpredictable. Conflict, political extremism and inequality seem to be increasing across the globe while the climate emergency adds to a wider sense of uncertainty about the future of our planet. Closer to home, our own country faces many social, political and economic challenges. We remain convinced, however, that access to great art and culture remains important and can make a real difference to people's lives. In an unstable world, art can provide many benefits, offering continuity, fostering cohesion and providing a sense of ambition. At the National Galleries of Scotland we are passionate about the power of art and we are determined to continue to encourage creativity and to provide positive experiences for the widest possible public.

**Benny Higgins**  
*Chairman*

**Sir John Leighton**  
*Director-General*

Left: *Waverley Bridge, Edinburgh, 1881*,  
Telemaco Signorini (1835-1901).  
Purchased with Art Fund support, 2022.



# The Collection:

## New Acquisitions 2022–3

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.



*Cock Pheasant with Foliage and Berries, about 1906*  
**Joseph Crawhall (1861–1913)**

Watercolour and bodycolour on linen  
33.00 x 58.50 cm

Accepted by HM Government in Lieu of Inheritance Tax  
and allocated to the National Galleries of Scotland, 2022

An original and outstanding watercolour painter, Crawhall specialised in depicting birds and animals. He often worked on linen, experimenting with the tone and texture of the fabric. This brilliant study of a pheasant was based on intense observation and painted from memory. Crawhall’s brother-in-law recalled seeing the artist crouched motionless in a field observing the pheasant, drenched with rain and looking a picture of melancholy, but completely oblivious to anything other than his subject. The striking design, with branches and berries framing the image, was probably inspired by Japanese prints.



*Waverley Bridge, Edinburgh, 1881*  
**Telemaco Signorini (1835–1901)**

Oil on millboard  
38.20 x 29.90 cm

Purchased with Art Fund support, 2022

This vibrant painting shows the view looking south across the recently constructed bridge spanning Edinburgh’s main railway station. Plumes of vapour rise from the steam engines below and various businesses are identified by the signage on their façades. Signorini was arguably the most talented of a pioneering group of mid-19th-century Italian realist painters known as the Macchiaioli. This work was painted during his month-long visit to Edinburgh in the summer of 1881, probably on the spot. It is a bustling image of modern urban life in the manner of Claude Monet and Gustave Caillebotte.



*Patrick Moir (1769–1810), 1785–1786*  
**Sir Henry Raeburn (1756–1823)**

Oil on canvas  
73.70 x 61.00 cm

Purchased by Private Treaty with Art Fund support and funds  
from the Cowan Smith and Treaty of Union Bequests, 2023

Moir was the nephew of the influential Rome-based Scottish antiquary, dealer and expert guide James Byres of Tonley (1734–1817). After joining his uncle, Moir inherited his tourist business on Byres’s retirement in 1790 and achieved independent celebrity as ‘the English Banker in Rome’. Most of Byres’s art property, which had been entrusted to Moir’s custody, remained trapped in the city after the French invasion in 1797. Commissioned by Byres for his Rome house in the mid-1780s, this is the sole known surviving portrait associated with the artist’s only study visit to Italy. For this reason, it is one of the most significant works by Raeburn to have been acquired by the National Galleries of Scotland in many years.



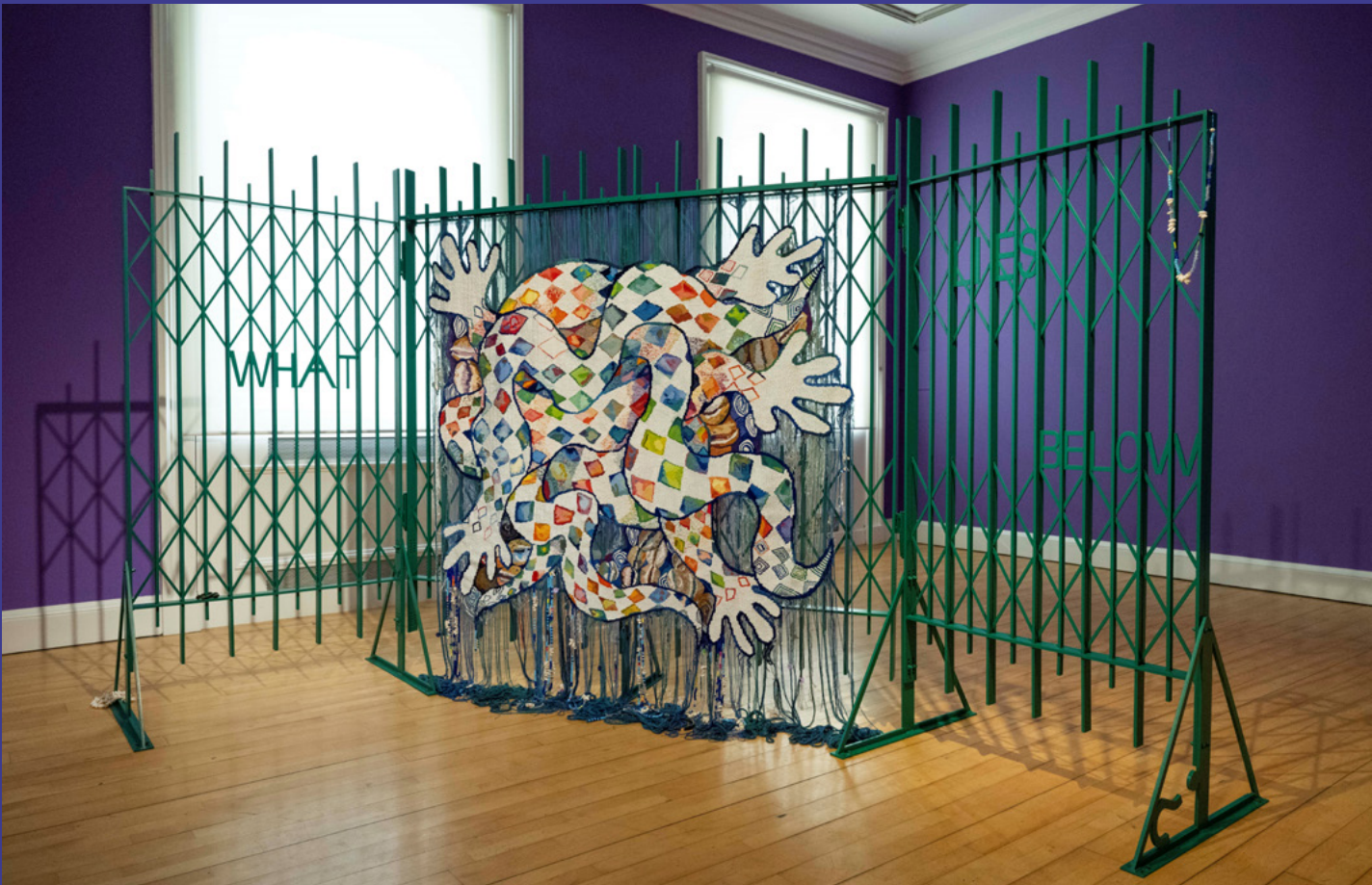
*Lagareh – The Last Born, 2022*

**Alberta Whittle (born 1980)**

Colour video installation, sound; steel, shells, beads  
Video: 43 mins. Ed 1/3  
Sculptural gates: 200.00 cm x 103.30 cm / 120.00 kg  
(two parts, each 60.00 kg);  
Steel frame: 155.80 cm x 277.00 cm (20.00 kg)

National Galleries of Scotland. Purchased 2023.  
Co-commissioned by Scotland+Venice and Forma Arts,  
London; film produced by Forma Arts.  
© Alberta Whittle. All rights reserved. DACS, London, 2023

Centred around themes of abolition, loss, grief and rage, this film weaves together moments of intimacy, ritual, and acts of rebellion. It focuses on the experiences, voices and gestures of Black and queer women against the backdrop of sites of grief and mourning. Shot in Venice, London, Ayrshire, Sierra Leone and Barbados, this work explores the colonial histories that connect these locations, addressing the devastating legacies of chattel slavery and the systems of racism that remain in our contemporary world. Throughout the film, the artist underlines the role of familial bonds and compassion in resisting racism and anti-Blackness. Lagareh is a call to action – to find new ways of being in the world, inviting us not only to imagine, but to make real a future which places love at its centre. ‘Lagareh’ means ‘The Last Born’ in the Mandinka language, spoken throughout countries in the west of Africa.



*Entanglement is more than blood, 2022*

**Alberta Whittle (born 1980)**

Tapestry by Dovecot Studios: cotton, linen, whaling rope, fishing rope, Venetian trading beads, children's hair clips, manillas, and cowrie shells; steel  
Tapestry: 177.70 cm x 183.00 cm,  
Steel gate, four parts, each: 200.00 x 103.30 cm.  
Varied Edition of 3 plus 2 artist's proofs

National Galleries of Scotland. Purchased with assistance from Lesley Knox, 2023. Co-commissioned by Scotland+Venice and Dovecot Studios, Edinburgh. Tapestry by Dovecot Studios  
Photography by Neil Hanna © Alberta Whittle. All rights reserved. DACS, London, 2023

Layered with symbolic objects and imagery, this work considers the need to uncover hidden narratives. It reveals the links between colonialism and climate catastrophe, and the role of mythologies as a means of connecting with the past and resisting persecution. The serpentine form of the tapestry refers to the deity Mami Wata (Mother Water). Half woman, half snake, she was a powerful presence in the spiritual lives of enslaved African people and their descendants during the Transatlantic slave trade. The continued presence of Mami Wata across the African diaspora defies the ways belief systems of enslaved men and women were brutally oppressed during chattel slavery. The artist has stated that the work reflects the 'acquisitiveness of Empire' – the diamond form and inclusion of whaling rope in the tapestry reference the mining of natural resources from the earth and sea.





*Those who hide well live well, 2022*  
**Andrew Cranston (born 1969)**

Distemper on linen  
 210.50 x 150.50 cm

Purchased with funds provided by Zoltan and Tamara Varga, 2023  
 © Andrew Cranston. All rights reserved.  
 DACS, London 2023

Cranston was inspired by the view from the top-floor flat in Glasgow where he lives. He enjoys sitting by the window (the translucent figure in the lower left corner could be him) and watching the morning sun come through the canopy of beech trees outside. The forest is Cranston's preferred natural habitat: he grew up in Hawick, a town surrounded by woods and forests. The title – a quote from Cicero – refers to the artist's appreciation of some aspects of the forced isolation during the Covid-19 lockdown.

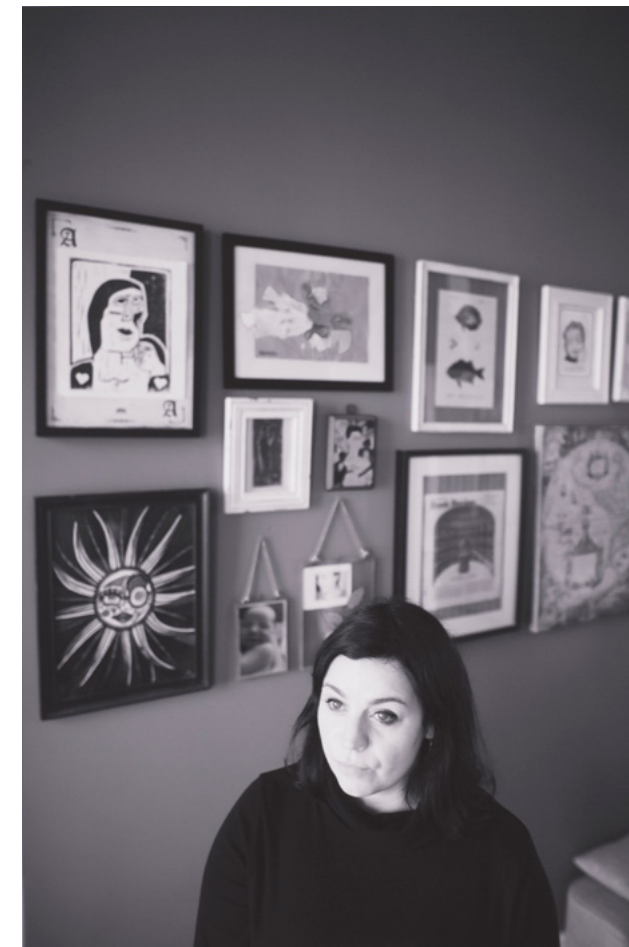


*Rose Reilly (born 1955), 2019, printed 2022*  
**Jeremy Sutton-Hibbert (born 1969)**

Inkjet print  
 Image size: 63.50 x 42.30 cm

Purchased 2022  
 © Jeremy Sutton-Hibbert 2019

Rose Reilly played for Scotland in the first official women's international football match between Scotland and England at Ravenscraig Park in Greenock in 1972. Not having the option to play professionally in Scotland, she pursued a career in Europe which resulted in her being banned by the Scottish Football Association from playing football in and for Scotland. She continued her international career with Italy and played in the final of the 1984 Mundialito Femminile (the forerunner of the FIFA Women's World Cup). Later that year she was voted the best female footballer in the world.



*Jenni Fagan (born 1977), 2014, printed 2022*  
**Angela Catlin**

Inkjet print  
 50.80 x 40.60 cm

Purchased 2022  
 © Angela Catlin

Her debut novel *The Panopticon* earned Fagan a place in Granta magazine's once-in-a-decade roundup of Britain's best novelists under the age of 40. The story is told from the protagonist's perspective: a bright 15-year-old 'girl with a shark's heart' who grew up in the care system. Fagan's own childhood in the Scottish care system is the subject of her new memoir *Ootlin*.

This image is part of the series *Natural Light II*. Catlin rephotographed some of those included in her earlier series of Scottish writers' portraits, *Natural Light*. She also added portraits of 'a new generation of literary leading lights'.





*Centifolia*, 2019  
**Alison Watt (born 1966)**

Oil on canvas 75.50 x 62.00 cm

Purchased with support from the Patrons of the National Galleries of Scotland, 2022  
 © Alison Watt. All rights reserved. DACS, London 2023

*Centifolia* is one of a group of paintings (2019–20) by Alison Watt resulting from her close study of the portraits of Allan Ramsay (1713–1784). Aspects of Ramsay’s portraits, in particular the props and attributes in his numerous portraits of women – the objects they hold, their clothing, their surroundings – have been her starting point. Watt has extracted these elements and made evocative, emotionally charged paintings that hover between the genres of still life and portraiture, suggesting their own quiet poetry and hints of narrative.

*Centifolia* was inspired by Ramsay’s portrait of his first wife Margaret Lindsay who he painted in the simple act of arranging flowers.



*French Renaissance Court Album*, 1520s–1610s, with 18th-century additions, 1500s  
**Jean Clouet and his workshop; François Clouet and his workshop, Étienne Dumonstier and other artists**  
**Jean Clouet (about 1485/90–1540/41)**  
**François Clouet (about 1510–1572)**  
**Étienne Dumonstier (1540–1603)**

Red, black and white chalk with ink inscriptions, in a leather and gold-tooled binding  
 27.20 x 20.40 x 15.00 cm

Accepted by HM Government in Lieu of Inheritance Tax and allocated to the National Galleries of Scotland, 2022

This extraordinary 16th-century album contains 31 portrait drawings depicting King Francis I of France, his family and court. The drawings, in the main, are by the French artist Jean Clouet (1480–1541) and members of his studio, including his son François Clouet (about 1510–1572). These carefully observed studies reflect the artistic concerns of the Renaissance and show naturalistic representations of infants, children, men and women. A further 15 drawings of French sitters were added later. The album emphasises the ties between Scotland and France in this period and includes a portrait of the young princess, Madeleine of France, future bride of King James V of Scotland. It also features drawings of Mary, Queen of Scots’ French relatives, including her mother-in-law, the formidable Catherine de’ Medici.



*Peter Darrell (1929–1987)*, 2021  
**Alison Murray Wells (born 1952)**

Bronze  
 Bust and plinth height 44.70 cm

Gifted by The Peter Darrell Trust in 2022  
 © Peter Darrell Trust

Peter Darrell was the founder choreographer of Scottish Ballet. He was Artistic Director of Scottish Ballet from its founding in 1969 until his death in 1987. Committed to creating new work and showcasing emerging talent, he drew inspiration from tradition as well as the changing world around him. The dancer and choreographer Michael Clark said Darrell ‘wanted to make work about the time in which we live.’ The Peter Darrell Trust promotes Darrell’s work and encourages international companies to restage his ballets. The sculptor Alison Murray Wells studied the Trust’s archive of photographs and video to create this posthumous bust.





***Hogarth Reprinted: First Poems, 2014***  
**Lucy Skaer (born 1975)**

Four-colour screenprint on Atsu-Shi 67gsm paper and mounted by chine-collé on Somerset Satin White 310gsm paper  
 112.00 x 76.00 cm

Purchased with the Iain Paul Fund 2022  
 © Lucy Skaer

Lucy Skaer is a Cambridge-born artist based in Glasgow. *Hogarth Reprinted* is a remaking of original block-printed and marbled book jackets produced by the Hogarth Press in the 1920s and represents a point of dialogue between the pattern of the outside and the narrative of the inside of the books. This four-colour screenprint is one of a series of six, made in close collaboration with DCA (Dundee Contemporary Arts) Print Studio, using a variety of print techniques. *Hogarth Reprinted* has been acquired as part of an ongoing programme to collect contemporary printmaking in Scotland, generously funded by the Iain Paul Fund.

Since 1999 the Iain Paul Fund has enabled the acquisition of important works by contemporary Scottish artists. Over the past two years it has funded an ambitious programme of acquisitions of contemporary Scottish printmaking, with an emphasis on works that will be available to view in the Prints & Drawings Study Room at Modern Two. Working with print studios across Scotland and developing relationships with artists working in print, around 90 works by over 30 artists have been added to the collection.



***St. Enoch, where she was set adrift, Aberlady, East Lothian, Scotland, 2015***

**Thomas Joshua Cooper (born 1946)**  
**and Catherine A. Mooney (born 1963)**

Gelatin silver print  
 Image: 15.90 x 22.40 cm; Sheet: 22.00 x 25.00 cm

Gifted by Thomas Joshua Cooper and Catherine A. Mooney,  
 2022 © Thomas Joshua Cooper

There are believed to be more than 600 Celtic Saints: men and women who practised their faith in and around Scotland from the fourth to eighth centuries. Thomas Joshua Cooper and his wife Catherine Mooney set out to photograph the sites associated with these saints. St Enoch was a Brittonic princess who was sentenced to death by her father, King Loth. As the legend goes, the pregnant young woman managed to evade death by landing at Culross, after being set adrift on the Firth of Forth. She gave birth to her son, St Mungo, who later became the patron saint of Glasgow. This picture is one of 79 photographs gifted to the National Galleries of Scotland.

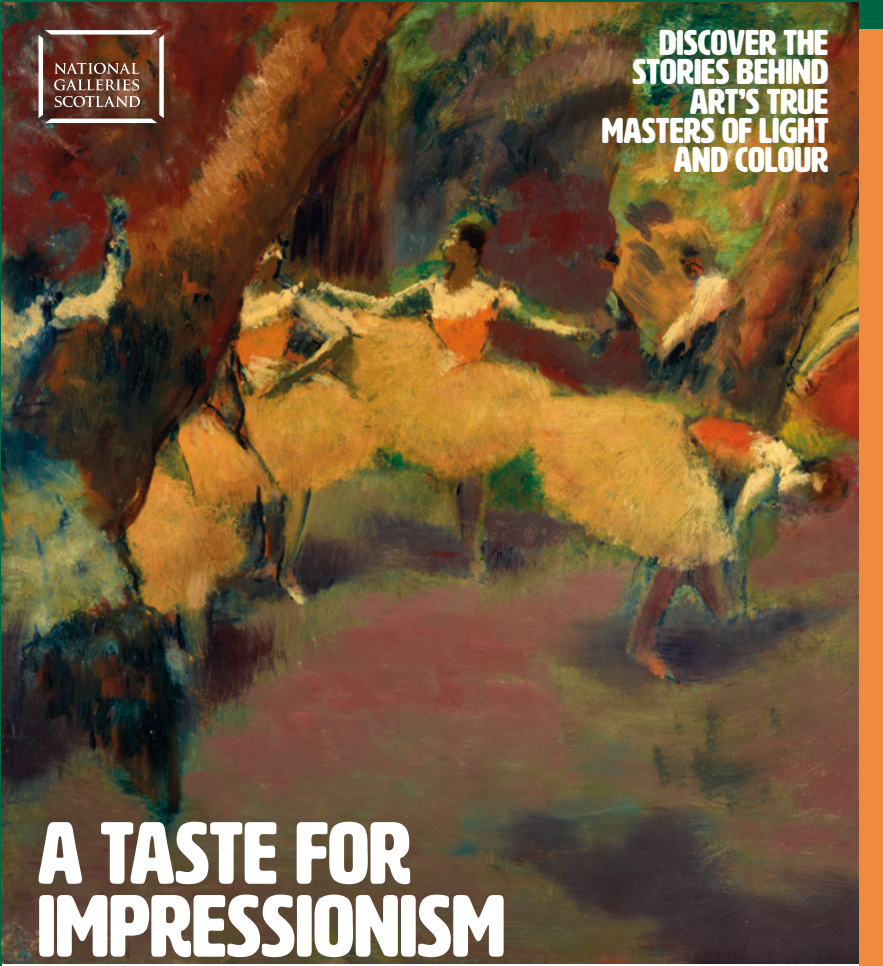


# Public Programme 2022–3

Our public programme combines long-standing displays drawn from the national collection, temporary exhibitions, and a dynamic programme of learning and engagement activities and events.

NATIONAL GALLERIES SCOTLAND

DISCOVER THE STORIES BEHIND ART'S TRUE MASTERS OF LIGHT AND COLOUR



A TASTE FOR IMPRESSIONISM

MODERN FRENCH ART FROM MILLET TO MATISSE

30 July - 13 November 2022 | Free for Our Friends

Royal Scottish Academy, The Mound, Edinburgh, EH2 2EL

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Awarded funds from

POSTCODE CULTURES TRUST

Exhibition poster featuring: Degas, *Before the Performance*, about 1896–1898  
Presented by Sir Alexander Maitland in memory of his wife Rosalind, 1960

## A Taste for Impressionism: Modern French Art from Millet to Matisse

Upper RSA  
30 July–13 November 2022

Our major summer exhibition of 2022 told the story of how the National Galleries of Scotland’s collection of modern French art was developed, not only through purchases by enlightened directors, but through the generosity of donors such as Rosalind and Alexander Maitland. The interpretation focused on two main themes: the rising demand and prices of Impressionist art and the problem of identifying fakes; and the role of pioneer collectors, especially women, in the early reception of Impressionism. The exhibition included oil paintings, sculptures and works on paper by artists such as Degas, Monet, Pissarro, Sisley, Vuillard, Gauguin, Van Gogh and Matisse.



Joseph Mallord William Turner, *Heidelberg*, about 1846  
Henry Vaughan Bequest 1900



Joseph Mallord William Turner, *Durham*, about 1835  
Henry Vaughan Bequest 1900

## Turner in January Lower RSA

1–31 January 2023

Supported by Players of  
People’s Postcode Lottery

In 2023 the annual exhibition of the Vaughan Bequest of Turner watercolours was shown in the lower level of the Royal Scottish Academy. The move from its usual location enabled a more spacious and accessible display and an updated presentation. The watercolours were shown on white walls and new gallery texts were produced. Turner in January is often highlighted as a beneficial experience for wellbeing in the dark month of January and visitors reported that they enjoyed seeing the exhibition being shown in a different style and location.





Deborah Roberts, *Head Nods and Handshakes*, 2019  
 Gift of Simon Kinberg and Cleo Wade, courtesy of the American Patrons of the National Library and National Galleries of Scotland, 2023  
 © Deborah Roberts. Courtesy the artist and Stephen Friedman Gallery, London  
 Photography by Paul Bardagjy



Marc Chagall, *The Horse Rider*, 1949-53  
 From the collection of Andrew Stirling and Simonetta Stirling-Zanda, both of whom had great fondness for the Scottish National Gallery of Modern Art. Accepted by HM Government in lieu of Inheritance Tax and allocated to the National Galleries of Scotland 2020  
 © Estate of Marc Chagall. All rights reserved. DACS, London

## New Arrivals: From Salvador Dali to Jenny Saville

Modern One

27 November 2021-2 February 2023

The exhibition, filling the whole ground floor at Modern One, highlighted recent acquisitions of modern and contemporary art. Including over 100 works, it ranged from Surrealist works by Salvador Dali, René Magritte, Leonora Carrington and Dorothea Tanning, to major works by Peter Doig, Wangechi Mutu and a room of sculptures and drawings by Elisabeth Frink. Some of the key works were acquired through HM Government's Acceptance in Lieu system; others were gifts and bequests; several works received major support from the Henry and Sula Walton Fund and Art Fund.



Wilhelmina Barns-Graham, *Glacier Chasm*, 1951  
 Presented by The Barns-Graham Charitable Trust through Art Fund, 2012  
 © Wilhelmina Barns-Graham Trust



Roger Brown, *Misty Morning*, 1975  
 © The Roger Brown Study Collection of the School of the Art Institute of Chicago.

## Conversations with the Collection

Modern One

28 September 2022-6

*Conversations with the Collection* was curated collaboratively and conceived as a new way for our visitors to experience the national collection. As a celebration of both Scottish and international modern and contemporary art from about 1900 to the present day, this interlinked and non-chronological series of thematic collection displays places creativity and conversation at its core. The rooms encourage a sense of openness and discovery, rather than conveying a fixed narrative or singular viewpoint on art history. Highlighting many works that are rarely shown, *Conversations ...* includes intriguing juxtapositions that invite everyone visiting to unearth evocative stories and unexpected connections between artists.

Two room displays ask visitors to consider how we can creatively respond to the realities of the climate emergency unfolding across our interconnected world. In *Material Matters* we showcase artists who have recycled or repurposed overlooked objects, transforming junk and waste into new material experiences. This resourceful creative attitude is directly linked to our shared imperative to live and work more sustainably. *Creative Terrains* examines the complex and varied dialogues artists have with their surroundings, considering the environment as an active, emotive, creative and political force at the core of artistic practice. In *Creative Terrains* we pose the question: what is the role of an artist (or art) in the context of our present climate emergency?





Danny North, *Untitled* from the series *As I Found Her: A Portrait of Eigg*, 2016, printed 2021  
© Danny North  
Presented by Art Fund



Amara Eno, *Kara and her daughter* from the series *The 25 Percent*, Falkirk, Scotland, 2019; printed 2021  
© Amara Eno  
Presented by Art Fund

DOUBLE THE WORK, DOUBLE THE  
RESPONSIBILITY BUT DOUBLE THE BOND  
ME AND MY DAUGHTER HAVE.

SHE IS MY BESTEST CREATION.

WITH CHILDREN COMES GREAT RESPONSIBILITY

## Counted: Scotland's Census 2022

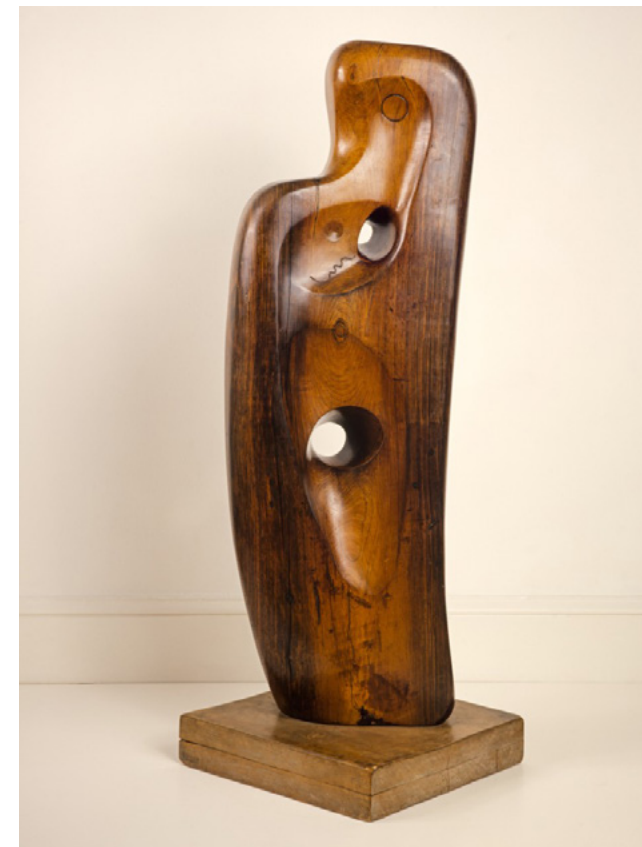
The Robert Mapplethorpe Photography Gallery, Portrait

12 March–25 September 2022

In the year of Scotland's census, this exhibition explored who lives in Scotland today, who came before us and who will come after us. Inspired by the questions asked in the census, *Counted* considered 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 Amara Eno, Danny North and Kirsty Mackay were presented alongside 19th-century photographs by Hill & Adamson and Thomas Annan – offering comparisons between past and present generations of Scots.



Barbara Hepworth, *Wave*, 1943–44  
National Galleries of Scotland. Purchased with support from  
The National Lottery Heritage Fund, Art Fund, the Henry Moore  
Foundation, and donations from members of the public, 1999. © Bowness.  
Photography by Antonia Reeve.



Barbara Hepworth, *Dyad*, 1949  
National Galleries of Scotland. Purchased 1963.  
© Bowness. Photography by Antonia Reeve.

## Barbara Hepworth: Art and Life

Modern Two

9 April–2 October 2022

Supported by Players of  
People's Postcode Lottery

This major retrospective spanned Hepworth's entire career charting the development of her practice, her engagement with socio-political change, and the events in her personal life which shaped her work.

Hepworth's most celebrated sculptures were displayed, including her career-launching modern abstract carvings, her iconic strung sculptures, and later large-scale bronzes. The exhibition also brought insight to the artist's wide-ranging interests – such as dance, theatre, music, religion, politics, and science – and showed how they infused her practice.

*Art & Life* was curated by Eleanor Clayton and organised by The Hepworth Wakefield in collaboration with National Galleries of Scotland and Tate St Ives.





Curator and contributor  
Victoria Gazeley  
alongside her artwork.  
Photography by Neil Hanna

**Artists at Work 2**  
The Robert Mapplethorpe Photography Gallery, Portrait  
29 October 2022–12 February 2023

*Artists at Work 2* showcased art made by people employed at the National Galleries of Scotland in a group exhibition at the Portrait. Capturing the creative talents of people working across the organisation, this show was very well liked by visitors who enjoyed seeing the passion and skill of those charged with caring for and sharing the national art collection for Scotland and the world.

The exhibition included a wide range of artistic disciplines; from painting, drawing, illustration and photography to sculpture and jewellery making; all created by, amongst others, gallery attendants, conservators and retail team workers and follows on from the success of the first *Artists at Work* exhibition in 2018. In total 121 artists exhibited in the show with 157 works on display.

Curator and contributor  
Darren Duddy  
alongside his artwork.  
Photography by Neil Hanna



Right: Roger Brown, *Misty Morning*, 1975  
© The Roger Brown Study Collection of  
the School of the Art Institute of Chicago.







Construction and excavation of the new Scottish galleries at the National

## Celebrating Scotland's Art: Opening of the new Scottish galleries

The stunning new Scottish galleries at the National opened to the public on 30 September 2023.

The new galleries at the National showcase Scotland's very best historic art in contemporary and fresh new spaces. Transforming the experience for visitors and more than doubling the physical display space, 12 breathtaking galleries allow visitors to dive into dramatic landscapes, encounter iconic images and be wowed by art from 1800 to 1945. Spectacular views over the city entice people to come in and discover the work of pioneering Scottish artists such as William McTaggart, Anne Redpath, Phoebe Anna Traquair, Charles Rennie Mackintosh and the Glasgow Boys.

The new Scottish galleries at the National bring the nation's artistic heritage to life – from stellar works dating back to the early 1800s to the much-loved Scottish Colourists and major works from the first half of the 20th century.

The project has allowed curators to devise an entirely new approach to presenting this collection. Within a chronological framework, the displays are grouped by themes, introducing key artists and movements, showcasing the richness and variety of Scotland's art from around 1800 to 1945. While some of the names will be familiar to our audiences, including the Glasgow Boys, the Scottish Colourists and Charles Rennie Mackintosh,

the reimagined displays give room to other key figures who deserve to be better known such as Phoebe Anna Traquair, Anne Redpath and Margaret Macdonald Mackintosh. The distinctive nature of Scotland's art is explored through subjects ranging from the rise of landscape painting and the Romance of the Highlands, to the Celtic revival at the end of the 19th century and the emergence of modern art in the early 1900s.

In terms of construction, the completion of the new galleries has been hard won. Working above the main Glasgow to Edinburgh railway line and excavating beneath a Category-A listed building meant that this was one of the most complex engineering projects ever carried out on a heritage building in Scotland. The interruption of the pandemic and the subsequent spiralling inflation added to the challenges. The total project cost of £38.62 million has been funded by major contributions from the Scottish Government (£15.2 million) and National Lottery Heritage Fund (£6.89 million). An extremely successful fundraising campaign raised over £16 million thanks to an extraordinarily generous response in donations from trusts, foundations, and a wide range of private individuals.



New Scottish galleries at the National  
Photography by Campbell Donaldson, Ralia Media



As part of the project, a large number of paintings, sculptures and works on paper have been conserved, restored, reframed, remounted, researched and glazed. Conservation of important and rare historic frames has also been a priority. This included:

**673**  
paintings

about

**700**  
frames

and

**240**  
artworks on paper  
were surveyed

**15**  
major painting  
restorations

and about

**200**  
painting treatments  
were completed

**100**  
drawings were  
technically examined

with

**30**  
works treated

and

**100**  
remounted

**250**  
frames were treated

**7**  
reproduction frames  
were made from scratch  
for paintings

and

**100**  
new frames were made  
for works on paper

*We are looking forward to publishing a considerable amount of technical information online in the future.*



Opening of the new Scottish galleries at the National  
Photography by Neil Hanna





# Our New Brand

In March 2023, the National Galleries of Scotland launched a striking new visual identity and fresh tone of voice.

The visual identity is one part of a huge organisational effort to widen and strengthen our communication with new and existing audiences.

The new brand can be seen on a refreshed website, new uniform, updated advertising and new wayfinding signage.

Audiences have been at the heart of the brand development. Care was taken to consult with a wide group of people. They ranged from high school pupils and those who have never visited to tourists, those who work at the National Galleries of Scotland, and regular visitors.



“It makes me feel that there’s something exciting going on inside.”



“The addition of colour does make it more youthful.”

“It’s inclusive for all ages and levels of knowledge.”



# On Tour

## Artist Rooms

The ARTIST ROOMS programme brings world-class art from the national collection to communities and audiences around the UK. Jointly owned and managed by National Galleries of Scotland and Tate, the programme presents major international artists in the collection through solo exhibitions. From single-venue displays to multi-site tours, opportunities for creative engagement with the collection are developed with our museum and gallery partners, responsive to local context and audiences, with skills sharing, training and practical support.

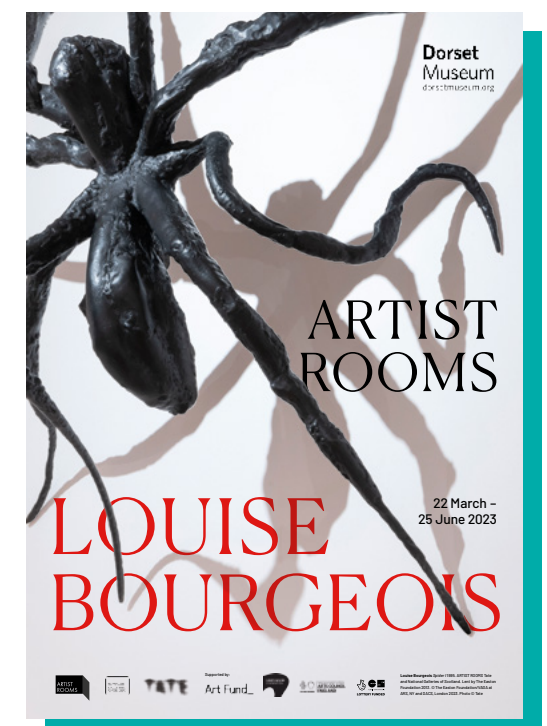
This year saw a welcome renewal of ARTIST ROOMS national activities and new partners. A new strand of touring exhibitions launched the programme with two of the most influential women artists of the twentieth century. Rugby Museum and Art Gallery was the inaugural venue for a display of French-American sculptor Louise Bourgeois (1911–2010), part of the cultural programme for Birmingham’s 2022 Commonwealth Games. The exhibition travelled to Dorset Museum and will continue across England in a series of bespoke collaborations, coming to Aberdeen Art Gallery in 2024. An exhibition of American photographer Diane Arbus (1923–1971) is a rare opportunity for audiences to experience her iconic portraits from the extensive holdings in ARTIST ROOMS. Launched at The Civic in Barnsley in January, the exhibition will travel in Scotland to Gracefield Arts Centre in Dumfries and Shetland Museum through 2023.

At the Modern, ARTIST ROOMS animated new displays, *Conversations with the Collection*, featuring works by Ellen Gallagher, Robert Mapplethorpe and Francesca Woodman, alongside an opportunity to experience an immersive slide installation by acclaimed Japanese photographer Daidō Moriyama, a recent acquisition shown for the first time in Edinburgh within *New Arrivals*.

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.



Louise Bourgeois, *Untitled* (detail) 1996  
ARTIST ROOMS Tate and National Galleries of Scotland. Lent by Artist Rooms Foundation 2018  
© The Easton Foundation/VAGA at ARS, NY and DACS, London 2023. Photo © Tate



Louise Bourgeois, *Spider* 1995  
ARTIST ROOMS Tate and National Galleries of Scotland. Lent by The Easton Foundation 2013  
© The Easton Foundation/VAGA at ARS, NY and DACS, London 2023. Photo © Tate



Duff House

In May 2022 the National Galleries of Scotland exhibition, *Visionary Palaces: designs by Karl Friedrich Schinkel* was deinstalled and a new *Masterpiece* work installed to replace Joan Eardley’s *Street Kids*. The 2022–3 *Masterpiece*, as chosen by Historic Environment Scotland staff was: *Sir Alexander Morison, 1779–1866. Alienist*. Richard Dadd, 1852. A forward programme of *Masterpiece* loans and exhibitions is agreed until autumn 2025.

Richard Dadd, *Sir Alexander Morison, 1779–1866, Alienist*. 1852. Purchased with assistance from the National Heritage Memorial Fund 1984



Long loans out

In 2022–3 the National Galleries of Scotland renewed several long loans out at Barrie’s Birthplace Museum, Kellie Castle, Mellerstain House, Hopetoun House, Thirlestane Castle, Royal Botanic Gardens Edinburgh, the Palace of Holyroodhouse, the Royal Society of Edinburgh, Floors Castle, Cawdor Castle and Bowhill House.

Ian Hamilton Findlay  
*Umbra Solis (Sundial)*, 1975  
© By courtesy of the estate of Ian Hamilton Finlay/the estate of Michael Harvey.

Short loans out across Scotland and the world

Between 1 April 2022 and 31 March 2023 131 artworks were on loan to 40 venues: nine in Scotland, nine in the rest of the UK, 12 in Europe, nine in the USA and one in China. These works were seen by over 3.5 million visitors.

There were local loans to the City Art Centre, National Museums Scotland and the Royal Scottish Academy. A short loan of the portrait of Sir Jackie Stewart was made to Thirlestane Castle to support his Racing Against Dementia charity event. A large Peter Howson painting was loaned to The Art of Terrace Culture at the Walker Art Gallery in Liverpool. Internationally, the National Galleries of Scotland loaned the portrait of Max Ernst by Leonara Carrington to the Guggenheim in Venice. Loans to the USA included works by Bridget Riley, Murillo, Van Gogh and Hans Holbein.



Exhibition poster outside the Guggenheim Museum, Venice. Leonora Carrington, *Portrait of Max Ernst*, c.1939 © Estate of Leonora Carrington / ARS, NY and DACS, London 2023



Sir Jackie Stewart with members of the Art Movement Team at Thirlestane Castle.



Your Art World summer workshops for families known to PAMIS (Promoting A More Inclusive Society)  
Photography by Roberto Ricciuti

People’s Postcode Lottery

The support received from players of People’s Postcode Lottery is vital to bringing Scotland’s national collection to the broadest possible range of people. Over the past year, it has aided the delivery of two inspiring exhibitions: *Barbara Hepworth: Art & Life* and *A Taste for Impressionism: Modern French Art from Millet to Matisse*, both drawing large crowds in our first fully operational year since the pandemic. Players’ unwavering support for learning and engagement facilitated the restart of our in-person partnership with Edinburgh Children’s Hospital Charity. This offered a creative escape for patients and caregivers, as well as the first full year of *Your Art World*, encouraging children to make and share art. Support was also given to a number of initiatives aimed at strengthening commitment to Equality, Diversity, and Inclusion, as the National Galleries of Scotland works to develop a more actively inclusive organisation and a national collection which is accessible to all.



# Learning and Engagement

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



Granton Primary School, *Your Art World* gallery visit for the Question challenge 2023. Photography by Roberto Ricciuti

## Schools Eridge Trust

This year saw the continuation of the partnership with Granton Primary School, funded by the Eridge Trust. Two artists collaborated with 78 primary seven pupils to create artworks for display as part of the *Your Art World* exhibition at the National. Every child spent a day in Modern One and came to see their work on display at the National.

*"It was the best day ever:  
I just loved creating stuff."*  
Quote from primary seven pupil.



Dounby Community School, *Protecting the world with Trashy and Bob*

## Schools Protecting the world with Trashy and Bob

Dounby Community School in Orkney embraced the creative challenge to set one of the themes for *Your Art World* this year. Pupils chose to explore the theme 'Protect', inspired by their concern for the environment. The outcome was an awe-inspiring installation with two sculptures Trashy and Bob at the centre, surrounded by a wall of protective boxes. Every child in the school created their own box to demonstrate what the word 'Protect' means to them. Trashy is a life-size figure constructed from rubbish found on the beaches in Orkney. Bob, the school mascot, made his own journey to Edinburgh, stopping off at schools along the way to spread the message about protecting the planet.



## Schools Your Art Moves

In partnership with Scottish Youth Dance we delivered a dance project in Granton Nursery, North Edinburgh. Twenty children took inspiration from the theme 'I wonder what would happen if different creatures were mixed together' to come up with their own dance moves. This resulted in a dance video exhibited as part of *Your Art World*.

Granton Nursery, *Your Art Moves* project. Photography by Roberto Ricciuti

## Adult programme/Online talks programme

In May 2022, it was possible to return to hosting in-person talks, concerts and special events after more than two years of online pandemic programming. As well as providing opportunities for deeper engagement and alternative ways into exhibitions and displays, live activities also offer adult audiences informal spaces for making social connections and learning. The adult programme responds directly to the National Galleries of Scotland's commitments to Equality, Diversity and Inclusion (EDI) and included events such as the sold-out Lavendar Menace talk, in August 2022, and the Queer films screening in March 2023. Since the pandemic, activities have reached more people through livestreaming/recording most talks online. This approach has made them accessible to those physically unable to be part of a live audience, and those living outside Edinburgh.

On 28 November 2022, the National Galleries of Scotland hosted a very special screening and livestream of the newly commissioned filmed rehearsed reading of collection artist Maud Sulter's never-performed 2002 play, *Service to Empire*. The film and screening were produced by the National Galleries of Scotland, with external funding from Art Fund and Creative Scotland. Sulter's drama explores the life of former Ghanaian President Jerry Rawlings (1947–2020) who, like Sulter, was of mixed Scottish-Ghanaian heritage. Prior to the screening, North Edinburgh women of Ghanaian heritage were invited to participate in a photography workshop exploring Sulter's *La Chevelure* 2002 self-portrait. The results are documented in a blog. As a result of the project, the National Galleries of Scotland has acquired a very rare original text of Sulter's play and the digital recording of the rehearsed reading is available to view on the website.



Maud Sulter, *Service to Empire*, 2002 Paul Cole as Big Man John and Michelle Chantelle Hopewell as Madam Victoria. Photography by Tiffany Boyle, Mother Tongue



### Communities and Access

In 2022–3 programmes and learning resources continued to be developed with and for audiences with additional support needs.

Led by a team of artists, including creatives with lived experience of sight loss, the monthly Visually Impaired Programme continued to take place online and at gallery sites. Developed from focus group discussions and with a visually impaired access consultant, audio-descriptive tours were created for the exhibitions *A Taste for Impressionism*, *Conversations with the Collection* and *Alberta Whittle: create dangerously*.

The popular Deaf-led gallery tours in British Sign Language continued, aided further by accessible resources in British Sign Language, including a series of informative welcome films and a resource introducing the *A Taste for Impressionism* exhibition.

Regular Gallery Social sessions for people affected by dementia were also accompanied by an increasing number of video resources.

Resources for disabled visitors to support gallery visits have continued to be produced and this includes four new pages for the Learn Section of the website – Dementia-friendly, Sensory-friendly, Visual Impairment and British Sign Language. Efforts to improve accessibility information on the website are continuing.

Developed in partnership with participants from Ark Housing and in consultation with Play Radical, a new regular programme of relaxed mornings was launched at the Portrait for adults with additional support needs, including adults with autism and adults with learning disabilities.

Free guided visits for community groups are offered, enabling new relationships to be formed. Sustaining My Recovery is a new project set up in partnership with Milestone House to support transition back into the community for people who have been rehab in-patients. Through an ongoing partnership with the charity Rowan Alba, participants can also join Rowan Alba’s regular CARDS café sessions at the Portrait, providing a further through-line of support and engagement with the National Galleries of Scotland.



Visually impaired in-gallery session at the Portrait Library.  
Photography by Roberto Riccui



A relaxed morning session at the Portrait for adults with autism and learning disabilities.  
Photography by Stuart Armitt



A poster made by a member of recovery group CARDS from Rowan Alba.  
Photography by Sam Rutherford

### Outreach Town Takeover Project and Billy Enigma: Capturing Cumnock Exhibition

A National Galleries of Scotland Outreach Project and Exhibition in East Ayrshire, 2021–3  
(Supported by Creative Scotland’s Youth Arts Access Fund)

Fifty S2–S5 students from the Robert Burns Academy in Cumnock were invited to create a new vision for East Ayrshire in the aftermath of Covid–19. They invented a modern urban myth of optimism and renewal. It featured a beloved, alien, space bunny, ‘Billy Enigma’, who had crash-landed into a nearby, former coal mine. Billy became a figurehead for the youth, spreading a message of self-acceptance and positivity.

Billy’s image has led a graphic rebranding of the area through teenagers’ eyes. Their campaign has featured designs for public events, posters, placards, banners, sculptures and fashion clothing. The young people have also depicted Billy alongside local heroes and monuments such as Robert Burns, Kier Hardie, the Barony A-Frame and Cumnock Cross as part of a permanent mural in Auchinleck.

The artworks in their exhibition at the Baird Institute, Cumnock, from 28 January–6 May 2023, offered hope and creativity for the future.

#### Here’s what the young artists said:

*‘Our idea is to change the town’s atmosphere emotionally and reduce environmental downfall. We are responsible and can organise ourselves.  
We hope our art and rebranding of the town will change adults’ opinions and help them see it from a young person’s point of view.  
We are not aliens and we want more space to be free.’*

© National Galleries of Scotland  
and Town Takeover Participants 2023



Billy Enigma Inflatable displayed at the Billy Enigma exhibition in the Baird Institute, Cumnock, East Ayrshire



Billy Enigma at Cumnock  
Mercat Cross, East Ayrshire



Billy Enigma Mural at Auchinleck, East Ayrshire



**Outreach**  
**Project Esperanza**  
**Alberta Whittle Quilt Project**

From December 2022 until March 2023, 15 women from North Edinburgh charity and advocacy group Project Esperanza (for women of African heritage and other diverse backgrounds) met weekly to create an exciting bespoke piece for the *Alberta Whittle: create dangerously* exhibition. The result was a quilt that weaved together the women's stories and acted as a creative outlet, narrating their journeys through life.

Project Esperanza worked with textile artists Francia Boakye and Mary Osifo with support from Alberta Whittle to produce the quilt. Participants had lunch together, shared music and the relaxed sessions aimed to create a space where the women felt comfortable to express themselves. Additional activities included collating and recording poetry the women have written. The poetry has been published in a small booklet to accompany the piece, and the audio recordings can be heard in the exhibition space as you view the quilt.



*Eve-Hawa* by Project Esperanza and Francia Boakye 2023



The making of *Eve-Hawa* (2023)



The making of *Eve-Hawa* (2023)

*This quilt is our expression of what it means for us to be a woman in Scotland today. Weaving together our stories, our rebirths, the journeys we have taken to get where we are today, this is a collective expression of our identities, inner strength, heritage and home.*

*After our many rebirths ... this woman symbolises togetherness despite challenges, language barriers, hostile conditions and integration. Her two halves reflect the difficulties experienced in our lives, alongside the joy, strength and beauty of our stories. She represents a renewal of life and identity through time, place and space – being Scottish and feeling at home here.*

Excerpt from quote by Victoria Nyanga-Ndiaye, Founding Chief Executive, Project Esperanza.

**Gaelic Art Club**

Six S2 pupils at James Gillespie's High School, Edinburgh participated in an artwork labelling project over the course of the year. They looked at five Scottish artworks in the national collection and explored various aspects of artistic expression and technique, guided by resources provided by the National Galleries of Scotland. A weekly Gaelic Art Club was held at the High School where the pupils engaged in discussions, in Gaelic, to share their personal thoughts and reactions to each artwork. The pupils were encouraged to delve into the unique stories and artistic choices made by the artists. They attended an inspiring workshop which helped their own interpretations and feelings to emerge.

In the end, each pupil chose their favourite artwork and channelled their emotions into a mood board, visually representing how their chosen piece made them feel. They wrote up their thoughts and feelings in both English and Gaelic as artwork labels, encapsulating their interpretation and making connections between the artworks and their emotions, culture and language.

This project was a fantastic opportunity for these young people to engage with the collection and their own creativity, as well as strengthening their appreciation of art, Gaelic and their artistic potential.

**Club Ealain Ghàidhlig**

Thairis air a' bhliadhna, ghabh sia sgoilearan san dàrna bliadhna aig Àrd-sgoil Sheumais Ghilleasbùig ann an Dùn Èideann pàirt ann am pròiseact leubalaidh obrach-ealain. Thug iad sùil air còig pìosan ealain Albannach san cruinneachadh nàiseanta agus rannsaich iad diofar cruthachdan ealanta agus dòighean-ealain, air an stiùireadh le goireasan na Gailearaidhean Nàiseanta na h-Alba. Chaidh Club Ealain Ghàidhlig a chumail san àrd-sgoil gach seachdain far an robh còmhraidhean aca mar bhuidheann, ann an Gàidhlig, mu na beachdan agus tuigse aca fhèin air gach obair-ealain. Chaidh na sgoilearan a bhrosnachadh rannsachadh a dhèanamh air na sgeulachdan agus roghainnean ealanta a rinn an luchd-ealain. Chaidh iad gu bùth-obrach bhrosnachail aig an gailearaidh Nàiseanta, a thug misneachd dhaibh na mineachaidhean agus faireachdainnean fhèin aithneachadh.

Thagh gach sgoilear am pìos-ealain a b' fheàrr leotha agus chuir iad na faireachdainnean aca a-steach do bhòrd modha, dòigh-riochdachaidh lèirsinneach air mar a thug am pìos a thagh iad orra faireachdainn. Sgrìobh iad na smuaintean aca sìos ann am Beurla agus Gàidhlig mar leubailean obair-ealain, a' gabhail a-steach am mineachadh aca agus a' dèanamh cheanglaichean eadar na h-obraichean ealain, a chultar agus an cànan.

B' e cothrom air leth a bha anns a' phròiseact seo don òigridh a dhol an sàs anns a' chruinneachadh agus a chruthachalachd fhèin, a bharrachd air a bhith a' neartachadh an tuigse ealain aca, a Ghàidhlig aca agus an comas ealanta aca.



Pupils from the Gaelic Art Club explore the Portrait  
Sgoilearan bhon Chlub Ealain Ghàidhlig aig a' Ghailearaidh Portraid  
Photography by Laura MacPherson



# Equalities

Equality, Diversity and Inclusion remains an important strategic priority.

The impact of this can be seen through the acquisitions programme, exhibitions and workforce development and is detailed in the Equality Outcome and Mainstreaming Report. There is still much to do but significant progress has been made in mainstreaming EDI activities. EDI is now embedded in areas such as public programme planning and the communications and social media strategy, ensuring that it is a part of those activities from the outset. Examples include the user research and testing for the new brand, internal EDI training and increasing the resource dedicated to the disability access programme.



Roni Horn, *Untitled*, 1992  
(from the portfolio *Dear Stieglitz*)  
© Roni Horn

# Environmental Response

During 2022–3 work has continued with the aim of strengthening the National Galleries of Scotland’s environmental work around three priority areas:

- 1

Engaging and inspiring our audiences, colleagues and partners
- 2

Achieving net zero carbon emissions
- 3

Protecting the collection from the impacts of climate change

In the second year of the internal Environment Response Plan we have seen this priority area being embedded further into everyday work, with action happening across departments. Climate Literacy training has been rolled out to everyone, a travel survey has given great insight into future improvement for more sustainable transport; planning for net zero carbon emissions from the buildings continues with further surveys and mapping longer term investment. Partnership working has helped to progress this work, in particular through the Scottish National Culture for Climate group.

Right: *Eve-Hawa* by Project Esperanza and Francia Boakye 2023







Construction of the display

**In the Frame:  
Conserving Scotland's Art**

This was an exciting display at the National created with input from Edinburgh College students and a team of volunteers, giving visitors a tantalising glimpse into the world of art conservation. Part of the display covered the sustainability practices that the Conservation Team have been embedding into their work, including the department's move towards using green solvents, the ethical sourcing of gold for gilding, and choosing sustainable timber for framing. Visitors entered the display through a huge golden frame and there were many interactive elements, including an opportunity for visitors to add their own framed drawings and messages to a pegboard. Many of these were environmentally themed, demonstrating the importance of environmental sustainability to our visitors.

**Heritage Science research**

The Conservation Department has continued to expand its capacity for heritage science research. Equipment acquired recently with the help of a government grant includes a spectrophotometer, which was used to monitor potential colour changes to the tapestry *Entanglement is more than blood* by Alberta Whittle, and a desktop hyperspectral imaging system, which is revealing exciting new compositional information for the works on paper in the collection. An x-ray fluorescence analyser was used recently to identify the metals included in an unusual frame made by artist, Marie Laurencin.



Hyperspectral imaging system

**Hidden self-portrait by Vincent van Gogh  
revealed by x-radiography**

As preparation for the French Paintings catalogue, *Head of a Peasant Woman* by Vincent van Gogh was recently examined with x-radiography in the Conservation Department for the very first time. A surprising discovery was made when the x-ray revealed a ghostly image of a familiar male sitter. As cardboard was adhered to the back of the canvas over a century ago, this image – identified as a self-portrait by Van Gogh – is otherwise inaccessible. The x-ray was shared with visitors to the exhibition, *A Taste for Impressionism* in the Royal Scottish Academy and the international press interest in the story was enormous.

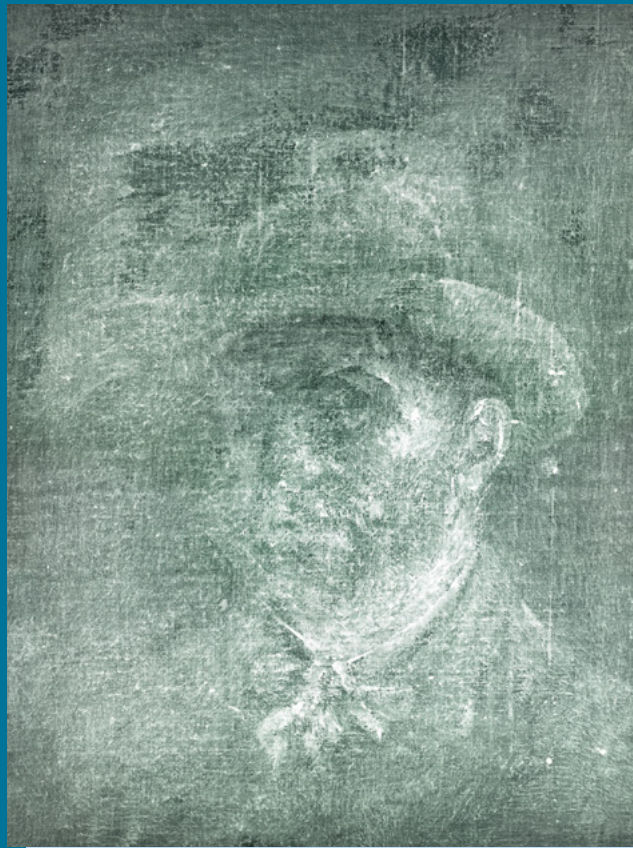
*Head of a Peasant Woman* is one of a series of studies Van Gogh made in Neunen in 1884 for *The Potato Eaters* (Van Gogh Museum, Amsterdam). When the artist travelled to Paris the following year, he took a number of these small canvases with him. Strapped for cash and lacking artists' supplies, we know he re-used these, painting at least seven self-portraits on the reverse. The attachment to cardboard and consequent concealment of these self-portraits is thought to have happened as early as 1905 when the paintings were shown in a retrospective at the Stedelijk in Amsterdam. Records in the Van Gogh Museum confirm that the cardboard was removed from three of their works in 1929.

**What will happen next?**

Research is underway to ascertain the feasibility of removing the cardboard from the canvas support safely, without in any way jeopardising the condition of *Head of a Peasant Woman*. The addition of an otherwise unknown self-portrait to an established small grouping is significant and it is hoped that whatever is revealed will shed further light on this most enigmatic of artists and how he regarded himself at that time. It is intended to share this exciting discovery with as wide an audience as possible over the coming years.



Van Gogh, Peasant Woman, before treatment



Van Gogh, Peasant Woman, x-ray before treatment



# The Art Works Project

The Art Works is key to realising the vision, to make art work for everyone.

A new development in Granton, North West Edinburgh, and part of the wider Waterfront Development, The Art Works is a truly sustainable project. Combining economic, social and environmental sustainability, the building and public domain design engenders inclusion whilst putting the care of the national collection of fine art at its heart. The Art Works will house 95% of the national collection of fine art and is an investment that challenges traditional notions of collection storage through a design which supports a dynamic response to both established and new ways of interacting with art.

We are close to completing the full design and we were delighted to receive full planning permission in October 2023.

To make sure all factors are considered, public consultation events have taken place during the year (in person and online) alongside energising discussions with local community councils. Feedback from community activities has been invaluable and much welcomed, ensuring that the design embraces inclusion and the needs of all potential visitors.



Overview of the site position for The Art Works



North Edinburgh Festival: National Galleries of Scotland and Art in the Open

Co-creating activities with community groups and learning institutions have been an important part of the process. Collaborating with North Edinburgh Arts and its community mural project, the learning & engagement team worked with artists Fraser Gray and Eva Paredes and Fresh Start (an Edinburgh-based charity which helps previously homeless people get set up in their new homes) to bring its new premises alive with a mural that marks its location and captures the activities of Fresh Start while instilling pride in the local area. The team also spoke with residents in the area, establishing a listening project which will help to understand and steer the impact of the new facility.

Other examples of activities which have taken place in the community include Project Esperanza and Your Art Moves with Granton Nursery, as detailed in the Learning and Engagement section.



Artist impression of the internal accessible collection areas at The Art Works



The artists alongside the Fresh Start mural



# 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 2022–3. 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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Richard and Catherine Burns  
Alex Callander  
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to remain anonymous*

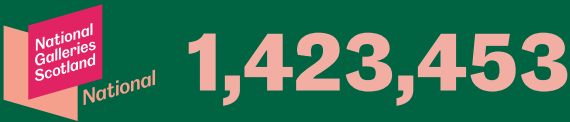
# Facts and Figures

2022–3

### VISITOR NUMBERS

1,958,515

Total visitors to National Galleries of Scotland  
sites in Edinburgh



### Virtual Visitors

2,576,771

(www.nationalgalleries.org website visits)

### Friends

10,816

### Volunteers

71

### National Galleries of Scotland Board of Trustees

Benny Higgins, Chairman  
Apphia Campbell  
Audrey Carlin  
Gemma Gray (from 1 October 2022)  
James McConville  
Professor Nicholas Pearce (to 30 September 2022)  
Lynn Richmond  
Dr Hannah Rudman  
Professor Katherine Sang  
Chris Sibbald  
Rucelle Soutar  
Dawn Thomson (from 1 October 2022)  
Willie Watt (to 30 September 2022)  
Andrew Wilson

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**Sir John Leighton**  
*Director-General*

**Dr Line Clausen Pedersen**  
(maternity leave from 19 December 2022)  
*Director of Collection & Research*

**Bryan Robertson**  
*Chief Operating Officer*

**Jacqueline Ridge**  
*Director of Conservation and Collections Management*

**Valerie Urquhart**  
*Director of Finance*

**Anne Lyden**  
*Interim Co-Director of Collection & Research*  
(from 12 December 2022)

**Imogen Gibbon**  
*Interim Co-Director of Collection & Research*  
(from 12 December 2022)

**Adam Christie**  
*Interim Director of Audience & Digital*  
(to 31 January 2023)

**Isabella Miller**  
*Director of Audience & Development*  
(from 30 January 2023)

Full Annual Accounts for 2022–3 are available  
on the National Galleries of Scotland website:  
[www.nationalgalleries.org](http://www.nationalgalleries.org)

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