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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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
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)


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


Layered with symbolic objects and imagery, this work considers the need to uncover hidden narratives. It reveals the links between colonisation 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.
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.

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.

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.
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.

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.
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 Dalí, 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.

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?
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.
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 Victoria Gazeley alongside her artwork. Photography by Neil Hanna.

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.
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 spiraling 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.

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**
- **240 artworks on paper**
- **15 major painting restorations**
- **and about 200 painting treatments**
- **100 drawings** were technically examined
- **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.

**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.

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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.

Louise Bourgeois, Spider I 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

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

**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.

The addition of colour does make it more youthful.

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

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

Yours to discover

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.
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
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.

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.

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 Leonora Carrington to the Guggenheim in Venice. Loans to the USA included works by Bridget Riley, Manlio, Van Gogh and Hans Holbein.
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.

Schools

Eridge Trust

This year saw the continuation of the partnership with Granston 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.

Schools

Your Art Moves

In partnership with Scottish Youth Dance we delivered a dance project in Granston 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.

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

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.

Dounby Community School, Protecting the world with Trashy and Bob

Schools

Your Art World

This year saw the continuation of the partnership with Granston 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.

Granton Nursery. Your Art Moves project, Photography by Roberto Ricciuti
**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 cafe sessions at the Portrait, providing a further through-line of support and engagement with the National Galleries of Scotland.

**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 to 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, offer 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
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 wove 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, written 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 English and Gaelic, to share their personal thoughts and reactions to each artwork.

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.

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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
Thainis air ‘b’hàdhadhna, ghabh sìos ngaoldoran san dàrna bideadhna ag Ard-sgoil Stiuirmas Ghileasbàig ann an Dùn-Eideann pàirt ann an pròiseact teubalaidh obair-ealain. Thug iad sàl’air còig pìosa ealain Albannach san crunraechadh Nàiseanta agus rannsaimh dhao fir director cruthachadh ealanta agus dhìghinead-ealain, air an stiùireadh le goireasann na Galilearaidhean Nàiseanta na h-Alba. Chaidh Club Ealain Ghàidhlig a chumhail san ard-sgoil gach seachdadh far an robh còmhraidhean aca mar bhuideann, ann an Ghàidhlig, mar na bhàchd-dìon agus tuigse a fhéin air gach obair-ealain. Chaidh na ngaoileanan a bhiosachadh rannsaimh dhao dhìon mar a bhios cudromaidh as ngaoileanan a dheanaigh air na agus sealladh a chruthachadh ealanta a raon an luchd-ealain. Chaidh iad gu bheòl-obrach bhiosachadh aig an galilearaidh Nàiseanta, a thuig na h-earann dhaoth na mineachadh ealanta agus faocheadh a dhaoth a bhàrdachean.

Thag thar gaoilean a bh’ b’e fhèicular le haghaidh mar chuaid’id na faocheadhainn ealain a-steach do bhòrd modh, dhiugh-nìsdaichdhean lìneachadh air mar thug am pìos a thugh air arsa faocheadh aon urdh. Bh’ eisidh a bh’a smaointean aca sìos ann mar Bheurlain agus Ghàidhlig mar teubalaidh obair-ealain, aghaidheil a-steach ann mineachadh ealain agus a ghabhail na cheangalaidh dhàidh na h-obair-ealain ealain, a chulltar agus a chòinne. B’e cothrom air leth a bh’ ann a’ phìosaiteach seò don dìghridh a dhol air na sàs ann a’ chrùinnichadh ealain agus a chrùsachaidh dhàidh a bheàrnachd a bh’ fhàth a’ neartachadh air tùiseil ealain aca, a Ghàidhlig aca agus an còmuil ealanta aca.

Pupils from the Gaelic Art Club explore the Portrait Sgoilearan Beinn Chlibh Ealain Ghàidhlig aig o’ Ghàidhealtachd Portraid Photograph by Laura MacPherson

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-Ndoye, Founding Chief Executive, Project Esperanza.

The making of Eve-Hawa (2023)

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All images © National Galleries of Scotland Photographed by Graeme Yule & Laura Prieto

All © Project Esperanza and the artists.

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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.

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.
Research

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.

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. Part of the display covered the sustainability practices that the Conservation Team has 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.

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 Nuenen 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.
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.

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.
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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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)

Volunteers
10,816

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Director-General
Dr Line Clausen Pedersen
(Interim leave from 19 December 2022)
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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 Chrisholm
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

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