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### **Scottish National Gallery**

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



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### **Scottish National Portrait Gallery**

The Scottish National Portrait Gallery is about the people of Scotland – past and present, famous or forgotten. The portraits include over 30,000 inspiring images which 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.



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### **Scottish National Gallery of Modern Art One**

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

# National Galleries of Scotland

# Annual Review 2014–2015



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### **Scottish National Gallery of Modern Art Two**

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



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### **Duff House**

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



© National Galleries of Scotland

### **Paxton House**

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

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

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*Front cover:*  
*Bouteille et verre sur une table (Bottle and Glass on a Table), 1912 by Pablo Picasso* © Succession Picasso/DACS, London 2015



## Foreword

This review looks back on one of the most successful years in the recent history of the National Galleries of Scotland (NGS). Close to 2 million visitors came to the Galleries in the past year which is the highest number in our history. Our activities in 2014 were dominated by the hugely ambitious exhibition project entitled *GENERATION: 25 Years of Contemporary Art in Scotland*. This nationwide celebration of contemporary art in Scotland was conceived by NGS together with Glasgow Life and Creative Scotland and extended to nearly seventy venues showing work by more than 100 artists. Over 1.3 million visitors attended the various shows, opening up a whole new audience for recent art in this country and providing a national showcase for the vibrancy of artistic life in Scotland during the past twenty-five years.

*GENERATION* is just one example of the prominent role that partnership plays in our activities and it builds on the model of collaboration established through ARTIST ROOMS, the collection of modern art donated by Anthony d'Offay and owned jointly by NGS and Tate. Since 2009 more than 35 million visitors have seen displays from the ARTIST ROOMS collection in 131 exhibitions held the length and breadth of the UK, including those at NGS and Tate.

This review offers a glimpse of our many other activities in Scotland and across the rest of the world including our touring exhibition at The Frick Collection in New York. We have added important works to the national collection, mounted world-class exhibitions with wide-ranging educational activities and extended our digital reach. Thanks to a major award from the

*The National Galleries of Scotland looks after one of the world's finest collections of Western art, ranging from the Middle Ages to the present day. These holdings include the national collection of Scottish art which we are proud to display in an international context.*

Heritage Lottery Fund (HLF) under their Skills for the Future programme, we began a new scheme training young people for an SQA-recognised qualification in the digitisation of collections. This not only provides new opportunities for the trainees but also helps us towards our goal to digitise the entire NGS collection by 2020.

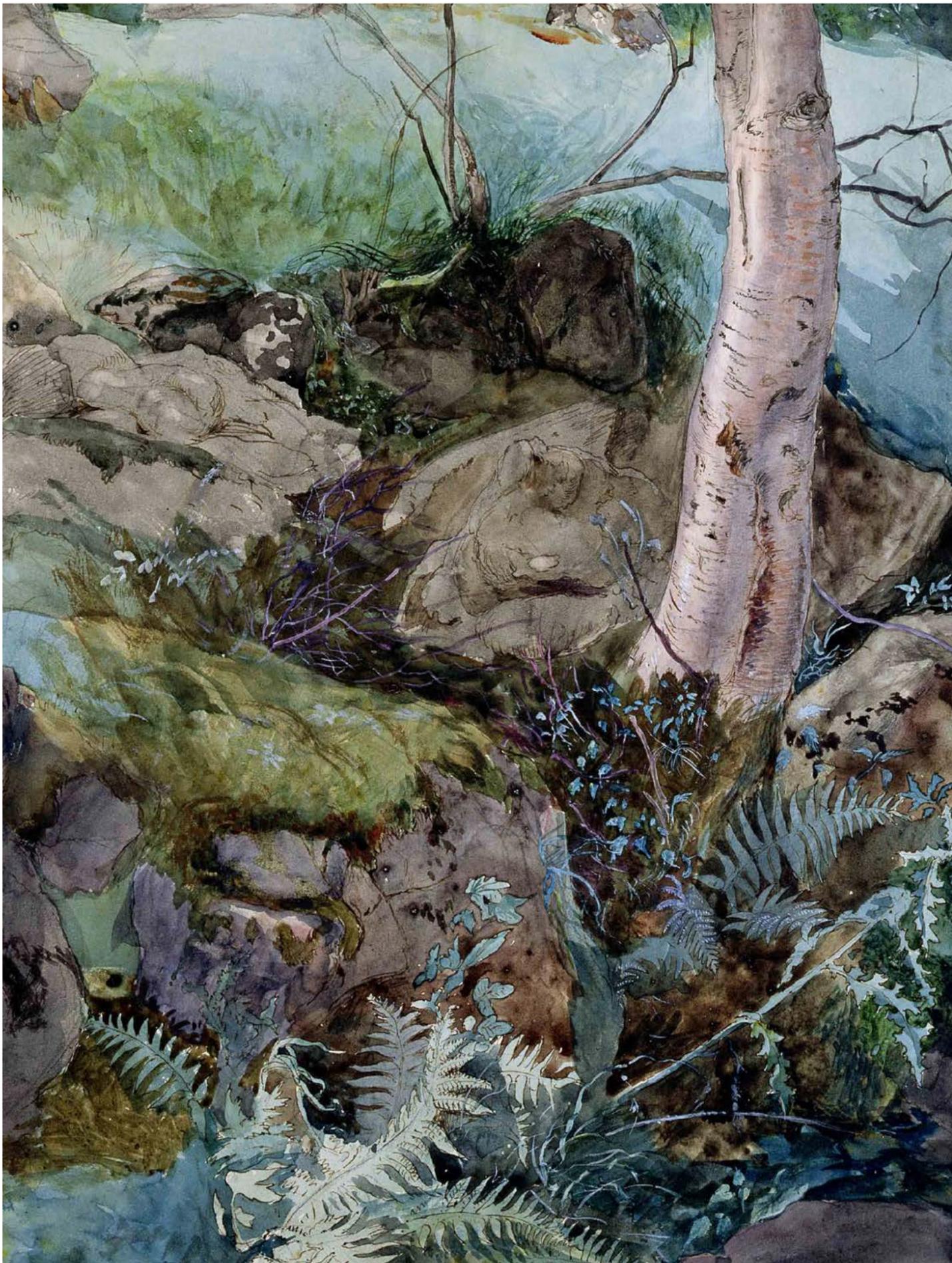
We hope that you will enjoy reading about our recent work and our future plans. These include the ambitious redevelopment of the Scottish National Gallery with a suite of brand new galleries for the world's greatest collection of historic Scottish art. This scheme has received a stage one pass for funding from the HLF and we hope to be able to start work in 2016 for completion in 2018. We are also developing plans in partnership with Historic Environment Scotland for a major new facility in north Edinburgh for conserving and providing better access to our collections when they are not on display in the main Galleries.

We would like to thank our many sponsors, patrons and donors for all they do to support our work. We acknowledge with gratitude the enthusiastic support of our main sponsor, the Scottish Government, and in particular the Cabinet Secretary for Culture, Europe and External Affairs, Fiona Hyslop and her team. We pay tribute also to the hard work and dedication of our staff and Trustees. NGS is fortunate to enjoy amazing support from our volunteers, our Friends, our Patrons and their Governors and our American Patrons.

Thank you for your interest and we look forward to welcoming you to the Galleries or to one of our partnership activities in 2016.

Ben Thomson  
Chairman

Sir John Leighton  
Director-General



**Botticelli to Braque**  
 MASTERPIECES FROM THE  
 NATIONAL GALLERIES OF SCOTLAND  
 MARCH 7–MAY 31, 2015  
 de Young FINE ARTS MUSEUMS OF SAN FRANCISCO

Detail from *Rocks and Ferns in a Wood at Crossmount, Perthshire, 1847* by John Ruskin  
 Abbot Hall Art Gallery, Lakeland Arts Trust, Kendal

*Our public programme combines the display of the permanent collection with a series of temporary exhibitions and displays, alongside a dynamic programme of education activities and events.*

## A World-Class Programme

### **Masterpieces from the Scottish National Gallery**

*The Frick Collection, New York  
 5 November 2014 to 1 February 2015*

### **Botticelli to Braque: Masterpieces from the National Galleries of Scotland**

*de Young, Fine Arts Museums, San Francisco  
 7 March to 31 May 2015*

From November 2014 until February 2015, The Frick Collection, one of the most prestigious museums in North America, presented ten masterpieces from the Scottish National Gallery. The exhibition featured paintings from the fifteenth to the nineteenth centuries that invited illuminating comparisons to the Frick's permanent collection. Highlights included Botticelli's *The Virgin Adoring the Sleeping Christ Child*, which had never been exhibited in the United States, and Sargent's arresting portrait *Lady Agnew of Lochnaw*.

In 2015, the ten works travelled with an additional forty-five works from NGS collections to the de Young, Fine Arts Museums of San Francisco, and in June 2015 to the Kimbell Art Museum in Fort Worth, Texas.

### SCOTTISH NATIONAL GALLERY

#### **American Impressionism: A New Vision**

*19 July to 19 October 2014  
 Organised by the Musée des Impressionnismes Giverny and the Terra Foundation for American Art in*

*collaboration with the National Galleries of Scotland and the Museo Thyssen-Bornemisza, Madrid.*

The first ever exhibition on this subject in the UK, this show explored the response of American artists to French Impressionism. It featured major international artists such as James McNeill Whistler, John Singer Sargent and Mary Cassatt, along with artists better known to American audiences, such as Theodore Robinson, Childe Hassam, William Merritt Chase and John Twachtman. A selection of pictures by the French Impressionists Claude Monet, Berthe Morisot and Edgar Degas provided a context for the American works.

Supported by **TERRA** NATIONAL GALLERY OF MODERN ART

**AMERICAN IMPRESSIONISM**

A NEW VISION  
 Modern Two, Belford Road, Edinburgh  
 Admission E8/ E6  
 19 July - 19 October 2014

nationalgalleries.org



SCOTTISH NATIONAL GALLERY OF MODERN ART

SCOTTISH NATIONAL GALLERY

SCOTTISH NATIONAL PORTRAIT GALLERY

**GENERATION: 25 Years of Contemporary Art in Scotland**

28 June 2014 to 25 January 2015

*GENERATION* was a ground-breaking three-venue exhibition showcasing some of the most significant works to be made in Scotland over the last twenty-five years.

Featuring the work of thirty-one artists, the show included existing and new works, alongside the restaging of several significant exhibitions and installations of the period. It celebrated the diversity, richness and power of the work that has been made by artists in this country and which continues to be produced today.

Amongst the works on show, the exhibition featured: new sculptural installations by Karla Black and Claire Barclay; paintings by Victoria Morton, Alison Watt and Callum Innes; immersive room-sized installations by Ross Sinclair, Graham Fagen and Martin Boyce; a room of sculptures and prints by David Shrigley; and film and video works by Douglas Gordon, Luke Fowler and Rosalind Nashashibi. This exhibition was part of NGS, Glasgow Life and Creative Scotland's national *GENERATION* project (see p.11 for more information).

SCOTTISH NATIONAL GALLERY OF MODERN ART

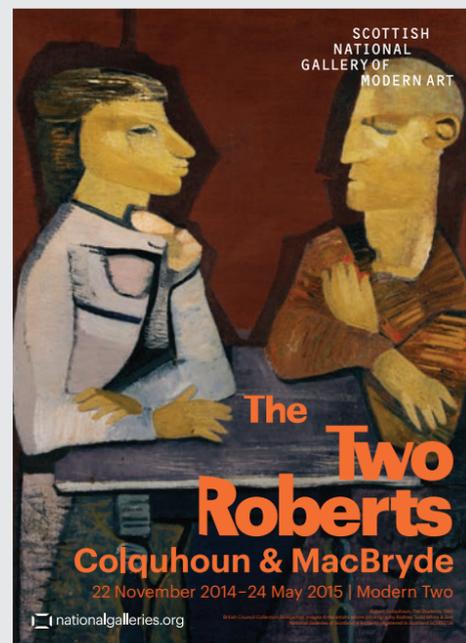
**The Two Roberts: Robert Colquhoun and Robert MacBryde**

22 November 2014 to 24 May 2015

This was the first major exhibition of the work of Robert Colquhoun and Robert MacBryde, two of Scotland's finest painters of the twentieth century. It came in their centenary year: MacBryde was born in Maybole in 1913, Colquhoun in Kilmarnock in 1914. They met at the Glasgow School of Art in 1933 and became lovers.

Moving to London in the early 1940s, they rocketed to fame, becoming two of the most celebrated artists of the post-war period, alongside their friends Francis Bacon and Lucian Freud. Their work was bought by the Museum of Modern Art in New York and featured in countless major exhibitions.

In the 1950s their work dropped out of fashion. Colquhoun died penniless in 1962 aged just forty-seven; MacBryde died four years later. This exhibition of over 100 paintings and drawings (many lent by private collectors and not seen in public for decades) offered the first chance to re-evaluate their extraordinary work. It included their most celebrated paintings of the 1940s, Colquhoun's haunting monotypes, their designs for the ballet and theatre, and a remarkable amount of archive material documenting their fascinating lives.



SCOTTISH NATIONAL PORTRAIT GALLERY

**John Ruskin: Artist and Observer**

4 July to 28 September 2014

The exhibition was a collaboration with the National Gallery of Canada in Ottawa.

John Ruskin (1819–1900) is renowned as the greatest British art critic of the nineteenth century and the champion of J.M.W. Turner, but his role as an artist was relatively little known. He was also an outstanding draughtsman and watercolour painter who took inspiration especially from the natural world and architectural subjects. This exhibition illustrated, with the finest examples, the range and quality of his drawn and painted work. Gothic palaces in Venice, wild and spectacular Scottish and Alpine landscapes, and minutely defined and brilliantly coloured birds and plants were among the highlights of the show.

**Ponte City: Mikhael Subotzky and Patrick Waterhouse**

6 December 2014 to 26 April 2015

The exhibition was co-produced by LE BAL, Paris and FoMu, Antwerp.

When it opened in 1975, the fifty-four-storey development Ponte City offered cosmopolitan living for white South Africans in Johannesburg. Post-apartheid, both the demographic and the fate of the building shifted. In 2007, developers planned a major refurbishment which was never completed, leaving tenants living in a half-filled derelict block.

During this time, the tower sparked a creative collaboration between South African photographer, Mikhael Subotzky, and British artist, Patrick Waterhouse. This exhibition was the culmination of five years of their work. The pair interviewed tenants and recorded the site through a series of photographs: every door, the view from every window and what residents were watching on TV. This work provides a cross-section of an iconic South African landmark which continues to symbolise the hopes and fears of the country's most populous city. This was the only showing of Ponte City in the UK.





*ARTIST ROOMS is a collection of international modern and contemporary art which was established through one of the largest and most imaginative gifts of art ever made to museums in the UK.*

Gifted by Anthony d'Offay in 2008, with the assistance of the National Heritage Memorial Fund, the Art Fund and the Scottish and British Governments, the collection continues to grow each year through gifts, loans and purchases acquired with the assistance of the ARTIST ROOMS Endowment, supported by the Henry Moore Foundation and Tate Members.

## ARTIST ROOMS

Since the inception of the touring programme in 2009, ARTIST ROOMS has been shown in sixty-nine museums and galleries around the UK, from the Isle of Wight to the Outer Hebrides. There have been 131 displays and exhibitions nationwide, including those at Tate and NGS, which have been visited by more than 35 million people. Seventeen Associate venues opened ARTIST ROOMS exhibitions around the country during this year, and 225 works were loaned to these institutions. In addition two ARTIST ROOMS displays opened at Tate Modern, and the new ARTIST ROOMS collection of works by Roy Lichtenstein opened in March at the Scottish National Gallery of Modern Art, thanks to the generosity of the Roy Lichtenstein Foundation.

With the support of Arts Council England, the Art Fund and Creative Scotland, we were able to continue to

extend the network of organisations participating in the tour, and to expand the geographical reach of the collection. Within Scotland, the collection was seen in Shetland, Thurso, the Outer Hebrides, Dumfries, Kilmarnock, Kirkcaldy and Clydebank. This year's programme included the highest proportion of new Associates to date, including two organisations in Shetland, Bonhoga Gallery and the Shetland Museum and Archives, who worked in partnership to present newly acquired works by Don McCullin, exhibited for the first time as part of ARTIST ROOMS. The tour also developed the aim of working in areas of least engagement with the arts.

Learning remains fundamental to the programme and our partners have worked in new and innovative ways to engage their audiences, especially young people. Through the support of our funders,

grants were distributed to ARTIST ROOMS Associate venues across the UK in 2014 to support learning and marketing projects, as well as installation and travel costs and capacity building, including the improvement of environmental controls that will enable organisations to continue to borrow from the national collections in the future.

In October 2014, plans were unveiled for the 2015 tour, which would further increase the proportion of new Associates involved in the programme. This was to be an exceptional year for photography with exhibitions by Francesca Woodman in Powys, Diane Arbus in Kirkcaldy, and Robert Mapplethorpe in Clydebank, Aberystwyth and County Durham.

At the start of 2015, a book celebrating the achievements of the first five years of ARTIST ROOMS On Tour was published. The publication includes short essays exploring the three guiding principles of ARTIST ROOMS and a conversation between groups of Young Ambassadors and Ex-Officio Curator Anthony d'Offay. As well as featuring maps of the touring programme since 2009, it is richly illustrated with images of artworks and exhibition installations at Associate venues around the UK.

*Opposite: Reflections: Art, 1988 by Roy Lichtenstein on display at the Scottish National Gallery of Modern Art One in the ARTIST ROOMS: Roy Lichtenstein exhibition, 14 March 2015 – 10 January 2016 © Estate of Roy Lichtenstein/DACS 2015*







painting, drawing, sculpture, installation, print-making and film and video, and aimed to examine the diverse ways artists have used materials and generated a spectrum of ideas.

Together, the works expressed the excitement, uncertainty, challenges and wonder of the contemporary world in which we live, and the role that art can play within it. In organising the exhibition, the Scottish National Gallery of Modern Art curatorial team worked closely with colleagues in Education and across the Galleries to find new ways of engaging with audiences. This led to an embedded interpretation and engagement plan, strengthened by a range of educational activities and promotional work. A total of 406,835 visitors visited *GENERATION* across our three sites, making it the most successful exhibition at NGS to date.

#### **Legacy of *GENERATION*: Acquisitions**

The connection and dialogue with artists was a vital aspect of the overall *GENERATION* project, and reflects the Galleries' ongoing aim to engage with and support the work of artists in this country. We were therefore delighted that the project led to several new acquisitions into the Scottish National Gallery of Modern Art collection. These included: major installations by Claire Barclay and Alex Dordoy, both of whom created works specifically in response to rooms at Modern One; two significant woodcut portfolios by David Shrigley that had been shown at the

Scottish National Gallery; and a film work, *The Bedfords* by Henry Coombes. Outset Scotland generously donated Torsten Lauschmann's video work (*Growing Zeros*) *Digital Clock*, enabling this artist's work to be represented in the collection for the first time.

In addition to acquisitions for the permanent collection, *Pig Rock Bothy* remained in situ at Modern One after the close of the exhibition, enabling the Gallery to continue to collaborate with Scottish-based artists, students, community groups and agencies with a dynamic and changing programme that demonstrates the lively, active role of contemporary visual arts.

*Above: Pig Rock Bothy at Modern One*  
Photo: Johnny Barrington

*Below: Untitled (2010), 2010 by Lucy McKenzie.* Private collection © the Artist



#### **YOUNG PEOPLE** ***Skills for the Future***

In 2013 NGS was awarded £611,100 from the Heritage Lottery Fund under the immensely successful Skills for the Future programme. This has allowed the Galleries to create the Collections Digitisation Traineeship, an eighteen-month training programme for young people aged between eighteen and twenty-four. Over three years, a total of twelve trainees will undertake sixty weeks of practical work-based learning, contextualised by a formal qualification, written and developed by NGS. The Collections Digitisation Customised Award, accredited by the Scottish Qualifications Authority, draws upon the expertise of staff from across the Galleries and teaches trainees skills in art handling, copyright, conservation, photography and more.



Our first cohort of trainees have all successfully achieved the Collections Digitisation qualification and are now far into the practical work experience section of the traineeship. Three twenty-week rotational placements spent in our new digitisation studios in the Scottish National Gallery, Scottish National Portrait Gallery, and at the studio of our partner institution, the National Library of Scotland, allow our trainees to gain experience with a variety of equipment and collections. By the end of March 2015, after only two months' work, the Galleries had digitised a total of 4,163 works of art including Goya sketches, drawings by Allan Ramsay and parts of the internationally significant collection of David Octavius Hill and Robert Adamson's early photography. When published online the high-quality images will provide global access to the totality of our collections, promoting research and enticing new visitors through our doors.

Trainees acquire further skills at the National Library of Scotland where they learn to digitise a range of collection items, from rare books to Gaelic pamphlets, as well as maps and sheet music. Expanding the traineeship beyond the collections of the Galleries broadens

*Right: Skills for the Future trainees digitising works from the collection*  
Photo: Graeme Yule



each trainee's skillset and ultimately increases their employability in a variety of roles across the cultural heritage sector upon graduation.

Our first group of trainees will graduate at the end of April 2016 and recruitment of the second cohort will take place in spring 2016 with a start date of September that year.

### **Volunteering, Work Placement and Internships**

In October 2014 the National Galleries of Scotland became the first national arts organisation to achieve the Investing in Volunteers award, the UK quality standard for organisations involving volunteers in their work. The standard encourages us to focus on the importance

of excellent practice in volunteer management and also publicly demonstrates our commitment to volunteering. The award is valid for three years which means we will have the opportunity to evaluate our programme in 2017 for new developments in volunteer engagement and management.

The number of volunteers at NGS in 2014–2015 grew by 25% from the previous year and is set to continue on that track with the Scottish National Gallery project introducing many new ways for volunteers to get involved. A total of twenty-six young people started volunteering this year doing everything from exhibition research and planning to data entry and digital asset management.

We continue to deliver a successful

work placement programme by partnering with charitable organisations including Access to Industry, Barnardo's Works, Duke of Edinburgh and Project Scotland. Working with our partners helps us increase access to our volunteer opportunities and reach people from a variety of backgrounds who may not otherwise engage with the Galleries.

Through our internship placements we are able to provide students and recent graduates with an experiential learning opportunity in a professional environment. During their internship they take ownership of a specific project and with the support and guidance of their staff supervisor, see it through to its conclusion. This year we had interns in Registrars, Development, Curatorial, Publishing, Conservation, Education and the Picture Library. Projects included: exhibition research for The Scottish Colourist Series: JD Fergusson; benchmarking for the Friends of NGS; transcribing handwritten letters from FCB Cadell; and evaluating copyright information in our digital asset management system.

### **Celebrating Scotland's Art: The Scottish National Gallery Project**

Significant progress has been made with the ambitious project to redevelop the Scottish National Gallery to provide new galleries to exhibit the collection of historic Scottish art. The design team, led by Gareth Hoskins Architects, has developed exciting plans to create an impressive space for the display of the Scottish collection and to open out vistas to Princes Street Gardens. Visitor circulation throughout the Scottish National Gallery will also be greatly improved.

An application for funding for the scheme was made to the Heritage Lottery Fund and in March 2015 we received

*Top left:* Development Volunteers Kate Maxwell and Isla Auld celebrating the Investing in Volunteers award with the Director-General, Sir John Leighton, Chief Operating Officer, Nicola Catterall, Head of Development, Sam Lagneau and Volunteer Programme Coordinator, Lauren Roden

*Bottom left:* Curatorial Volunteer, Savannah Downs at Modern Two



the welcome news that a stage one pass had been granted. Plans are now well under way for a stage two submission. To that end, particular emphasis is being placed on the Activity Plan and our desire to attract new audiences. Display and interpretation, greatly enhanced by digital media, are also receiving particular attention to ensure our new and innovative presentation will reach the widest possible public.

### **ARTIST ROOMS Research Partnership and Learning**

Massive Open Online Courses (MOOCs) are a significant recent development in online education, and the University of Edinburgh is one of the few UK universities offering free courses. A MOOC on Andy Warhol, the first ever Art History MOOC and the first to be focused on a single artist, as well as the first to be conceived collaboratively between a university and a museum, was developed through the ARTIST ROOMS Research Partnership. The course ran from 21 April until 19 May 2014, with 27,000 learners enrolled from 155 countries. 15,000 students participated, with 12,000 of those streaming content. The course attracted a range of learners, from those in their teens to those over the age of eighty, but with almost 60% in their twenties or thirties. Given its success, the course was run for a second time between February and March 2015 for which 13,000 people signed up.

A strategic partnership with Engage, the national association for gallery education, was forged in early 2014 to consolidate the education offer of the ARTIST ROOMS programme. This ongoing partnership enabled the delivery of skill-sharing events and wider support to Associate museums and galleries through 2014, as well as fostering the creation of relationships and networks with the wider arts education sector, and we look forward to continuing this fruitful partnership.

Architects' impressions of the Scottish National Gallery Project; top two images recent impressions for the exterior © Hoskins Architects; bottom two images impressions of the interior of the Scottish National Gallery for the stage one proposal © Hoskins Architects/Metaphor





*The National Galleries of Scotland undertakes research of the highest academic quality on its collection, documentary archives and other specialist resources which we hold on the public's behalf, as well as on works of art relating to our collection which are lent to our temporary exhibitions.*

## Researching and Caring for our Collections



innovative approach that will represent a major transformation in the way we manage, study and think about some of our country's greatest treasures.

It will ensure that the collection is made more widely available, streamlining the distribution process to museums and galleries throughout Scotland and beyond, while at the same time improving our understanding of the collection and, through the extended digitisation facilities, the way we view them online.

The development of our facility will also make a significant contribution to the national and local economy and will contribute to the regeneration of the Granton area of Edinburgh.

***Beauty by Design: Fashioning the Renaissance***

*Scottish National Portrait Gallery  
15 Nov 2014 to 3 May 2015*

*Beauty by Design* was the result of a collaborative research initiative with Edinburgh College of Art, University of Edinburgh. It brought together art historians, curators, contemporary artists and fashion designers from various parts of the UK to consider whether Renaissance paintings can help to question present-day assumptions about beauty. Over 146,000 people visited the Scottish National Portrait Gallery during the exhibition's run and 1,166 people benefited from learning events targeting a wide range of audiences. The exhibition was supported by New Media Scotland, international couture lace maker,

*Opposite: Installation of On Form and Fiction, 1990 by Steven Campbell for the GENERATION exhibition at the Scottish National Gallery, 2014*

*Above: Headpiece: Memento Flori (Memento of Flowers), 2014 by Sally-Ann Provan, collection of the artist © Sally-Ann Provan; photo: Alistair Clark Photography*

***National Collections Facility***

NGS looks after the national collection of fine art – works of outstanding quality from Scotland and around the globe. More space is urgently needed for conservation and research work and in partnership with Historic Environment Scotland, NGS has the opportunity to create a purpose-built collections facility in Granton, Edinburgh.

The facility will provide modern studios for conservation and research and the space needed to develop and expand the national collection through a highly

Sophie Hallette, and campaigners for positive body image and diversity within the fashion industry, All Walks Beyond the Catwalk.

#### **GENERATION Installation**

The *GENERATION* exhibition, a celebration of contemporary art in Scotland spanning the last twenty-five years, saw each room of Modern One and every gallery of the upper Royal Scottish Academy devoted to a different artist who had lived and worked in Scotland over this period. This led to a diverse range of works being installed including, for example, rooms housing a suspended polythene sculpture, outsized works on paper, an urban park lit by fluorescent

trees, delicate unfired clay heads, a student flat, a hen house and taxidermy. The collections team worked very closely with the artists and their representatives to help them achieve their vision for their works. The team drew on their collective experience, skills and knowledge to install the exhibition across the three NGS sites.

#### **Microfader**

Our microfader is in regular use testing materials for sensitivity to light and the programme has continued going from strength to strength. Information being gathered on our collection is now informing display and preservation choices. We have continued to work with two external clients, the

National Museums of Scotland (NMS) and National Records Scotland (NRS), testing several documents from the NRS collection and working with them to begin to identify a suitable ink for official signatures on documents.

Work with the NMS has included testing a large group of early photographs, which were due to go on display in a major exhibition opening in summer 2015, and testing four purple garments as part of a research project. In both cases, information gathered through testing has enabled the NMS to better protect and preserve their collection.

*Left: Installation view of Beauty by Design: Fashioning the Renaissance*  
© www.chrisdonia.co.uk

*Below left: Silhouettes en Dentelle – Series 1 (Lace Silhouettes – Series 1), 2013–2014*  
by Mal Burkinshaw, collection of the artist © Mal Burkinshaw; photo © www.chrisdonia.co.uk



*Opposite, top left: Installation of Untitled, 2013 by Jonathan Owen for the GENERATION exhibition at Modern One, 2014*  
© the Artist  
*Opposite, top right: Using the microfader, Kirsten Dunne works with Miriam McLeod from NMS on testing a nineteenth-century purple bodice for light sensitivity*  
*Opposite: Installing Lucy McKenzie's Untitled (2010), 2010 for the GENERATION exhibition at Modern One, 2014*





Opposite and below:  
Young people participating in  
the *UNTITLED – GENERATION*  
outreach project

*Learning and access are key priorities and central to our purpose as a leading cultural institution. We work actively with schools, communities, adults and families to support their engagement with our collection and exhibitions. From a rich programme of tours and workshops for schools to one-off, bespoke events, we make a significant contribution to the education, well-being and inspiration of the public.*

## Learning Opportunities for All

### **GENERATION**

The Education team developed a varied programme of learning opportunities to complement the *GENERATION: 25 Years of Contemporary Art in Scotland* exhibition.

In the summer of 2014, the team brought together sighted and visually impaired students to exchange knowledge and learning about themselves and contemporary art. Eleven secondary school students developed and delivered a guided tour of the exhibition for twenty-two people, including eight visually impaired primary school pupils, alongside their family members and teachers.

Other *GENERATION* activities included a series of lunchtime lectures, weekend tours, pop-up talks by staff and Thursday evening late night events with artists' talks, music, DJs and drawing sessions. A month-long summer studio, the *GENERATOR!*, attracted 2,200 families and children including community groups who had never previously visited the Galleries. Tours were also provided for schools and CPD sessions for teachers.

### **UNTITLED – GENERATION Outreach Project**

The creative talents of young people across Scotland have been unleashed in this major initiative, inspired by the works of art on display in *GENERATION: 25 Years of Contemporary Art in Scotland*. As part of the exhibition's public engagement programme, the Outreach Team is ensuring its legacy is passed on to young people. In June 2014 we began three regional projects with young people



in partnership with local authorities in Irvine, North Ayrshire, Alloa and Leith, Edinburgh.

The project encourages the young participants to develop the visual art skills that will allow them to express their ideas and ambitions. In each regional project the young people have been developing relationships and personal confidence by making art in collaboration with art students from three Scottish art colleges, who are gaining experience as artists working with communities. These collective groups also include professional

artists, teachers and youth workers.

The young people, as co-producers of *UNTITLED*, are following their own imaginative flights to set the course of the projects. To date, they have created improvised sculptures on the lawn outside Modern One, cast plaster limbs, fabricated two-legged stools, sculpted plasticine avatars, made action paintings, animations and performance videos, and taken over empty shops and school classrooms to use as studios. In December 2014, Irvine was invaded by zombies when the group from the Rosemount



Above and below:  
UNTITLED – GENERATION outreach project



Project produced their first exhibition, an installation entitled *We the Zombie Fire, We Make Much Paint* in a vacant retail unit in the town centre.

All the groups are now collaborating to make a film which, together with the artworks created on the project, will be proudly exhibited at the Scottish National Portrait Gallery in January 2016.

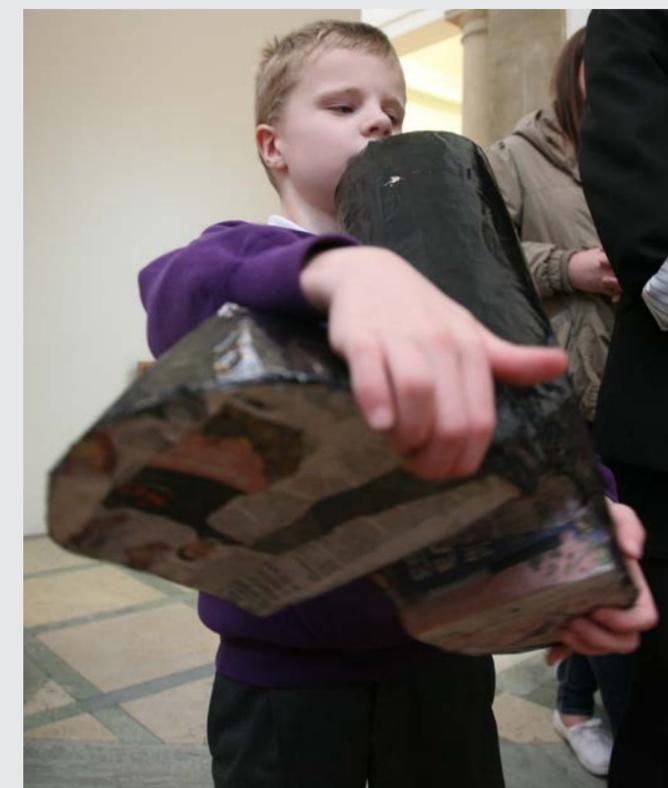


**Partnership with the University of Edinburgh, Rowan Alba and Serenity Café**

We collaborated with the University of Edinburgh, Rowan Alba and Serenity Café to work with a small group of people affected by alcohol-related brain disease. Digital photography was the medium used to document their stories and

experiences drawn from sessions exploring image, identity and the stories found in the paintings and photography at the Scottish National Portrait Gallery. Their work was celebrated in an exhibition at the Scottish Parliament in June 2015.

Above and below right:  
*GENERATION: Ways of Seeing* project  
Below left: Dumfries Academy Tesco Bank Art Competition prizewinners' workshop



***Dear Scotland and Untaught to Shine***

The Scottish National Portrait Gallery took centre stage in spring 2014 when we worked in partnership with the National Theatre of Scotland to present the performances *Dear Scotland*. Twenty of the country's leading writers penned short, sharp monologues inspired by the Gallery's celebrated portraits. The works were performed as a promenade piece of theatre staged within the gallery space.

We were also proud to work with Stellar Quines Theatre Company to stage their production *Untaught to Shine*, which offered a platform for young women to develop their careers within theatre. Five emerging names from the Scottish theatre world created a collection of short performances which shone a light on the women who inspired them and the stories behind their portraits.

*Right: Dear Scotland* performances *Clementina Stirling Graham* by Lesley Hart (left) and *James Boswell* by Colin McCredie (right), photos: Peter Dibdin

*Below: Tesco Bank Art Competition prizewinners' workshop*

*Below right: Come to the Gallery with Katie, workshop at the Scottish National Gallery*



***Tesco Bank Art Competition for Schools 2015***

Over the last twelve years, NGS has been impressed by the talent and creativity of school pupils taking part in the art competition. In 2015, over 7,000 children and young people submitted their artwork to the competition. The entries arrived from all corners of Scotland with thirty-one of the thirty-two council areas taking part. In the winter of 2014, we took to the road and delivered workshops for schools and CPD sessions for teachers in six local authorities across Scotland to support schools to take part. The competition is judged 'blind' (the schools and ages – other than the category range – are not known by the judges) and in 2015 the winners came from nineteen local authorities. In 2014, a new award selected by Tesco Bank employees from all the winning entries (again judged 'blind'), was awarded to a pupil from Stanecastle School, a school for children with a wide range of additional support needs. The exhibition of the fifty-three winning artworks was displayed from June 2014 to June 2015 starting at the Scottish National Gallery and then touring to the Beacon Arts Centre Greenock, Paisley Museum and Art Centre and the Edinburgh Royal Hospital for Sick Children.



*Opposite:* Performances from Neu! Reekie! Does Titian; clockwise from top left: Kevin Williamson, Hollie McNish, Tam Dean Burn and Stanley Odd, photos © Lisa Fleming  
*Above:* Sketching at the Scottish National Gallery

***Titian and the Golden Age of Venetian Painting***

Through our education programmes we sought to introduce Titian to new audiences, commencing with a six-week project with Dunbar Grammar School which involved over twenty s2 pupils who used the painting *Diana and Callisto* as a starting point to explore the complex social and moral issues raised by this artwork for learning across the curriculum. A key theme explored was attitudes to teenage pregnancy, as well as betrayal, exclusion, power and group allegiance.

Experts on Titian delivered six lectures and staff from across the Galleries took part in *Titian in Ten*, weekly ten-minute talks in front of the paintings. Music inspired by Titian filled the Galleries and we also organised two special bespoke events including Neu! Reekie! Does Titian. This left-field,

one-off show devised by writers Michael Pederson and Kevin Williamson featured poetry by Hollie McNish, animation screenings and performances by Scottish hip-hop act, Stanley Odd, and a spoken word finale with antlers by Tam Dean Burn.

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



## Building Great Collections

SCOTTISH NATIONAL  
PORTRAIT GALLERY

***Eric Robertson (1887-1941) and Mary  
Newbery Sturrock (1890-1985), 1912***

*by Cecile Walton (1891-1956)*

*Oil on canvas, 94 × 186.1 cm*

*Purchased 2014*

© *The Family of the Artist*

Cecile Walton was a painter, illustrator and sculptor who trained in Edinburgh, Florence and Paris. She was married to the painter Eric Robertson whom she depicts here in a manner which emphasises his androgynous beauty.

Mary Newbery Sturrock was the daughter of Fra and Jessie Newbery of the Glasgow School of Art. She studied painting and design in Glasgow and Paris and, like her mother, specialised in embroidery and paintings of flowers in watercolour. A close friend of Cecile Walton, she met her husband, the painter Alick Riddell Sturrock, through Eric Robertson, her 'companion' in the painting. The painting remained in Cecile Walton's family, from whom it was acquired.

*Opposite:*

*Acrobat, 1951 by William Turnbull*

© Estate of William Turnbull.

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**Alan Cumming, 2014**

by Christian Hook (b.1972)  
Oil on board, 122 x 160 cm  
Commissioned by Sky Arts and presented  
to the Scottish National Portrait Gallery,  
2014 © Christian Hook

Alan Cumming is an outstanding Scottish actor who enjoys an international reputation. He studied at the Royal Scottish Academy of Music and Drama in Glasgow and has appeared to critical acclaim in numerous films, television programmes and plays in Scotland, London and New York. He has also forged a reputation as a highly successful writer, most recently with *Not My Father's Son: A Family Memoir* (2014).

This portrait is the winning commission for the Sky Arts Portrait Artist of The Year 2014 competition. Christian Hook, who is from Gibraltar, studied at Middlesex University and has lectured on the art of illustration at the Royal College of Art, London. The competition lasted ten months and involved heats being held around the country in order to find outstanding new portrait painters.

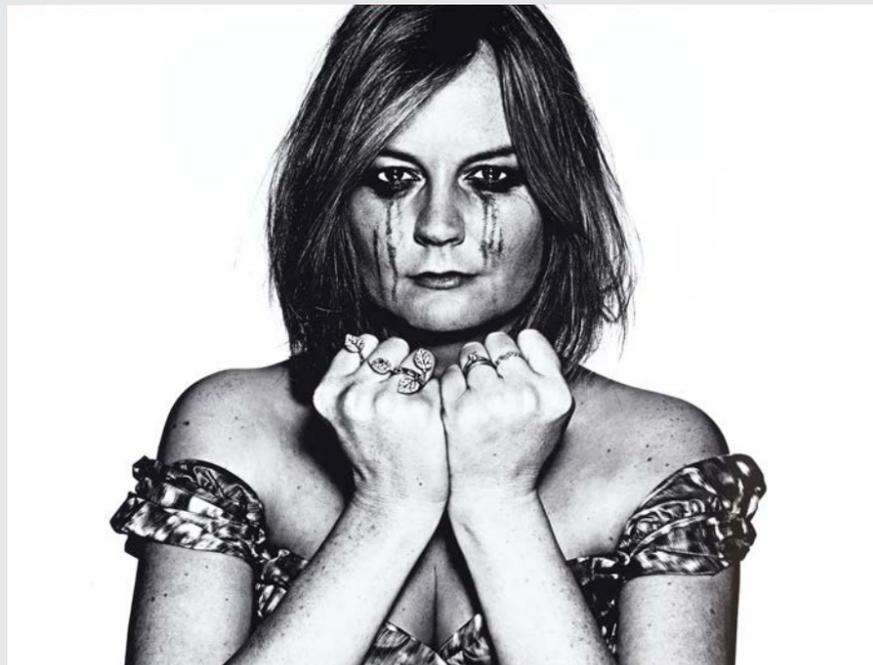


**Louise Page (1970–2013), 2013**

by Rankin (b.1966)  
Silver gelatine print mounted onto  
aluminium, 92 x 123 cm  
Gifted by Alan Ainsley, 2014 © Rankin

Emma Louise (Lou) Page was an Edinburgh resident and charity worker who was diagnosed with bone cancer and died in 2013. This image boldly presents her as both defiant and vulnerable facing death.

A skilled portraitist and fashion photographer, Rankin is a leading figure on the British cultural scene. Born John Rankin Waddell in Paisley in 1966, Rankin grew up in St Albans and initially studied accounting at Brighton Polytechnic before dropping out to pursue photography at Barnsfield College, Luton and then the London College of Printing. In 1992 he, along with Jefferson Hack, founded the critically acclaimed independent magazine *Dazed & Confused*. Although known for his celebrity images, this photograph was part of an exhibition project, *Alive: In the Face of Death*, which documented many less well-known figures with terminal illnesses.



**SCOTTISH NATIONAL GALLERY**

**Andro' wi' his cutty gun, 1817**

by Alexander Carse (c.1770–1843)  
Oil on wood panel, 64 x 84 cm  
Purchased with the aid of the Cowan Smith  
Bequest Fund, 2014

Between 1812 and 1820 Carse sought to reinvent himself in London, mindful of Wilkie's phenomenal success there and courting a similar market. Shown at the Royal Academy in 1817, *Andro' wi' his cutty gun* illustrates a Scots ballad, popular in oral tradition as a drinking song and for weddings and also current in published form. The ballad's erotic subtext is ironically implied through the titillating detail of the young woman's discarded shoes and stockings and her garter inscribed with the motto of the Order of the Garter, '*Honi soit qui mal y pense*' ('Shame on him who thinks evil of this'). The composition as a whole evokes seventeenth-century Netherlandish and Flemish tavern scenes in which drunkenness and dalliance were stock themes.



**Kinloss Abbey, Elgin, about 1793**

by Thomas Girtin (1775–1802)  
Watercolour on paper, 21.5 x 17 cm  
Purchased with the aid of the Cowan  
Smith Bequest Fund, 2014

*Kinloss Abbey, Elgin* is one of around sixty drawings of picturesque and architectural subjects executed by Thomas Girtin for his first patron, the wealthy linen draper James Moore (1762–1799). Moore was a passionate antiquarian and amateur artist who travelled all over Britain gathering material for his publications, which included *Twenty-five Views in the Southern Part of Scotland* (1794). It was Moore's practice to make sketches of the sites he visited, before commissioning professional artists to work up versions of his drawings for publication. This fine watercolour of the Abbot's House, part of the Abbey at Kinloss, was probably painted from Moore's sketch in late 1792 or the following year; it wonderfully demonstrates Girtin's early mastery of watercolour technique and his command of weather, light and textural effects and is a fine complement to existing works by Moore and Girtin in the Gallery collection.





**An East Coast Village, 1885**

by James Whitelaw Hamilton (1860–1932)  
 Watercolour on paper, 37 × 34.3 cm  
 Purchased with the aid of the  
 MacDougall Fund, 2014

James Whitelaw Hamilton was born in Glasgow, the son of a wealthy merchant. He spent his early career in business and initially pursued his interest in painting as an amateur, becoming friendly with the artists of the emerging Glasgow School. He worked alongside James Guthrie, Joseph Crawhall and E.A. Walton at Cockburnspath in 1883, returning the following year, and this watercolour clearly draws upon his experiences there. Cabbage fields, or 'kailyards' were a ubiquitous feature of the Berwickshire landscape and the 'kailyard' was a subject much favoured by the Glasgow Boys, notably appearing in Arthur Melville's *A Cabbage Garden* (1877; NGS) and Guthrie's *A Hind's Daughter* (1883; NGS). In both style and subject matter, this fine watercolour is a quintessential realist Glasgow Boys work and is the first work by Whitelaw Hamilton to enter the Scottish National Gallery collection.



SCOTTISH NATIONAL  
 GALLERY OF MODERN ART

**Various paintings,  
 sculptures and drawings**

by William Turnbull (1922–2012)  
 Purchased from the Henry and Sula  
 Walton Fund with help from the Art Fund,  
 2014 (the drawings presented by the  
 family of the artist, through the Art Fund)

Born in Dundee, Turnbull was, alongside Alan Davie and Eduardo Paolozzi, one of a handful of Scottish artists who made international reputations in the post-war years. He lived in Paris from 1948 to 1950, represented Britain at the celebrated Venice Biennale exhibition of 1952, and in the 1960s established himself as one of the leading sculptors of his generation. His paintings are less well known but equally remarkable. The Gallery owns several of his sculptures, but this acquisition of four major works from the late 1940s and 1950s transforms our collection. They were purchased directly from the artist's estate and at the same time the artist's family generously donated twenty-four drawings, dating from the late 1940s and early 1950s, through the Art Fund.

**Untitled (Aquarium), 1950**

by William Turnbull (1922–2012)  
 Oil on canvas, 71 × 91 cm  
 Purchased from the Henry and  
 Sula Walton Fund with help from  
 the Art Fund, 2014

**Aquarium, 1949**

by William Turnbull (1922–2012)  
 Bronze (unique), 28 × 38 × 50.8 cm  
 Purchased from the Henry and  
 Sula Walton Fund with help from  
 the Art Fund, 2014

Opposite: *Aquarium*, 1949 by William  
 Turnbull © Estate of William Turnbull.  
 All rights reserved, DACS 2015  
 Top: *15–1958, 1958* by William Turnbull  
 © Estate of William Turnbull. All rights  
 reserved, DACS 2015  
 Right: *Untitled (Aquarium)*, 1950 by  
 William Turnbull © Estate of William  
 Turnbull. All rights reserved, DACS 2015



**Acrobat, 1951**

by William Turnbull (1922–2012)  
 Bronze on stone base (cast 3/4),  
 111.1 × 81.2 × 55.9 cm  
 Purchased from the Henry and Sula Walton  
 Fund with help from the Art Fund, 2014  
 Illustrated p.28

**15–1958, 1958**

by William Turnbull (1922–2012)  
 Oil on canvas, 152.4 × 142.4 cm  
 Purchased from the Henry and  
 Sula Walton Fund with help from  
 the Art Fund, 2014



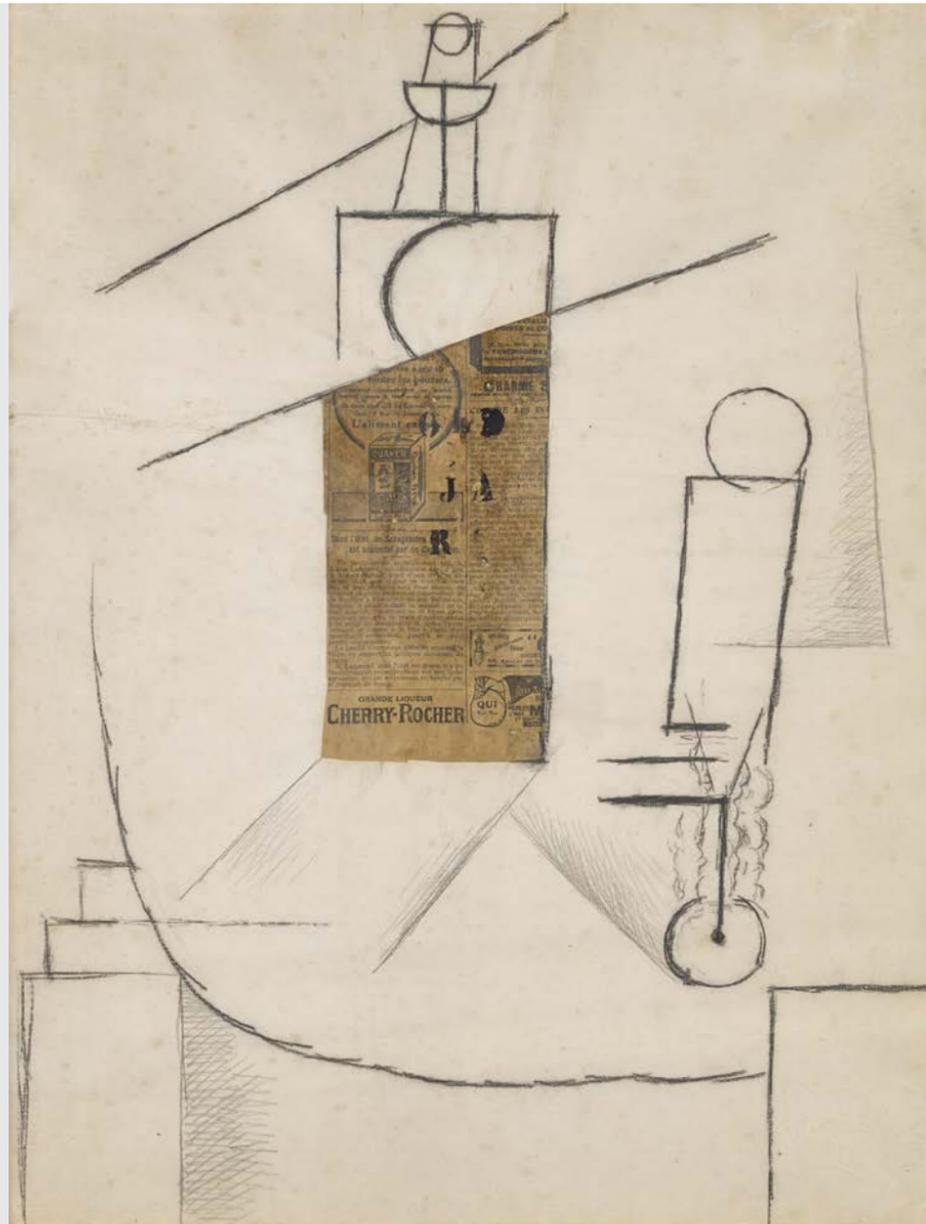
**Bouteille et verre sur une table  
(Bottle and Glass on a Table), 1912**

by Pablo Picasso (1881–1973)  
Newspaper collage, charcoal, India ink  
and pencil on paper, 61.6 × 47 cm  
Purchased from the Henry and Sula  
Walton Fund, 2015 © Succession  
Picasso/DACS, London 2015

This large and exceptionally rare work is one of the first collages in modern art. In September 1912 Georges Braque made a few drawings involving collaged pieces of printed paper. His friend Picasso responded by making his own collages, mostly involving newspaper. These *papiers collés* (pasted papers) constitute a turning point in the history of modern art, and have been the subject of much study.

About thirty of these *papiers collés* exist: almost all of them are now in major museum collections, such as the Museum of Modern Art, New York, the Metropolitan Museum of Art, New York, and the Musée Picasso, Paris. Only a couple remain in private hands. In place of the Renaissance ideal of creating an illusion of space and depth, these newspaper collages use real materials and move into real space. Dada and Pop Art develop directly from this series of works.

From the segments of newspaper used, it is clear that most of these *papiers collés* were made in December 1912. This work uses part of the newspaper *Le Journal* of 3 December,



and incorporates advertisements for Quaker Oats and cherry liquor. It is the only one of the newspaper collages to feature stencilled lettering, 'OLD / JA / R', standing for Old Jamaica Rum. This playful and innovative use of signs and symbols – newspaper standing for glass, letters standing for objects, cheap mass-produced material being turned into art – gives this small series of collages a position of paramount importance in modern art.

*Bottle and Glass on a Table* was purchased thanks to the generosity of Henry and Sula Walton. Henry Walton was Professor of Psychiatry at the University of Edinburgh; Sula was a leading child psychiatrist. They bequeathed their extraordinary art collection to the

National Galleries of Scotland in 2012 and also left substantial funds for the acquisition of new works. This collage joins a drawing by Picasso, *Head*, 1912, acquired from the same fund in 2014.

Left: *Head*, 1912 by Pablo Picasso  
Scottish National Gallery of Modern  
Art, Edinburgh © Succession Picasso/  
DACs, London 2015

**Trappings, 2014**

by Claire Barclay (b.1968)  
Wood, wool, leather, ceramics, printed  
fabric, feathers, machined brass and  
honey, dimensions variable  
Commissioned by the Scottish National  
Gallery of Modern Art for *GENERATION*  
Purchased with the Iain Paul Fund, 2015  
© the Artist

*Trappings* is a room-sized installation comprising three wooden structures which act as a frame for sculptural objects and materials. Ceramics, wool, printed fabric, machined brass elements, honey and leather are placed in, on and around the structures in different ways. The arrangement of textures, shapes and colour produces an abstracted but highly evocative environment that seems poised between creation and dismantling. It is typical of the way Barclay uses materials to explore how physical matter can provoke psychological and emotional reactions. *Trappings* was commissioned



by the Scottish National Gallery of Modern Art in 2014 for *GENERATION: 25 Years of Contemporary Art in Scotland*, and Barclay conceived it in response to the architecture of Modern One.

**(Growing Zeros) Digital Clock, 2010**

by Torsten Lauschmann (b.1970)  
Digital projection, 24-hour loop  
Edition of five, dimensions variable  
Gifted by Outset Scotland, 2015 © the Artist

*(Growing Zeros) Digital Clock* is a twenty-four-hour film that simultaneously presents a functioning clock. The artist's

hands animate wooden blocks, moving furiously to keep up with the progression of time. Lauschmann's physical action replaces what is normally a technological process, and reveals the labour involved in making the work. The pace at which his hands are required to move might be an allusion to our need to keep up with the latest cutting-edge digital developments. Combining ideas about technology and manual activity, duration and making, the work explores the differences at play between experiencing an artwork and the apparently simple act of reading the time.



### ARTIST ROOMS Gifts and Loans

The ARTIST ROOMS collection continues to grow, thanks to the endeavours of Anthony and Anne d'Offay, Marie-Louise Laband and the Artist Rooms Foundation, and through generous gifts and long-loans from artists and their representatives, including Johan Grimonprez, the Easton Foundation, the Estate of Dan Flavin and the Robert

Mapplethorpe Foundation. There are now thirty-nine artists represented in ARTIST ROOMS, following the acquisition of thirty-nine photographs by Don McCullin this year, including a gift from the artist, and with the long-term loan to ARTIST ROOMS of a collection of works by Roy Lichtenstein, thanks to the generosity of the Roy Lichtenstein Foundation.



### Shell-shocked US Marine, The Battle of Hue, 1968, printed 2013

by Don McCullin (b.1935)  
Photograph, silver gelatine print on paper,  
61 × 50.8 cm  
ARTIST ROOMS  
National Galleries of Scotland and Tate  
Presented by the artist, 2014  
© Don McCullin

In his career as a photojournalist, most notably for the *Sunday Times Magazine*, McCullin unflinchingly documented many of the major conflicts of the second half of the twentieth century. This photograph was taken in Vietnam during one of the fiercest battles of the Tet offensive, a coordinated series of attacks launched by the Viet Cong in early 1968. The marine's fixed gaze, barely registering the presence of the camera, testifies to the traumatic experience of combat. Describing the picture as a kind of silent protest about the futility of war, McCullin has said that such an image was made possible by his close proximity to the troops during the battle – something that would not be permitted today, when journalists and photographers are officially 'embedded' and their movements closely controlled.

### untitled (to Don Judd, colorist) 1–5, 1987

by Dan Flavin (1933–1996)  
Fluorescent tubes and metal, each  
122 × 122 cm  
ARTIST ROOMS  
National Galleries of Scotland and Tate Lent  
by the Artist Rooms Foundation, 2013  
© 2015 Stephen Flavin/Artists Rights  
Society (ARS), New York

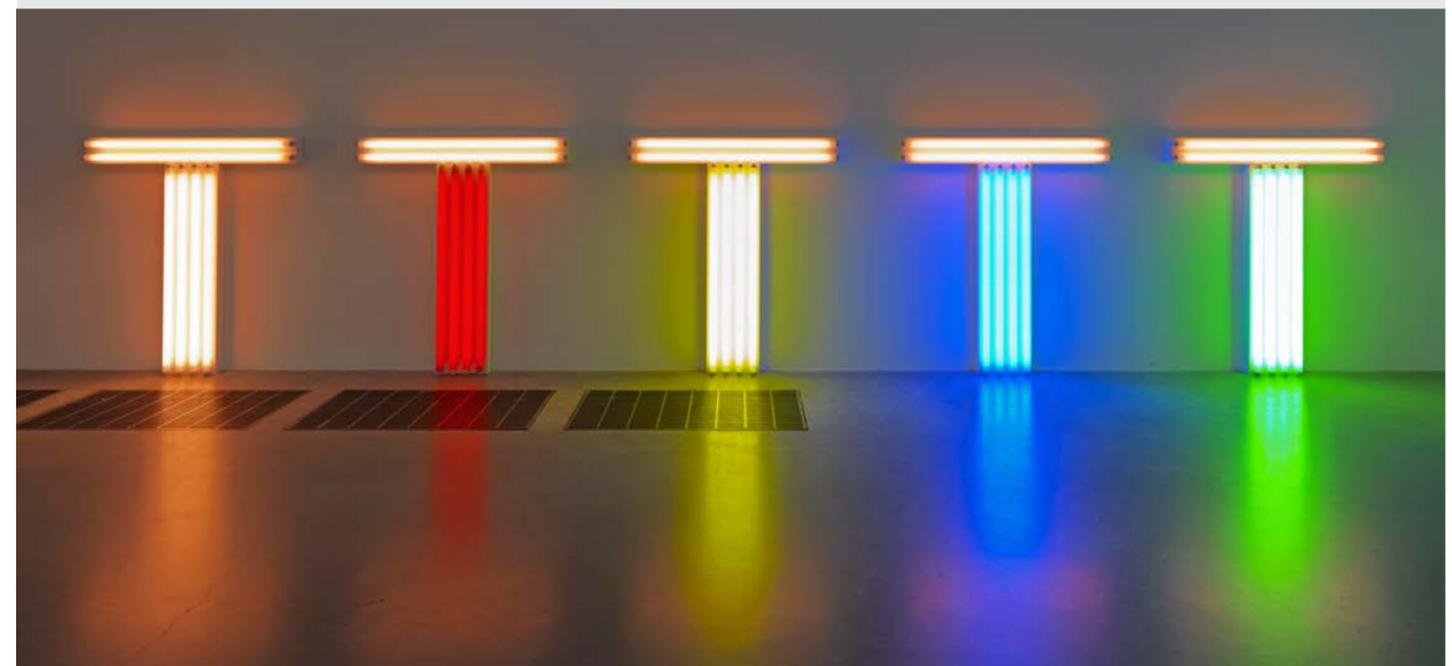
This work comprises five T-shaped sculptures, each composed of four vertical and two horizontal fluorescent tube lights. Installed along a single wall, the works exemplify the artist's interest in seriality. After 1963, Flavin chose to dedicate his sculptures to artists, philosophers, collectors and dealers he admired. Flavin met the artist Donald Judd in 1962 and they remained close throughout their lives (Judd even named his son Flavin in 1968). Dan Flavin's dedication acknowledges their shared interest in the use of ready-made industrial colours. Judd had only recently introduced colour into his work in the 1980s, which he used in distinct blocks.

Although Flavin often combined the colours of ready-made fluorescents to produce different shades of light, he pays tribute to Judd in this work by ensuring the colour of each of the five columns remains separate.

### Self-Portrait, 1988

by Robert Mapplethorpe (1946–1989)  
Photograph, silver gelatine print on paper,  
58.6 × 48.9 cm · Number 3 in an edition of 10  
ARTIST ROOMS  
National Galleries of Scotland and Tate  
Presented by the Robert Mapplethorpe  
Foundation, 2014  
© Robert Mapplethorpe Foundation

*Self-Portrait*, 1988 is a silver gelatine print from the artist's lifetime. Mapplethorpe was diagnosed with AIDS at the height of his career, and this photograph, taken at a time when his health was deteriorating, shows him seated, legs folded, in a silk paisley Sulka robe and velvet slippers with gold crowns. In contrast to the exaggerated role-playing of his earlier self-portraits, Mapplethorpe appears sombre and pensive as he stares directly at the camera. The photograph was first published in 1988 as part of a portfolio of new portraits in *Vanity Fair*, accompanied by an interview with the artist entitled *Robert Mapplethorpe's Proud Finale*. This poignant image displays Mapplethorpe's characteristically sensitive and controlled approach to the balance between content, form, composition and light.





Opposite and below: NGS Friends Christmas Party at the Scottish National Portrait Gallery, 2014  
© AMJ Photography

*The staff and Trustees would like to thank all those who have given their support, donations and works of art, or who have left legacies or in memoriam gifts to the National Galleries of Scotland in 2014–2015. 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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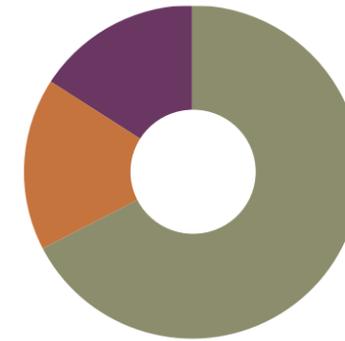
**In Memoriam**  
 Drew Reith, 9.8.47–31.5.04, Remembered

**Legacies**  
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 Southampton Solent University

Edinburgh florist Monica Wylie re-creating Jan van Huysum's flower masterpiece using fresh flowers in an event for the Friends of the National Galleries of Scotland

# Facts and Figures

## Visitor Numbers



- Scottish National Gallery
- Scottish National Gallery of Modern Art
- Scottish National Portrait Gallery

**1,344,650** Scottish National Gallery  
**333,377** Scottish National Gallery of Modern Art  
**316,946** Scottish National Portrait Gallery  
**1,994,973** Total visitors to Edinburgh Galleries

## Virtual Visitors

**1,367,440** NGS website visits  
**14,388** Facebook likes  
**22,869** Twitter followers

## Educational Visits

**29,657** Total number of participants from schools, higher and further education  
**27,428** Total number of adult participants at talks, lectures and practical workshops  
**3,965** Total number of community and outreach participants  
**7,971** Total number of families with children at drop-in events

## Volunteers

**144** Total number of volunteers

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Full Annual Accounts for 2014–2015 are available on the NGS website [www.nationalgalleries.org](http://www.nationalgalleries.org).

Published by the Trustees of the National Galleries of Scotland 2015

ISBN 978-1-906270-94-0

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Designed by Dalrymple  
 Printed by Gomer Press Ltd

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