



NATIONAL
GALLERIES
SCOTLAND

Annual Review
2013–2014



© Keith Hunter Photography

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 the national collection of 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, IT gallery and information desk. The Academy building, which was reopened in 2003 following refurbishment, is a world-class venue for special temporary exhibitions.



© Andrew Lee

Scottish National Portrait Gallery

The Scottish National Portrait Gallery is about the people of Scotland – past and present, famous or forgotten. The portraits are windows into their lives and the displays throughout the beautiful Arts and Crafts building help explain how the men and women of earlier times made Scotland the country it is today. Photography and film also form part of the collection and help to make Scotland's colourful history come alive.



© Keith Hunter Photography

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. 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 Scottish art.

National Galleries of Scotland

Annual Review 2013–2014



© National Galleries of Scotland

Scottish National Gallery of Modern Art Two

Modern Two is home to a changing programme of world-class exhibitions, and displays from the Gallery's world-famous Surrealist collection. It also houses 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.



© National Galleries of Scotland

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. It is a treasure house and cultural arts centre with a stunning permanent collection operated by a unique partnership of the National Galleries of Scotland, Historic 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 and back cover
Detail from *10am is when you come to me*, 2006
by Louise Bourgeois © The Easton Foundation/VAGA,
New York/DACS, London 2014



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.

Foreword

Welcome to this review of the National Galleries of Scotland (NGS) for the period from April 2013 to March 2014. We are proud to be able to share some of the highlights of another successful year for the Galleries. We are also pleased to set out in these pages some of our exciting plans for the future as we work to ensure that NGS develops its position as a world-class resource for the appreciation and promotion of Scottish and international art.

At the time of writing, NGS is involved in the most ambitious exhibition project in its history. *GENERATION* is a celebration of contemporary art in Scotland that extends over sixty venues and includes more than 100 artists who have contributed to the vibrancy of artistic life in this country during the past twenty-five years. This ground-breaking project, which was conceived by NGS together with Glasgow Life and Creative Scotland, has involved working with a vast array of organisations and bodies across the entire country. It is, however, just one example of the prominent role that partnership plays in our activities. We believe that working collaboratively across the public and private sectors is a crucial way to maximise the benefit and value of what we do. In a world of increasingly fluid boundaries and ever-scarcer resources, collaborative working has never been so important. In our vision, NGS is part of an open network of museums, galleries and other cultural organisations working together to reach new publics and to promote greater awareness and understanding of art.

This review offers many glimpses of our approach to collective working; this ranges from lending objects from our collection across Scotland and the rest of the world to joint acquisitions, educational activities and various forms of sharing expertise; it includes the *ARTIST ROOMS* programme and we note with pride that more than twenty-nine million people have visited *ARTIST ROOMS* exhibitions at sixty-six venues across the UK since 2009.

This is a momentous year for Scotland as crucial decisions are made about the future of our country. However, whatever happens in the political arena in the coming months and years, it is clear that art and culture will continue to play a critical role in the education and well-being of the present and future generations. We hope that you enjoy reading about our recent work and our forthcoming plans. 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 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 2015.

Ben Thomson
Chairman

Sir John Leighton
Director-General

Opposite Detail from *Flower Still Life with Bird's Nest*, c.1718 by Jan van Huysum



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.

Opposite Conscious and Unconscious, 2008 by Louise Bourgeois, installed at the Scottish National Gallery of Modern Art. Lent on behalf of the Artist Rooms Foundation. © The Easton Foundation/VAGA, New York/DACS, London 2014

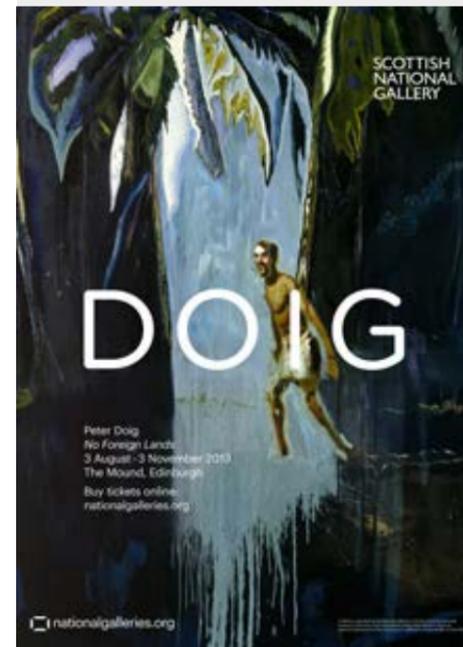
A World-Class Programme

SCOTTISH NATIONAL GALLERY

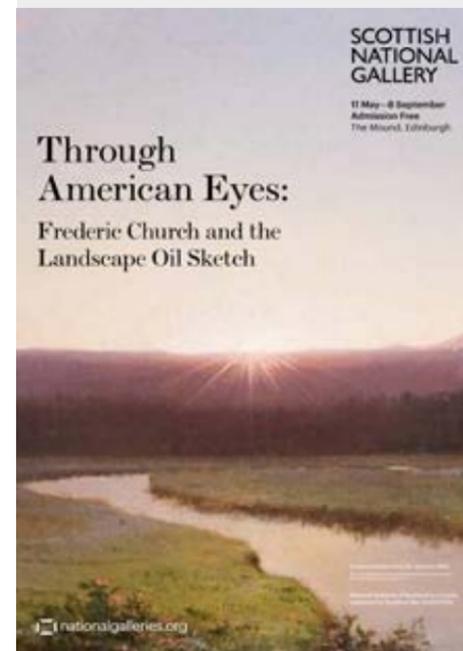
Peter Doig: No Foreign Lands

3 August to 3 November 2013

Peter Doig is one of the best known artists working in the world today. Over a career of nearly three decades, Doig has reinvigorated the medium of painting. His inventive style, sensuous palette and suggestive imagery set him apart from the conceptualism dominating much of contemporary art. A willingness to take up the challenge still posed by the paintings of Gauguin, Matisse, Bonnard and Edward Hopper places him in a long line of great colourists and creators of richly textured worlds. This popular show, Doig's first major exhibition in the country of his birth, showcased works created during the past ten years, much of which time the artist spent in Trinidad. Often tropical in their subject matter, these are paintings of intense colour on a monumental scale. Following Edinburgh, the exhibition travelled to Montreal Museum of Fine Art where it was seen by almost 100,000 visitors.



Pelican (Stag), 2003 by Peter Doig. © the artist



Through American Eyes: Frederic Church and the Landscape Oil Sketch

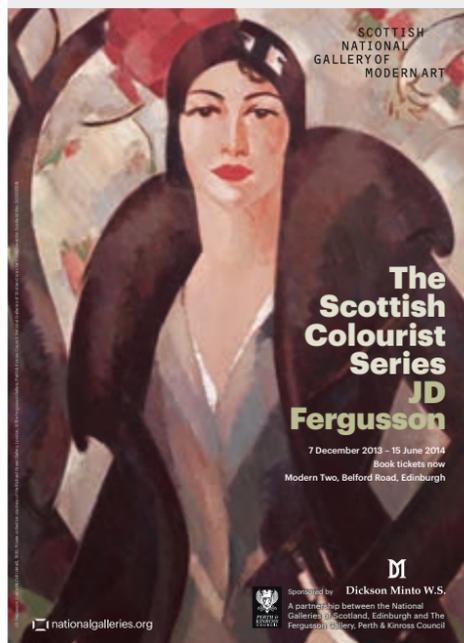
1 April to 30 September 2013

Supported by the Terra Foundation for American Art

Organised by The National Gallery, London, in partnership with and through major support from the Terra Foundation for American Art.

Additional support from The Olana Partnership and generous loans from Olana and Cooper-Hewitt, National Design Museum, Smithsonian Institution.

This highly focused exhibition concentrated on the exquisite oil sketches of the American landscape painter Frederic Edwin Church (1826–1900), an artist represented in the Gallery by one of his greatest masterpieces, the large and thrilling painting *Niagara Falls, from the American Side*, 1867. This had been presented to Scotland in 1887 by John S. Kennedy, a Lanarkshire-born entrepreneur who had amassed a substantial fortune in iron and coal. Generously supported by the Terra Foundation, the exhibition was first shown at the National Gallery, London, before transferring to Edinburgh, where it was seen by an estimated 100,000 visitors. Twenty-eight oil-sketches were included, ranging in subject-matter from Church's native New England to his intrepid views of icebergs in the Arctic, his travels in the Caribbean, Europe and the Near East.



Grace McColl by J.D. Fergusson, 1930 (detail), Private collection, courtesy of the Richard Green Gallery, London. © The Fergusson Gallery, Perth & Kinross Council, Scotland

SCOTTISH NATIONAL GALLERY OF MODERN ART

Witches & Wicked Bodies

27 July to 3 November 2013
Supported by Patrons of the National Galleries of Scotland
Organised in association with the British Museum

Witches & Wicked Bodies was the first large-scale exhibition in the UK to explore the depiction of witches in art. Curated by contemporary artist and writer Professor Deanna Petherbridge, the exhibition charted artists' fascination with the subject of witches and witchcraft over the past 500 years. It included

works by artists of international renown, such as Albrecht Dürer, Salvator Rosa, William Blake, Henry Fuseli and Cindy Sherman, as well as a group of very rare, early printed books. The exhibition was organised in partnership with the British Museum, London, which lent thirty-eight works to the show. An enlightening display highlighting the Surrealists' fascination with the occult, presented within the Keiller Library, was a fitting complement to the exhibition upstairs.

Witches & Wicked Bodies was accompanied by a high-profile events programme. This included a well-attended lecture series, featuring Lyndal Roper, Regius Professor of History at the University of Oxford, and cultural historian, critic and writer Professor Marina Warner, among others. Halloween witnessed a special *Witches & Wicked Bodies* 'By Night' event at the Scottish National Gallery, showcasing a live set of keyboard-led psych, synth pop and analogue ambient by The Eccentric Research Council fronted by actress Maxine Peake, together with poetry readings by Blake Morrison. In addition, Filmhouse and the British Film Institute presented a complementary programme of film screenings in conjunction with the exhibition, called *Dark Visions*.

The Scottish Colourist Series: J.D. Fergusson

7 December 2013 to 15 June 2014
Book tickets now
Modern Two, Belford Road, Edinburgh
Sponsored by Dickson Minto W.S.
A partnership between the National Galleries of Scotland, Edinburgh and The Fergusson Gallery, Perth & Kinross Council
7 December 2013 to 15 June 2014
Sponsored by Dickson Minto W.S.
A partnership between the National Galleries of Scotland and The Fergusson Gallery, Perth & Kinross Council
Tour of selected works to Pallant House Gallery, Chichester, 5 July to 19 October 2014

The National Galleries of Scotland's landmark Scottish Colourist Series of exhibitions culminated with the eagerly anticipated retrospective of the work of J.D. Fergusson (1874–1961). Fergusson was born in Leith, and was essentially self-taught. He moved to Paris in 1907 where, more than any of his Scottish contemporaries, Fergusson assimilated the latest developments in French painting into his work. In 1913 he met the dance pioneer Margaret Morris (1891–1980), who became his life-long partner. Morris, her technique, pupils and Summer Schools, became the main sources of inspiration

for Fergusson's work, before his death in Glasgow in 1961.

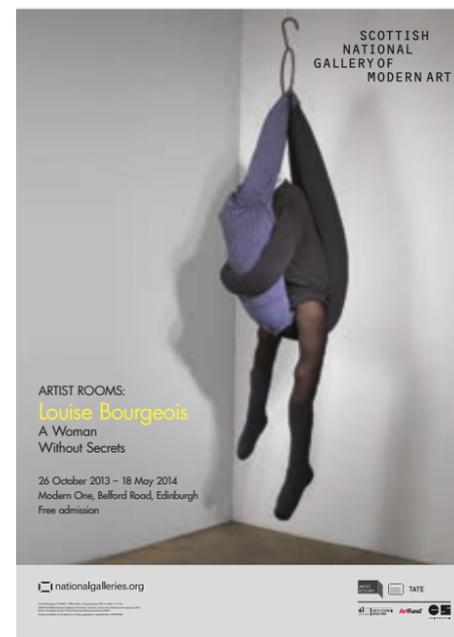
The exhibition included more than 100 paintings, sculptures, works on paper and items of archival material, lent from public and private collections throughout the UK.

ARTIST ROOMS: Louise Bourgeois, A Woman Without Secrets

26 October 2013 to 18 May 2014

This major presentation of works by the great French-American artist Louise Bourgeois (1911–2010) was the first showing of an outstanding collection of sculptures, works on paper and fabric pieces by the artist assembled for the national ARTIST ROOMS collection and touring programme. Focusing on Bourgeois's late work, the exhibition revealed how the artist employed a wide variety of materials to explore the complexity of human emotions. The exhibition was organised with the close collaboration of the Louise Bourgeois Studio, particularly the artist's assistant Jerry Gorovoy, and featured two late masterpieces: the cycle of sixteen monumental drawings *A l'infini*, 2008–9 and the artist's

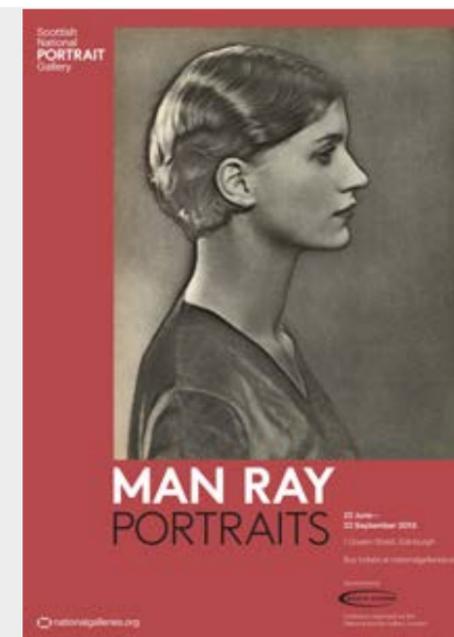
Below 10 am is when you come to me, 2006 by Louise Bourgeois, installed at the Scottish National Gallery of Modern Art. ARTIST ROOMS Tate and National Galleries of Scotland. © The Easton Foundation/VAGA, New York/DACS, London 2014



ARTIST ROOMS: Louise Bourgeois A Woman Without Secrets
26 October 2013 – 18 May 2014
Modern One, Belford Road, Edinburgh
Free admission

Couple I, 1996 by Louise Bourgeois, ARTIST ROOMS National Galleries of Scotland and Tate. Lent by the Artist Rooms Foundation 2013. © The Easton Foundation/VAGA, New York/DACS, London 2014. Photo: Christopher Burke

final vitrine, *Untitled*, 2010. These were complemented by major works borrowed from Tate and the artist's foundation, The Easton Foundation, which generously lent a number of major sculptural works including *Spiral Woman*, 1984 and a room-sized *Spider* from 1994. A fully illustrated, hardback publication was produced to accompany the exhibition, made possible thanks to the generous support of Hauser & Wirth, Cheim & Read and The Easton Foundation.



Solarised Portrait of Lee Miller, c.1929 by Man Ray © Man Ray Trust/ADAGP, Paris and DACS, London 2012, courtesy The Penrose Collection. Image courtesy the Lee Miller Archives

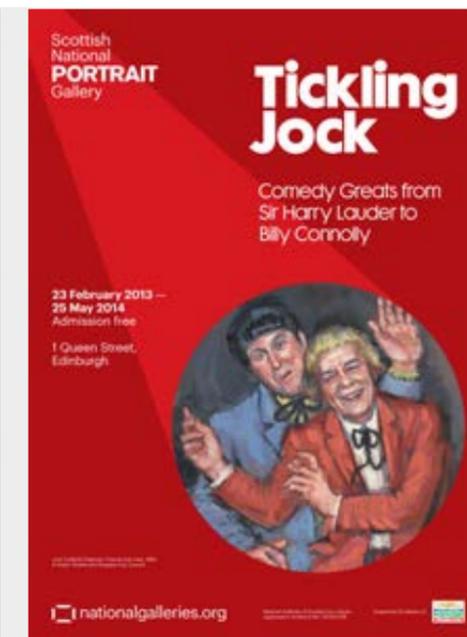
SCOTTISH NATIONAL PORTRAIT GALLERY

Man Ray Portraits

22 June to 22 September 2013
Sponsored by Baillie Gifford
Organised by National Portrait Gallery, London

Providing a dazzling record of some of the most highly charged and exciting periods in twentieth-century art and fashion, this exhibition allowed visitors to experience the world of creativity and glamour inhabited by Man Ray (1890–1976), a leader of the Surrealist movement. He is widely considered one of the most innovative and influential artists of the last century, renowned for his remarkable experimentation across a range of media, including photography, film, printmaking, painting and sculpture. The exhibition featured over 100 works, drawn from international public and private collections, most being vintage prints dating from his lifetime. It charted Man Ray's career from early photographs, taken before he left New York for France in 1921, to his later move to Hollywood, California.

This was the first major retrospective in the UK to focus on his use of photography between 1916 and the 1960s. Following its showing in Edinburgh, it transferred to the State Pushkin Museum of Fine Arts, Moscow.



Jack Milroy (1915–2001) and Rikki Fulton (1924–2004) as Francie and Josie, 1990 by June Crisfield Chapman. © The King's Theatre Glasgow and Glasgow City Council

Tickling Jock: Comedy Greats from Sir Harry Lauder to Billy Connolly

23 February 2013 to 11 May 2014
Supported by players of People's Postcode Lottery

Tickling Jock showcased Scotland's distinctive contribution to the world of entertainment from Sir Harry Lauder's success in the early 1900s to Billy Connolly's first appearance on television's *Parkinson* show in 1975. The spotlight shone on performers, actors and comedians, from the stage, radio, and big and small screens, all of whom shaped the way we watch, listen and laugh today. Visitors entered 'On Air' booths to listen to and watch comedy clips and to leave a recording of a comedy performance. The education programme was particularly popular and attracted a wide variety of audiences from families, older visitors, community groups and adult and further education groups. The Portrait Gallery hosted two very successful NGS 'By Night' events as part of the Edinburgh Festival Fringe, with tours of the exhibition, stand-up performances and conversations. Stanley Baxter described Scottish humour as a combination of 'language and the life of the audience' and visitors certainly played their part by engaging wholeheartedly with the portraits in this exhibition.



Winter Bears, 1988 by Jeff Koons, installed at Brighton Museum and Art Gallery, 2013. ARTIST ROOMS National Galleries of Scotland and Tate. Acquired jointly through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008. © Jeff Koons. Photography by James Pike

ARTIST ROOMS is a collection of international 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 additional gifts, loans and purchases.

ARTIST ROOMS

Through ARTIST ROOMS On Tour, the national programme supported by Arts Council England, the Art Fund and Creative Scotland, we continued to work with museums and galleries to share this extraordinary collection with audiences in Scotland and across the UK. During 2013–14, exhibitions were presented at fifteen Associate venues outside NGS and Tate, and were seen by over 300,000 visitors. A total of 263 works were lent from the collection as part of the tour.

We are grateful for the support of all our partners, without whom the collection would not be seen by so many people across the length and breadth of the country. Their funding provides

the means to broaden the geographical reach of the project, developing new partnerships with Associate venues. ARTIST ROOMS was presented for the first time in Galashiels, with an exhibition of works by Robert Mapplethorpe at Old Gala House, and at Paxton House in Berwick-upon-Tweed with a display of works on paper by Robert Therrien. Taigh Chearsabhagh Museum and Arts Centre in Lochmaddy, North Uist, worked in collaboration with ATLAS Arts to present the work of artist Vija Celmins, and The Park Gallery in Falkirk presented Ian Hamilton Finlay's 'Nature over again after Poussin'.

All of our partners embraced the drive to engage new audiences and specifically

young people. The Park Gallery's Youth Ambassadors were involved in promoting the exhibition among their peers, and collaborated with Alec Finlay, Ian Hamilton Finlay's son, on activities surrounding the exhibition programme. In addition, the Gallery worked with the Employment Training Unit to bring together a group of young people who struggle with formal education in order to support them in developing employment skills. Using the exhibition as a catalyst, the young people participated in a week-long project involving Historic Scotland with artist Kevin Reid to explore Ian Hamilton Finlay's work in relation to local vernacular and colloquialism, and to generate



their own text works and sculptures.

Among the year's other highlights was the first major exhibition of the work of Jeff Koons outside Edinburgh and London at Brighton Museum and Art Gallery. The exhibition attracted an audience of almost 120,000, and inspired the creation of a new young project team named the JK Collective. This group of nine young people aged fourteen to twenty-five took an active role in developing and marketing the Koons exhibition to attract a young audience. Some of the participants subsequently joined the Museums Collective, a team of young people who organise events at the Brighton Pavilion Gardens and Museum,

showing the lasting impact that ARTIST ROOMS can have.

The ARTIST ROOMS Research Partnership

The ARTIST ROOMS Research Partnership is a collaboration between National Galleries of Scotland and Tate and the consortium of the Universities of Edinburgh, Glasgow and Newcastle, and engage. The first visual arts MOOC (Massive Open Online Course) was produced this year. MOOCs are a significant recent development in online education and the University of Edinburgh developed the course in collaboration with ARTIST ROOMS. Over 26,000 participants

enrolled on the course. Much of the content for the MOOC took the form of filmed interviews with academics, staff from Tate and NGS, and Anthony d'Offay. The course ran for five weeks, with each week focused on a different theme and associated works from the ARTIST ROOMS collection. Participants were from 157 countries and the #warholmooc videos were streamed 59,746 times, with more than 69,000 forum views.



Opposite and below The Scottish National Gallery © Keith Hunter Photography

The National Galleries of Scotland aims to give the best possible access to its collection. We are working hard to upgrade our buildings, to develop our digital offer and to display the best art in order to achieve this aim.

Highlights

Planned Transformation of the Scottish National Gallery

Planning has now begun on a project which will radically transform the Scottish National Gallery and improve visitor circulation throughout the building. The project focuses on the Scottish collection which is at present displayed both in a lower level extension of the Gallery, completed in 1978 and entirely devoted to Scottish art, and on the ground and first floors, where Scottish paintings are shown in a European context.

It is intended to triple the floor area available for the display of Scottish art by relocating the offices, Print Room and Library to our planned new Collections Centre. The radically restyled Scottish Galleries will be accessed by a strikingly designed flight of steps which will be situated on the south side of the Weston Link. The display of Scottish art will be broadly chronological but will also embrace changing thematic displays. Design emphasis will be placed on achieving a light and distinctive space, improving on the current cramped and gloomy conditions.

We shall also introduce a new staircase at the south end of the main floor gallery, which will replace the unsatisfactory stairwell dating from the 1978 scheme. Externally, we shall be working on proposals for Princes Street Gardens East which will greatly enhance the landscaping and integration of our gardens entrance with the surrounding area.

The Galleries have appointed as project architect the distinguished Scottish firm of Gareth Hoskins Architects whose clients include the National Museum of Scotland, Aberdeen Art Gallery and the Victoria & Albert Museum, London.





Titian and the Golden Age of Venetian Art

Exhibition supported by the Friends of NGS

One of the highlights of the year was the opening in March of our major Old Master exhibition *Titian and the Golden Age of Venetian Art* at the Scottish National Gallery. At the heart of the exhibition were two of Titian's most celebrated paintings, *Diana and Actaeon* and *Diana and Callisto*, which were jointly acquired by the Scottish National Gallery and the National Gallery in London in 2009 and 2012, following a nationwide fundraising campaign. The exhibition afforded an opportunity to acknowledge and thank the many

organisations and individuals who contributed so generously to the acquisition of these extraordinary pictures.

Titian and the Golden Age of Venetian Art drew upon the Gallery's superb collection of sixteenth-century Venetian paintings, drawings and prints to provide context for the two Titian paintings and illuminate this exceptionally creative period in the city's history. Three of the main floor galleries were transformed for the occasion, with innovative interpretation incorporating comparative illustrations and technical material, and Venetian-themed design features. The vibrant pigments and bold, bravura brushwork that so distinguish Venetian painting of this period were much in evidence.

A major coup was the opportunity to show for the first time in Scotland Titian's late masterpiece, *The Death of Actaeon*, from the National Gallery, London. This was the first time it has been lent anywhere since the National Gallery acquired it in 1972. The picture was intended as part of the same series as the two Diana scenes, but was never fully resolved by the artist and remained in his studio until his death. More sombre in tone than the two colourful Diana scenes, it illustrates the next – and final – episode in the story of Actaeon.

Almost all of the top names in Venetian art of the period were represented, among them Lorenzo Lotto, Palma Vecchio, Jacopo Bassano, Jacopo Tintoretto and Paolo Veronese. Highlights included Bassano's festive pageant, *The Adoration of the Kings*, and Tintoretto's altarpiece, *Christ Carried to the Tomb*, as well as Titian's early pastoral masterpiece, *The Three Ages of Man*. This latter painting is part of the incomparable Bridgewater Loan of old master paintings to the Scottish National Gallery. Crucially, the acquisition of the two Diana paintings from the same collection has guaranteed the continuation of this entire loan until at least 2030.

Notable among the selection of works on paper was a rare, recently identified drawing by Titian, which the Gallery acquired, unrecognised for what it was, at auction in 2007. A fine selection of prints reproducing works by Titian rounded off the display.



To complement the exhibition a free Titian & Diana app was developed. Generously supported by the Art Fund, the app offers extensive audio and visual content, including curatorial interviews, about these iconic paintings. It is the most sophisticated digital venture of this kind undertaken by the National Galleries of Scotland to date.

ArtHunter Mobile App

ArtHunter is a free mobile phone app created for National Galleries of Scotland enabling people to use their mobile devices to access additional information about the collection and also to encourage them to visit new art venues. The app allows people to browse and capture selected artworks, then to reveal more about them with exclusive content from artists and experts through video clips, audio, related artworks and zoomable images. It also offers the chance to unlock extra content using codes at participating art venues.

The app has received very positive responses from the public and, from summer 2014, it will be brimming with contemporary art as part of GENERATION, the landmark series of exhibitions tracing the remarkable development of contemporary art in Scotland over the last twenty-five years.

'If you're new to the whole gallery experience and are maybe of a younger generation, then using your mobile is second nature, even in a gallery. Overall I've found it a really useful tool – it feels like it's all about inclusion, and that's all-important.'

Frankie, student at Edinburgh College of Art, on the ArtHunter app.

'It will encourage me to get to know different works from the ones I'm familiar with. Being able to get that added information about specific paintings is like having an expert alongside me when I visit.'

Pauline, regular visitor to the Galleries, on the ArtHunter app.

The development of ArtHunter and its reception has influenced how the Galleries now engage audiences. Lucy Askew, Senior Curator at the Scottish National Gallery of Modern Art, says: 'As a curator, it's really important to allow people to see the art and also allow it to breathe in its own space. Having information on a mobile device means that you can do many different things with it, and it's discreet. You can take as much or as little as you want from it.'

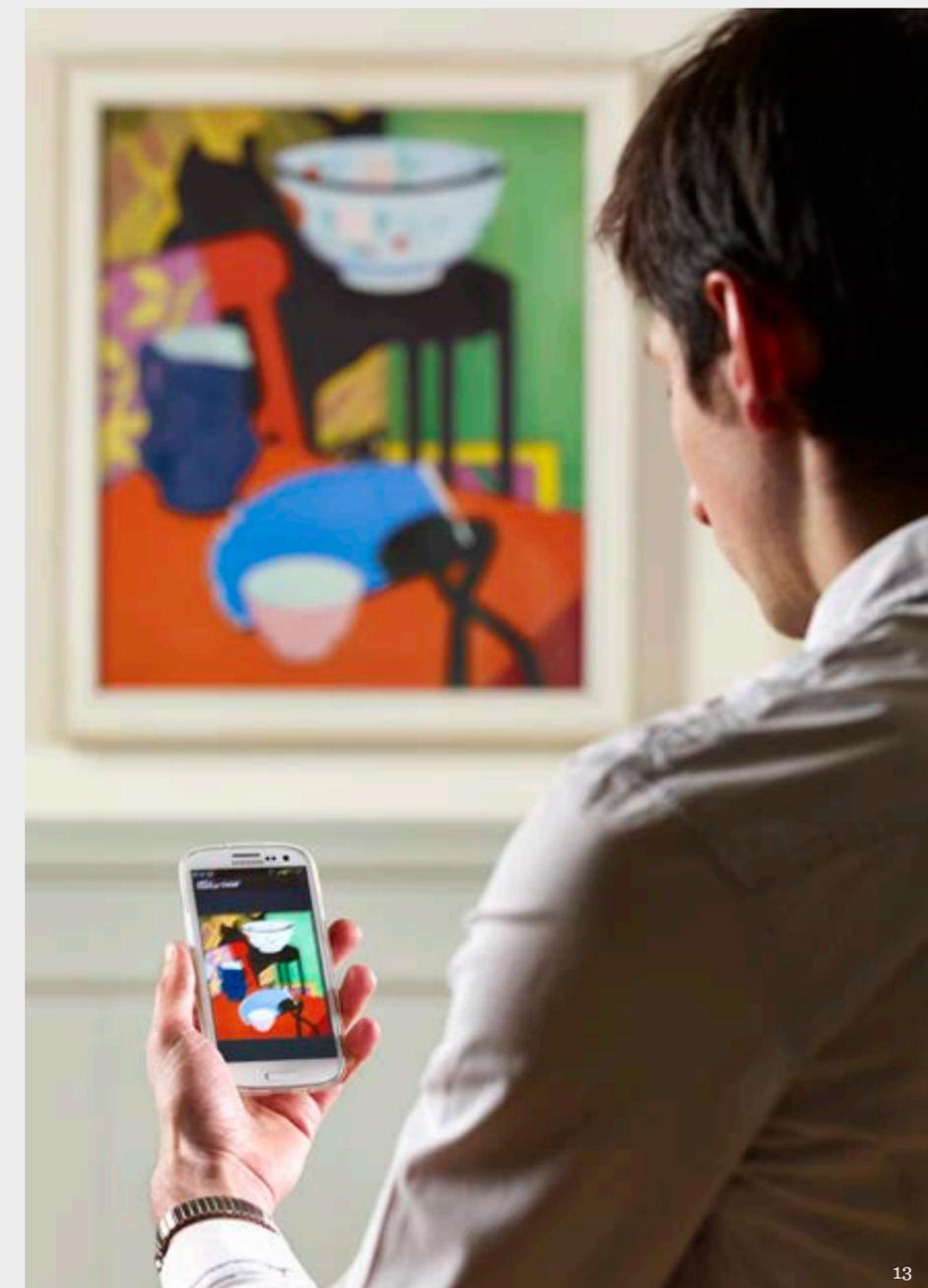
The development of ArtHunter was funded by the Digital Research and Development Fund for Arts and Culture Scotland, a partnership between Creative

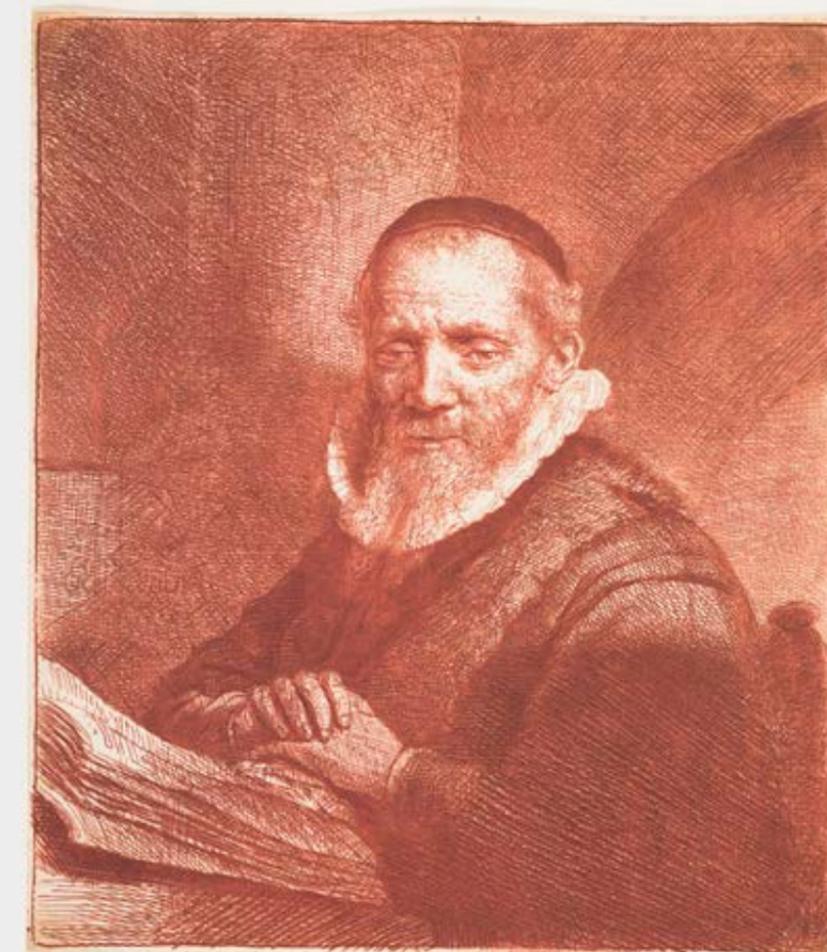
Scotland, Arts & Humanities Research Council (AHRC) and Nesta. ArtHunter was also generously supported by the Friends of the National Galleries of Scotland.

ArtHunter is completely free to download and use, and is available for both Android and iOS phones.

Opposite top Titian and the Golden Age of Venetian Art exhibition at the Scottish National Gallery © Keith Hunter Photography

Opposite The Titian & Diana app on iPad Below Using the ArtHunter app at the Scottish National Gallery of Modern Art. Photo: John McKenzie





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

Important Rembrandt Etching Re-discovered

Sometimes, exciting discoveries are made among familiar objects in the permanent collection. Surveying the Dutch prints, a unique Rembrandt etching was re-discovered in the Print Room of the Scottish National Gallery. The etching, a portrait of the Amsterdam preacher Jan Cornelis Sylvius, had previously been catalogued as a copy of a work by Rembrandt. However, recent research established that the etching is the work of the Dutch master himself.

The fact that all the known copies of this print are in reverse (which this one obviously is not) was the first clue to Rembrandt's authorship. Further comparisons with different impressions of Rembrandt's etching proved that this print is not the work of a copyist. Experts from the Rijksmuseum in Amsterdam were contacted and endorsed Rembrandt's authorship. Moreover, they confirmed that this is the only impression of this etching known to have been printed in red ink. It was printed from the so-called second state of Rembrandt's copperplate, after damage due to heavy use of the plate had been repaired by a different hand.

Rembrandt portrayed the Amsterdam preacher Jan Cornelis Sylvius in 1633, shortly after the artist had moved to the city from his home town of Leiden. Sylvius was a relative of Saskia van Uylenburgh whom Rembrandt married the same year. He became the godfather

Opposite Art Handling Technician Cai Conduct cleans the left foot of Paolozzi's *Vulcan* at Modern Two.
© Trustees of the Paolozzi Foundation, Licensed by DACS 2014
Above *Jan Cornelis Sylvius, 1633* by Rembrandt, Scottish National Gallery, Edinburgh



of their first child and baptised their daughter Cornelia in 1638, the year he died.

Rembrandt produced at least 314 etching plates throughout his career, dating from about 1626 to 1665, one of which, *Beggar Woman Leaning on a Stick*, of 1646, is in the collection of the Scottish National Gallery. Impressions in red ink are known of twenty-two etchings, only five of which are portraits. All the red impressions were printed after Rembrandt's death, most likely in the early eighteenth century.

Cleaning of Paolozzi's Vulcan

The cleaning of Vulcan, the seven-and-a-half-metre tall sculpture sited in Modern Two, was undertaken during 2013. This was a challenge not only due to its size and conservation considerations but also logistically, as the timings coincided with

the sanding of the floors in the café and the BBC filming the Antiques Roadshow.

The first step in the process was to remove the surface dust on the sculpture using soft bristle brushes and vacuum cleaners. When the time came to sand the floors around Vulcan in July, the sculpture was wrapped in polythene sheeting, involving four members of the Art Handling team and using genie lifts to reach the top.

Tests showed that a solution of mild detergent in de-ionised water was the most effective method in removing the grease and more stubborn dirt that had accumulated on the surface of the sculpture. The work was carried out from scaffolding to ensure that every part had been cleaned and buffed with a lint free cloth. The scaffolding was finally removed and the plinth repainted to complete the overall care and conservation of this iconic piece from our collection.

Upgrades at the Scottish National Gallery

Replacement of the cupolas, installation of wifi wiring, and refurbishment of main floor galleries at the Scottish National Gallery were major undertakings in 2013, and required the de-installation and re-hanging of 330 paintings and 108 sculptures.

The team developed and delivered a project plan which enabled the Gallery to remain open to the public during each of the three phases. During this time Tate loaned Rodin's *The Kiss*, installed on the main floor galleries as a draw for the public during periods when part of the Gallery was inaccessible.

The project also created welcome opportunities for dusting of the frames, the cleaning of the forty-seven Albacini busts in the stairwells and a refreshment of the displays.



Installation of Bourgeois Spider

The Louise Bourgeois exhibition brought together ARTIST ROOMS works with loans from other institutions and the artist's foundation. Many of the works were of a complex nature and varied hugely in size and weight, presenting many challenges through an intense planning and installation period. From transport through to equipment hire, installation and documentation, the team worked closely with the Bourgeois specialists.

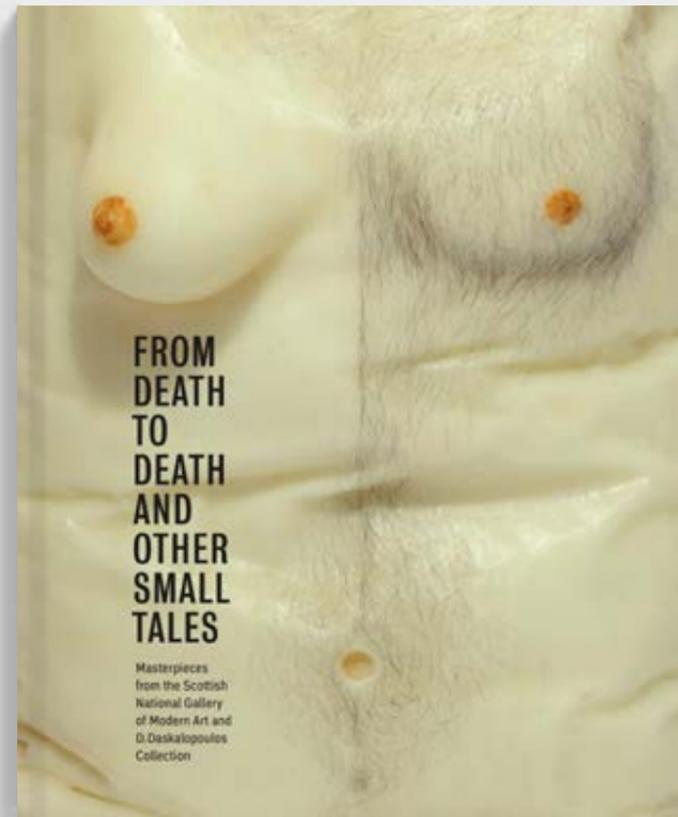
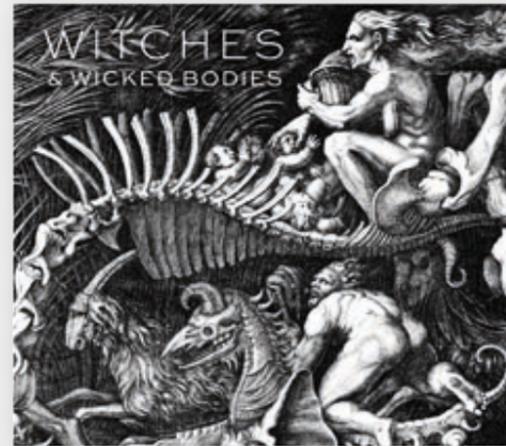
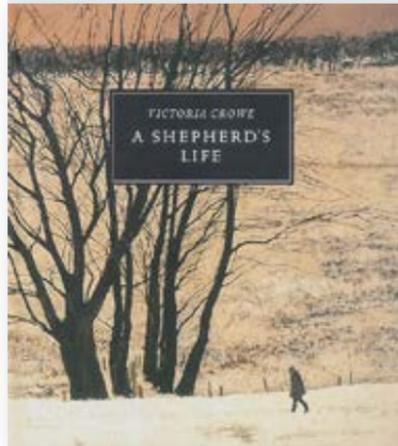
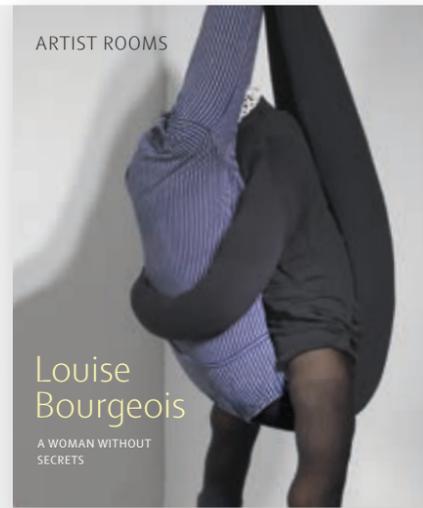
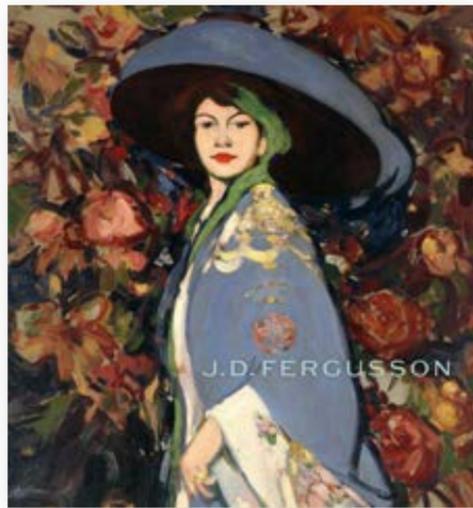
Many of the works comprised of several parts, including combinations of made, found, and salvaged material, and as a result threw up many issues for access, assembly and conservation that required the whole team to resolve them.

The installation of the huge work *Spider*, 1994 that arrived in a crate as eleven individually wrapped pieces demanded a methodological approach, specialised equipment and a team of six technicians, along with a specialist Bourgeois technician.



Opposite Preparing for the replacement of the cupolas at the Scottish National Gallery

Above Installation of *Spider*, 1994 by Louise Bourgeois, at the Scottish National Gallery of Modern Art. Lent by the Easton Foundation. © The Easton Foundation/VAGA, New York/DACS, London 2014



BRITISH BOOK
DESIGN AND PRODUCTION
AWARDS 2013
WINNER

'a beautiful catalogue that serves as an addition to the exhibition and also a reference book in its own right. Interesting content supported by considered design from start to finish. Attention to detail alongside high production values.'

Judges' comments on
From Death to Death and Other Small Tales



Publications and Scholarship

NGS produces many publications each year which both complement our exhibitions programme and promote the collection. Through our publications, scholarship and research of the highest academic quality is made accessible to the general public. We are delighted that the catalogue produced to accompany the exhibition *From Death to Death and Other Small Tales: Masterpieces from the Scottish National Gallery of Modern Art and D. Daskalopoulos Collection* was winner of Best Exhibition Catalogue at the British Book Design and Production Awards 2013. This was one of a number of publications produced in 2013–14, some of which are illustrated on the opposite page.

As well as contributing to NGS publications, our staff also take part in events and lectures across the UK and abroad, and publish articles in specialist magazines and newspapers. Researching the collection and sharing knowledge with

both specialists and the general public are key parts of our activities and central to our purpose as a national institution. It allows us to understand the national art collection more fully, unlocking its great potential as a public resource by providing information of relevance to our many different audiences.

Above Receiving the award for Best Exhibition Catalogue at the British Book Design and Production Awards 2013



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.

Opposite Winner in the Tesco Bank Art Competition for Schools 2013
Below Roots album cover photo shoot, Barras market, Glasgow, 2013. Photo by Alan Craigie © Alan Craigie and National Galleries of Scotland
Bottom The Nation//Live publication and Roots album with cover

Learning Opportunities for All



The Nation//Live Project and Exhibition

The two-year Outreach project *The Nation//Live* culminated in a dramatic multimedia exhibition at the Scottish National Portrait Gallery from October 2013 to May 2014. Featuring the work of five Scottish communities, the exhibition investigated the effect of the nation's past on its present and future. The aim of the project was to extend participation in the redeveloped Scottish National Portrait Gallery by connecting its collection to communities in five Scottish regions.

The Nation//Live focused on five key themes: Work, Union, Faith, Civil War and Roots. Each was relevant to the history of the region in which it was explored: jobs and unemployment (Clydebank), the issue of Scottish independence (Fort George and North East Scotland), change in religious belief (Isle of Skye), tolerance and sectarianism (Dumfriesshire) and economic migration (Central Scotland). Led by contemporary artists, the participants examined their own life stories through encounters





with historical works of art and went on to create their own original pieces including a voice drama, bronze medals, a dance performance, photographs and a vinyl LP and concerts of songs by migrants to Scotland.

Over 200 people participated, facilitated by thirty-four partner organisations and the project was generously funded by The Robertson Trust, the Hugh Fraser Foundation and Creative Scotland.

Adopt an Artist

Adopt an Artist is a pilot partnership project involving art students from Edinburgh College of Art and teaching students from Moray House School of Education. The students were asked to devise activities for young learners in schools inspired by works from the National Galleries of Scotland's collection. The resulting exhibition, displayed at the Scottish National Gallery in March 2014, showed the use of artists and artworks in the classroom and encouraged unique approaches to learning. From studying John Hoyland's abstract painting in a mathematics class to investigate different permutations of pattern, to writing haikus inspired by Boyle Family in an English lesson, it revealed how art can be used

successfully across the curriculum. This partnership project was funded by Art Works Scotland and the Paul Hamlyn Foundation.

Tesco Bank Art Competition for Schools 2013

In our tenth year of celebrating children's art at the National Galleries of Scotland, the *Tesco Bank Art Competition for Schools 2013* received 11,222 entries. This was an astonishing 81% increase from 2012 and we were delighted to receive work from schools in all thirty-two council areas. Scottish Ballet used a selection of entries as inspiration for the set design of their winter 2013/14 production of *Hansel and Gretel*. Six roadshow workshops took place to promote the 2014 competition in Aberdeenshire, Perth and Kinross, East Renfrewshire, Fife, Scottish Borders, and Dumfries and Galloway.

Staycation

Supported by players of People's Postcode Lottery

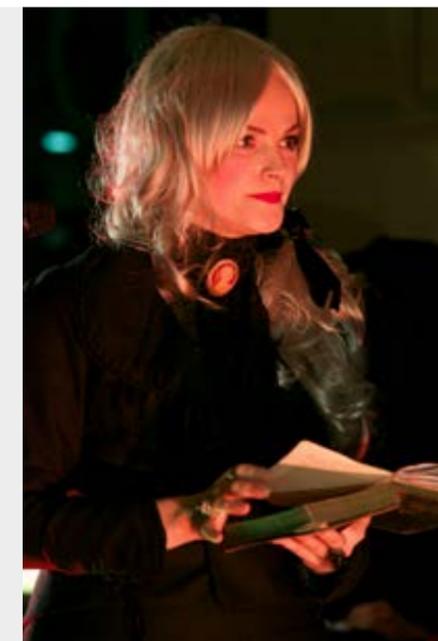
Approximately 2,000 children and families joined us at the Scottish National Gallery in the summer of 2013 for a magical journey of the imagination. Inspired by the exhibitions *Peter Doig: No Foreign Lands* and *Frederic Church:*

Through American Eyes, families created and explored their own fantasy holiday landscapes, all without stepping foot on a plane! Participants picked up a passport and collected stamps for every activity completed, including painting an artist's postcard, making a model landscape diorama, designing carnival costumes and styling their own holiday photo-shoot. Artist Fraser Gray created a mural onto which participants could add exotic flora and fauna.

Above *Adopt an Artist* exhibition at the Scottish National Gallery. Photo © Andy McGregor

Opposite top Winner in the Tesco Bank Art Competition for Schools 2013
Opposite below Staycation at the Scottish National Gallery, summer 2013. Photo © Alicia Bruce





Opposite Historical embroiderer Helen McCook at the Scottish National Portrait Gallery. Photo © Lisa Flemming
Above Drop-in sessions at the Portrait Gallery with Helen McCook. Photos © Lisa Flemming

Historical Embroidery

Historical embroiderer Helen McCook spent three months based at the Scottish National Portrait Gallery in a new initiative, engaging across all areas of our work, meeting school students, families and visually impaired groups. Her drop-in sessions within the gallery space were hugely popular, with people travelling long distances to attend. Helen teaches at the Royal School of Needlework at Hampton Court Palace and was one of a team of embroiderers who worked on the royal wedding dress of Catherine Middleton. Helen is also creating handling samples which will create a lasting legacy of the project. She actively engaged with over 1,000 visitors, bringing the paintings to life and giving an insight into the secret world of the embroiderer.

Gallery Social

A new programme was piloted as part of the Luminare Festival in October 2013. Its aim was to enable anyone affected by dementia to enjoy the Galleries together with their supporters, families and loved ones. Generous funding from the Friends of the National Galleries of Scotland as well as assistance and advice from participants, local dementia support groups and Age Scotland and Alzheimer Scotland, has led to the programme becoming a regular part of our offer for these groups. Each month participants explore a different theme or exhibition. There is an artist-led tour as well as the

chance to socialise and take part in creative activities in a relaxed environment.

By Night

During 2013, we developed our 'By Night' strand of evening events which explored our exhibitions in innovative ways. In July, inspired by *From Death to Death and Other Small Tales*, musicians explored the human condition with intimate performances by Wounded Knee, Withered Hand and Small Feet Little Toes. In August, the Portrait Gallery became a Fringe venue for two evenings of stand-up, comedy in-conversations and re-enactments of Francie and Josie and Chic Murray in response to *Tickling Jock*. And on Hallowe'en, actress Maxine Peake joined The Eccentric Research Council in a performance of their critically acclaimed concept album, *1612 Underture*, in response to *Witches & Wicked Bodies*.

Top left Portrait Gallery By Night: A.L. Kennedy in conversation with John Byrne in response to the *Tickling Jock* exhibition. Photo © Andy McGregor
Top right Portrait Gallery By Night: The Eccentric Research Council featuring Maxine Peake. Photo © Andy McGregor

Partnership

The National Galleries of Scotland is very successful at extending its reach across the world, giving the opportunity to promote and share some of the nation's collection with a global audience.





Left *Salisbury Cathedral from the Meadows*, 1831 by John Constable. Purchased with assistance from the Heritage Lottery Fund, The Manton Foundation, the Art Fund (with a contribution from the Wolfson Foundation) and Tate Members.

Photo © Tate, London

Opposite *Personnage (Person)*, 1978 by Joan Miró. Lent by the Miró Estate, Spain. © Successió Miró/ADAGP, Paris and DACS London 2014

Below *Femme (Woman)*, 1970, by Joan Miró. Lent by the Miró Estate, Spain. © Successió Miró/ADAGP, Paris and DACS London 2014

HLF Skills for the Future

In 2014 we embarked on a new and exciting initiative entitled 'Skills for the Future' – a project which runs from now until 2018 and will provide twelve trainees with practical experience in handling, documentation, digitisation and research of collections. Trainees will gain a number of recognised qualifications, most notably a newly created, customised SQA award. They will also gain wide workplace expertise and will help put online the Scottish national collection of fine art.

This project will allow us to share our own leading expertise in this area, applying learning gained from recent major digitisation projects, and it will build on our partnership with the National Library of Scotland, capitalising on their knowledge and resources in digitisation. It will also enable NGS to broaden access through recruitment from more diverse backgrounds.

The project would not have been possible without the backing of the Heritage Lottery Fund and we were delighted to receive funding in excess of £650,000 from the Lottery to help us deliver this valuable piece of work over the next three years. The first trainees arrive in November 2014 and we will bring you news of their progress next year.

Aspire: National Network for Constable Studies

NGS is part of an innovative partnership between five national and regional galleries which has helped to acquire one of the great masterpieces of British art for the nation: John Constable's *Salisbury Cathedral from the Meadows*, 1831. The partnership, called *Aspire: National Network for Constable Studies*, involves: Amgueddfa Cymru – National Museum Wales; Colchester and Ipswich Museums; Salisbury and South Wiltshire Museum; Tate Britain and NGS. It will enable the painting to be displayed across the UK for the next five years at each partner venue, through an ambitious national touring programme accompanied by public events and learning activities. The Scottish National Gallery will present the masterpiece in 2017 as part of a special exhibition.

Salisbury Cathedral from the Meadows is one of a series of monumental 'six-footer' canvases painted by Constable. It depicts Salisbury Cathedral under a heavy cloud and a striking rainbow. Constable called it his 'Great Salisbury' and in July 1834 he wrote, 'I have no doubt of this picture being my best now'.

Miró Sculptures at the Scottish National Gallery of Modern Art

Two extraordinary sculptures by the great Surrealist artist Joan Miró (1893–1983) have been placed on long-term loan to the Scottish National Gallery of Modern Art. These massive bronze sculptures, the taller of which measures over three metres in height, have been generously lent by the Miró Estate in Spain. *Femme (Woman)*, 1970 and *Personnage (Figure)*, 1978 were recently installed on the lawn in front of Modern One, where they will remain on long loan.





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.

Opposite Detail from *Robert, Lord Bruce, later 2nd Earl of Elgin, 1633* by Cornelius Johnson.



Building Great Collections

Robert, Lord Bruce, later 2nd Earl of Elgin (1626–1685), 1633

*by Cornelius Johnson (1593–1661)
Oil on canvas, 73.5 × 62 cm*

This fashionably dressed young sitter is Robert, Lord Bruce, the only child and heir of the Scottish nobleman Thomas Bruce, 1st Earl of Elgin. As a boy Bruce received little formal education, but in his teens travelled to Europe becoming one of the first Scots to embark on the Grand Tour. By 1659 he was an active Royalist conspirator and was involved in plans for an uprising against the government, which led to his arrest. However, following the Restoration, his loyalty was recognised by Charles II and he was appointed to a number of prestigious posts at court and within parliament. This is the first portrait by Cornelius Johnson to enter the collection.

Brain of the Artist, 2013

*by Angela Palmer (b.1957)
Engraved on sixteen sheets of glass (edition two from a series of five), 35 × 30 × 14 cm
© Angela Palmer. Photo: John McKenzie*

Angela Palmer has developed a form of sculpture which involves mapping on multiple sheets of glass, either through engraved or drawn lines, features of the human body, based on MRI and CT scans. This work, based on MRI scans taken of the artist's brain at University College London, is a most unusual form of self-portraiture. It is an elegant, ethereal sculpture which develops in a challenging way the concept of self-representation. Palmer has explained: 'this desire to "map" is at the core of my work, whether it be the internal architecture of the human head or the physical geography of the planet'. Palmer, who was born in Aberdeen, pursued a career as a distinguished journalist prior to training as an artist at the Royal College of Art, London, and the Ruskin School of Drawing, Oxford.

Queen of Scots, Sovereign of the Most Ancient and Most Noble Order of the Thistle and Chief of the Chiefs (b.1926), 2013

by Julian Calder (b.1945)
Chromogenic print, 132.1 × 203.2 cm
Purchased with the aid of the Patrons of the National Galleries of Scotland 2013
© Julian Calder

In this portrait Queen Elizabeth II is presented as Sovereign of the Most Ancient and Most Noble Order of the Thistle, a chivalric order that dates from the seventeenth century. Her Majesty wears the robes of the Order and insignia bearing the emblem of the thistle (the national flower of Scotland) and the cross of Saint Andrew (the patron saint of both the nation and the Order).

Evoking the great paintings by Sir Henry Raeburn, the photographer presents the viewer with a formal portrait set against a highland backdrop. The photograph was taken outdoors next to the Gelder Burn on the Balmoral estate.



History, 2013

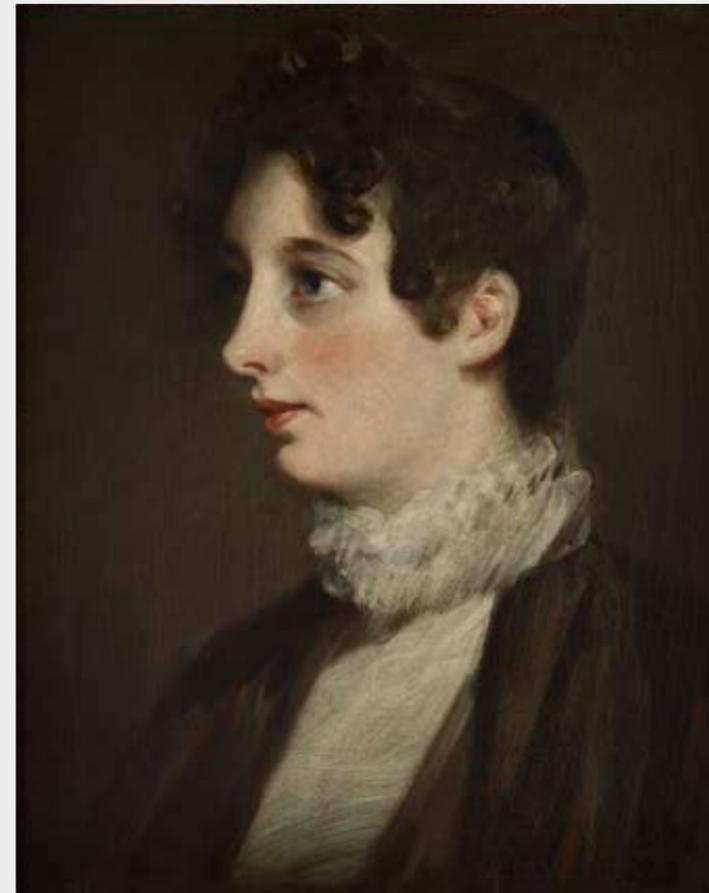
by Alexander Stoddart (b.1959)
Aluminium with enamel paint,
205 × 80 × 60 cm
Purchased with the aid of the Mary Legget Bowman bequest
© Alexander and Catriona Stoddart

In 2011 Alexander Stoddart (Sculptor in Ordinary to The Queen in Scotland) was commissioned to restore a monumental presiding figure of the muse of History positioned at the apex of the main entrance to the Scottish National Portrait Gallery. A figure representing History, by the sculptor William Birnie Rhind, adorned this point on the building from 1893. It fulfilled the architect Sir Robert Rowand Anderson's belief that sculpture should be integral to architecture. Later, the statue became weathered beyond repair and was removed from the exterior. Stoddart's statue of History was installed in September 2013. An exhibition at the Portrait Gallery – *Alexander Stoddart: Making History* – celebrated this commission and in particular explored the technical processes he employed.

The Chalk Cutting, 1898

by Arthur Melville (1855–1904)
Oil on canvas, 85.1 × 92.8 cm
Purchased with the assistance of the Art Fund and the Patrons of the National Galleries of Scotland 2013

Painted during the artist's last decade, this extraordinary composition reveals Melville to have been one of the most inventive and innovative contemporaries and early associates of the Glasgow School. As in many of his watercolours of the 1890s, his treatment of landscape tends towards abstraction, revelling in pure colour. Carefully orchestrated touches, such as the signpost on the cliff edge, subtly add definition. But the essential motif is the dazzling light reflected from the exposed white chalk face. Although executed on an exhibition-scale canvas, this picture was apparently not shown publicly in the artist's lifetime, perhaps because of its extreme experimentalism. With the acquisition of *The Chalk Cutting*, the Galleries now have one of the most comprehensive and representative collections of Melville's work in both oils and watercolour.



Laura Moubray, 1808

by John Constable (1776–1837)
Oil on canvas, 44.5 × 35.5 cm
Accepted by H.M. Government in lieu of Inheritance Tax from the Estate of the late Lucian Freud and allocated to the Scottish National Gallery 2013

Although now world-renowned as a landscapist, Constable occasionally experimented with portraits, the best of which are characterised by a sense of intimacy and integrity. Other than family likenesses, most date from his early years and were often commissions mediated by friends. One of the most engaging Constable portraits of a middle-class sitter, this was painted in London a year after Laura Hobson's marriage to Robert Moubray of Cockairny House in Fife. Born in 1788, Laura was the fourth daughter of a prosperous building contractor in Tottenham, several of whose other daughters also sat for the artist. This picture was acquired by Lucian Freud (1922–2011), himself an outstanding figure and portrait painter, who particularly appreciated Constable's rare and refined portraiture.



Flower Still Life with Bird's Nest, c.1718

by Jan van Huysum (1682–1749)
Oil on copper, 80.1 × 61.4 cm
Accepted by H.M. Government in lieu of Inheritance Tax and allocated to the Scottish National Gallery 2013

A magnificent Dutch flower painting by Jan van Huysum has been acquired for the National Galleries of Scotland through the acceptance in lieu scheme. The vibrant colours of flowers from different seasons, placed against the dark background, its rich arrangement and incredible detail have immediately made it a new favourite of our visitors. It was the first Dutch flower still life to enter the Scottish National Gallery's collection. Jan van Huysum is regarded as the most important flower painter of his time. This stunning painting is his largest and most ambitious on copper, a support he only used occasionally. Shortly after the painting had been allocated, the Gallery was able to purchase a beautiful mezzotint by the Austrian printmaker Johann Peter Pichler, made after Van Huysum's still life in 1806.

In a recent event organised by the Friends of the National Galleries, a florist

recreated Van Huysum's bouquet from real flowers. The video of this event has been posted on our website.

A Woman (Rosalina Scala) and her Daughter in Traditional Dress, probably 1780s

by Giovanni Battista Lusieri (1754–1821)
Pencil, pen and ink and watercolour, 30.6 × 25.8 cm

This charming watercolour is amongst the finest of the sixty surviving figure studies by Lusieri, who is best known for his highly detailed panoramic landscapes. Its acquisition comes in the wake of the acclaimed Lusieri exhibition mounted by the Scottish National Gallery in 2012, and its purchase five years previously of his only known oil painting. This study was probably drawn in Naples, where Lusieri had moved from Rome in 1782. It was acquired with a mass of other Lusieri drawings from the artist's heirs by the 7th Earl of Elgin, for whom Lusieri worked in Athens for the entire second half of his career. Series of images documenting local and regional costumes were becoming popular at this time, but Lusieri's figure studies served the more practical purpose of providing a ready stock of figures with which to populate



his landscapes. Rosalina and her daughter do not, however, reappear in any of his surviving views.

Festive Occasion, 1924

by William McCance (1894–1970)
Oil on cylindrical wooden container with metal fastenings, 24 × 21.4 cm (diameter)
© Estate of William McCance

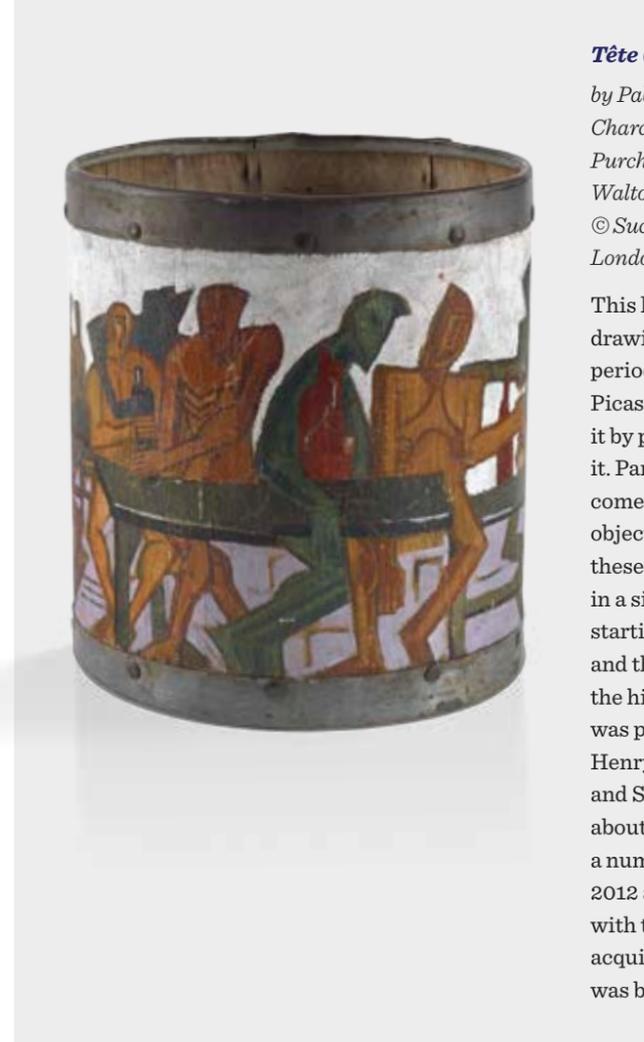
William McCance was born near Glasgow. In the early 1920s he developed a machine-inspired, near abstract style, much indebted to the work of Wyndham Lewis and the Vorticists. He was one of very few Scottish artists to follow such an aggressively modernist path. From 1923 to 1926 he worked as art critic for *The Spectator* magazine, writing on figures such as Picasso, Wyndham Lewis, Eric Kennington, Jacob Epstein and Stanley Spencer. Paintings from McCance's Vorticist-inspired years are very rare. *Festive Occasion* is painted on what was probably a dry food container – perhaps originally made for tea or biscuits. It was first painted as a 'Last Supper', but because the figures appear to be imbibing quite heavily, the artist felt that 'Festive Occasion' might make a more appropriate title.



Tête (Head), 1912

by Pablo Picasso (1881–1973)
Charcoal on paper, 64.5 × 49.5 cm
Purchased from the Henry and Sula Walton Fund 2014
© Succession Picasso/DACS, London 2014

This large and exceptionally rare drawing dates from Picasso's Cubist period. Rather than try to copy nature, Picasso was interested in recreating it by pulling it apart and recomposing it. Part of the impetus behind Cubism comes from the desire to view an object from different sides, and put these different views back together in a single picture. Cubism is the starting point for much modern art, and this magnificent drawing lies at the high-point of the movement. It was purchased at auction through the Henry and Sula Walton Fund. Henry and Sula Walton were passionate about Picasso's work: they bequeathed a number of his prints to the Gallery in 2012 and established a charitable fund with the aim of helping the Gallery acquire major new works. This work was bought in their honour.



Untitled, 2013

by Jonathan Owen (b.1973)
Nineteenth-century marble bust with further carving, 58 × 30 × 56 cm
© The Artist

Jonathan Owen was born in Liverpool. He studied at Leeds Metropolitan University and then at Edinburgh College of Art, 1998–2000. He lives in Edinburgh. Owen specialises in an elegant kind of vandalism. By erasing part of his original subject, he delicately transforms its meaning. He has applied this approach to photographs and more recently to sculpture. This is a nineteenth-century bust (of Patrice de Mac-Mahon, Duc de Magenta) which Owen purchased at auction and re-carved himself, presenting us with an unsolvable yet innately intriguing puzzle. This sculpture forms the centrepiece of a room devoted to Owen in the Scottish National Gallery of Modern Art's GENERATION exhibition in 2014.

1.7.68, 1968

by John Hoyland (1934–2011)

Acrylic on canvas, 198.1 × 365.7 cm

Presented by Beatrice Monti della Corte

2013

© Estate of John Hoyland. All rights

reserved, DACS 2014

Born in Sheffield, Hoyland studied at Sheffield School of Art and then at the Royal Academy Schools in London. His early work consisted of landscapes and still lifes, but by the 1960s he was exploring the possibilities of abstraction

and colour. His attraction to colour was partly a reaction against the greyness, as he saw it, of his hometown, and partly sparked by his discovery of post-war American abstract painting, which he saw in London and on several trips to New York. From 1967 to 1969, when this work was painted, Hoyland worked in New York for part of each year. *1.7.68* was painted just as the artist was beginning to see major success in his career: the previous year he held his first major solo exhibition, at the Whitechapel Art Gallery in London.



ARTIST ROOMS Gifts and Loans

Seven works entered the ARTIST ROOMS collection in 2013–14. Once again, the tireless efforts of Anthony d’Offay and Marie-Louise Laband have resulted in major acquisitions.

A group of works by the Scottish artist Douglas Gordon entered the collection, including a large video installation, three video monitor pieces and a text-based work. Four of the works were generously gifted by the artist, while the installation *Play Dead; Real Time*, 2003 is on loan from the Artist Rooms Foundation. These cover many of Gordon’s recurrent themes such as recognition and repetition, time

and memory, authorship and authenticity, as well as dualities such as darkness and light, positive and negative, and the tensions between good and evil.

The silent video installation *Play Dead; Real Time* is comprised of two large projection screens and a floor-based monitor. The screens and monitor display footage of Minnie: a four-year-old circus elephant performing a series of tricks such as standing still, playing dead and begging. On the screens, arranged perpendicular to one another, the camera circles the life-size elephant clockwise on one screen and anti-clockwise on the other. The footage on the monitor zooms in and

out on Minnie, beginning with a close-up on the eye. By separating this image in this way, Gordon has managed to make us feel the mysterious relationship that exists between mind and body – the mind of the elephant and its huge body.

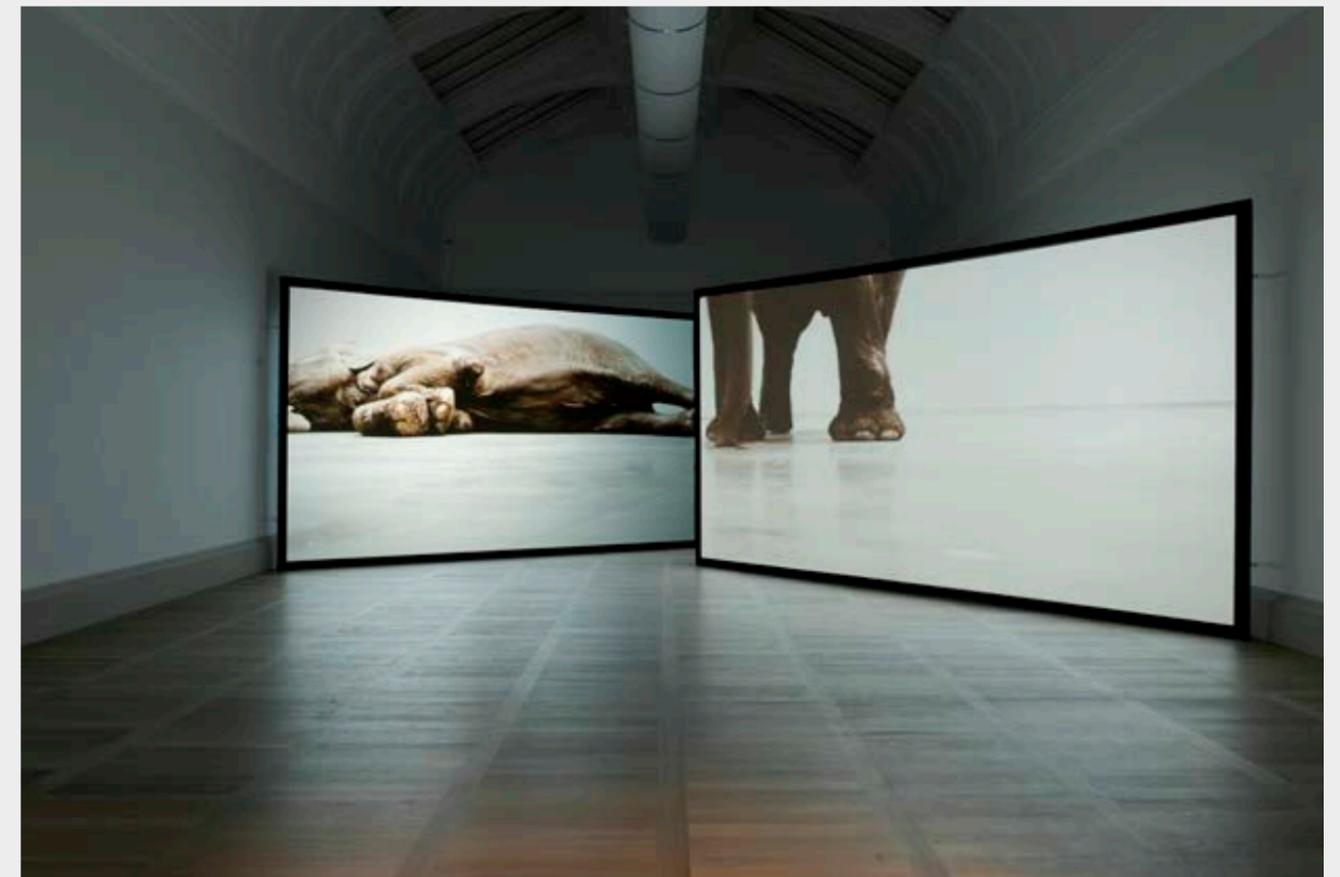
The American artist Alex Katz generously gifted two large paintings to the ARTIST ROOMS collection: *Black Brook*, 1988 and *Full Moon*, 1988. The collection now holds twenty-seven works by Katz, which span the artist’s career.

A full list of works acquired in 2013–14 is available on the NGS website www.nationalgalleries.org



Above Black Brook, 1988 by Alex Katz (b. 1927), oil paint on linen, 214 × 457.7 × 4.5 cm, ARTIST ROOMS National Galleries of Scotland and Tate. Presented by the artist 2011. © Alex Katz

Below Play Dead; Real Time, 2003 by Douglas Gordon (b.1966), video, two projections and one monitor, colour, 21 minutes and 11 minutes, ARTIST ROOMS National Galleries of Scotland and Tate. Lent by Artist Rooms Foundation 2012. © Douglas Gordon/vg Bildkunst, Bonn 2012





Opposite Friends Christmas Party 2013. Photo © AMJ Photography
 Below Friends 10 Year Thank You 2013. Photo © 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 2013–14. 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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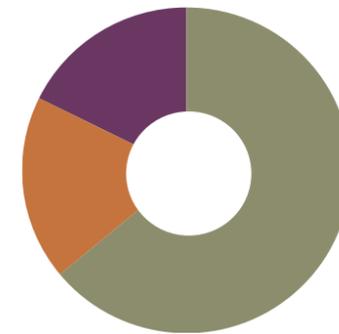
In Memoriam
 To celebrate the life of M. Una R. Downs
 To celebrate the life of Daphne Foskett

Legacies
 William Leonard Jacob
 Doctor Allan Boyd Jamieson

Above Friends 10 Year Thank You 2013.
 Photo © AMJ Photography

Facts and Figures

Visitor Numbers



● Scottish National Gallery
 ● Scottish National Gallery of Modern Art
 ● Scottish National Portrait Gallery

933,954 Scottish National Gallery
267,859 Scottish National Gallery of Modern Art
258,446 Scottish National Portrait Gallery
1,460,259 Total visitors to Edinburgh Galleries

Virtual Visitors

1,389,528 NGS website visits
11,110 Facebook Likes
14,764 Twitter Followers

Educational Visits

27,396 Total number of participants from schools, higher and further education
27,135 Total number of adult participants at talks, lectures and practical workshops
4,578 Total number of community and outreach participants
7,853 Total number of families with children at drop-in events

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Full Annual Accounts for 2013–14 are available on the NGS website www.nationalgalleries.org.

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