

NATIONAL
GALLERIES
SCOTLAND

Annual Review

2015–16





Scottish National Gallery

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



Scottish National Portrait Gallery

The Scottish National Portrait Gallery is about the people of Scotland – past and present, famous or forgotten. The portraits include over 30,000 inspiring images that represent a unique record of the men and women whose lives and achievements have helped shape Scotland and the wider world. The collection also celebrates the evolution of the art of portraiture in Scotland as well as including many distinguished artists in the grand tradition of European portraiture. Photography and film also form part of the collection, celebrating Scottish achievements in these media.



Scottish National Gallery of Modern Art 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.



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.



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.



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 (HES) in partnership with the National Galleries of Scotland and Aberdeenshire Council.



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.



Foreword



THIS REVIEW looks back on another outstanding year for the National Galleries of Scotland. Over the past twelve months we have continued to widen access to the national collection and to engage, inform and inspire the public. A record-breaking 2.2 million visits were made to the Galleries in 2015–16; this is an increase of 11% on the previous year, with local and international audiences enjoying free access to our magnificent permanent collection. An ambitious programme of temporary exhibitions included the hugely popular *The Amazing World of M.C. Escher* and *Bailey's Stardust*. We have continued to develop the ARTIST ROOMS programme together with Tate, joining with partners across the UK to bring modern and contemporary art to new audiences: there have been more than 40 million visits to ARTIST ROOMS displays since their launch in 2009. Our online presence has been broadened significantly with the launch of a new collection website and, thanks to the support of the Heritage Lottery Fund's (HLF) Skills for the Future programme, we are also on target to digitise the entire collection by 2019.

We have continued to build the collection and in this review you can admire several very important recent acquisitions. These include a superb sculpture, Lorenzo Bartolini's *The Campbell Sisters Dancing a Waltz*, carved for a Scottish patron and formerly a long loan to the Galleries (left). It was especially pleasing to be able to buy this work, together with the Victoria and Albert Museum in London, thanks to support from the Art Fund and the National Heritage Memorial Fund (NHMF). In total some 160 works were added to the collection in 2015–16. We also made loans of around 674 works during the year to other galleries, both national and international.

Our major capital projects have made excellent progress. These include the ambitious redevelopment of the Scottish National Gallery with a suite of brand new spaces in which to house the world's most important collection of Scottish art. This project will be supported

with generous funding from the HLF and the Scottish Government as well as private donors and is due for completion in the spring of 2019. We are also continuing to develop plans for a major new facility in north Edinburgh, which will be a new centre for conserving, researching and distributing the collection. This development is crucial to our future, allowing us to provide far greater access to the collection and to use it more effectively across Scotland and the rest of the world.

As with other public bodies in Britain, we operate in a challenging environment. The recent vote to leave the European Union has added a further veil of uncertainty to any future planning. We are continuing to adapt our business model and to refresh our brand as we look to respond to changing patterns of funding and the needs and expectations of the public. Our core purpose and mission, however, remain unchanged as we seek to inspire and engage the widest possible range of people with one of the world's greatest collections of art.

In reviewing another successful year, we would like to thank our many sponsors, patrons and donors for all they do in support of our work. We are especially fortunate to enjoy incredible support from our volunteers, our Patrons and their Governors and our American Patrons. It is a sign of the growing interest in the National Galleries of Scotland that the number of NGS Friends increased by 42% to 10,302 during 2015–16. We are very grateful to the Friends Committee for its tireless work in aid of the Galleries. We would like to acknowledge our corporate supporters and thank especially the People's Postcode Lottery for its long-standing and important funding. Finally, we would like to thank the Scottish Government and in particular the Cabinet Secretary for Culture, Europe and External Affairs, Fiona Hyslop, and her team, not just for their ongoing financial support but also for their understanding of the role that the National Galleries plays as one of the flagships for culture in Scotland.

BEN THOMSON
Chairman

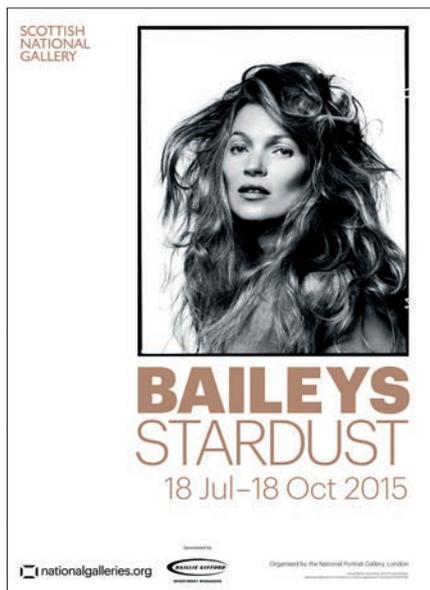
SIR JOHN LEIGHTON
Director-General

A World-Class Programme



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

David Bailey at the private view of *Bailey's Stardust* in Edinburgh 2015



SCOTTISH NATIONAL GALLERY

Bailey's Stardust

18 July to 18 October 2015

Sponsored by Baillie Gifford

David Bailey has made an outstanding contribution to photography and the visual arts, creating consistently imaginative and thought-provoking portraits. As well as new work, this landmark exhibition, which was presented in collaboration with the National Portrait Gallery, London, included a wide variety of Bailey's photographs from a career that has spanned more than half a century. *Bailey's Stardust* was the largest exhibition of David Bailey's portraits to be

shown in the UK, with over 300 portraits, including works that depict his travels in East Africa, Papua New Guinea, Australia, Delhi and the Naga Hills, as well as icons from the worlds of fashion and the arts, striking portraits of the Rolling Stones and Catherine Bailey, and studies of the East End of London. It formed part of a European tour and proved to be a hugely successful draw during the Edinburgh International Festival.

Installation view of *Bailey's Stardust*





Princess Louisa Anne (1749–1768), 1754 by Jean-Étienne Liotard
Generously loaned by Her Majesty The Queen from the Royal Collection, Royal Collection Trust, © Her Majesty Queen Elizabeth II 2015

Jean-Étienne Liotard

4 July to 13 September 2015

Supported by the Friends of the National Galleries of Scotland

This stunning exhibition celebrated one of the greatest artists of the eighteenth century. The work of Jean-Étienne Liotard (1702–1789) has been rarely exhibited and this was the first time it had been comprehensively celebrated in Britain. Liotard enjoyed a long career and his finest portraits display an astonishing hyper-realism achieved through a combination of incredible, intense observation and remarkable technical skills. He excelled at the delicate art of pastel, but also drew, painted in oil, created enamels, and was a refined miniaturist and printmaker. His activity was prodigious: Liotard wrote a treatise on painting, was a collector, a dealer, a traveller and an artistic innovator. In the age of Mozart and Casanova he was a key international figure whose achievements deserve recognition. Highlights of this show included famous portraits, startling self-portraits and brilliant experiments with genre and still-life subjects.

Arthur Melville: Adventures in Colour

10 October 2015 to 17 January 2016

Sponsored by Aegon, Arts & Business Scotland and Patrick Bourne & Co. and supported by the Fine Art Society

Arthur Melville (1855–1904) was the most radical and exciting Scottish artist of his generation and one of the finest British watercolour painters of the nineteenth century. The audacity and drama of his compositions, his highly original watercolour technique and, above all, his ability to capture intense colour and light mark him out as an artist of outstanding talent. Born in Forfarshire and raised in East Lothian, Melville travelled extensively throughout his career, touring Egypt, the Middle East, Spain and north Africa. This exhibition, the first retrospective to be staged by a museum for over thirty years, explored Melville's rich and varied career as artist-adventurer, Orientalist, forerunner of the Glasgow Boys and painter of modern life. It included over seventy watercolours and oil paintings, generously lent from public and private collections, some of

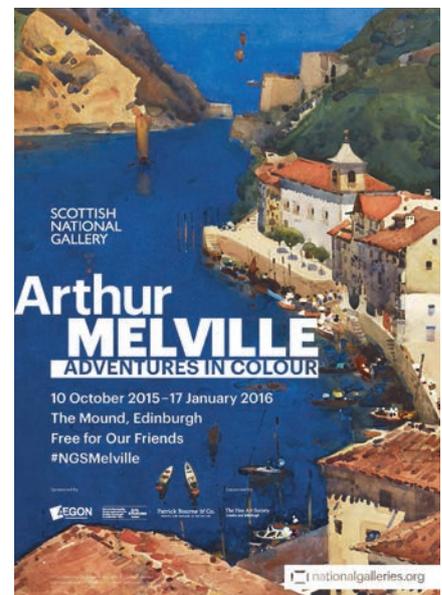
which had not been exhibited since Melville's memorial exhibition in 1906–7. Superb set piece watercolours from northern Africa and Spain, visionary Scottish landscapes, astonishing 'blottesque' colour studies and examples of Melville's extraordinary, pioneering late oil paintings were among the highlights of the show.

Rocks and Rivers: Masterpieces of Landscape Painting from the Lunde Collection

3 April 2015 to 30 January 2017

The Scottish National Gallery hosted an exhibition of masterpieces from one of the world's finest private collections of nineteenth-century Norwegian and Swiss landscape paintings. Eighteen stunning works, by artists such as Johan Christian Dahl, Alexandre Calame and Thomas Fearnley, were lent by the New York collector Asbjörn Lunde and shown in Scotland for the first time. This generous long-term loan included five paintings by the celebrated Norwegian artist Peder Balke, whose innovative and highly original pictures were rediscovered only recently.

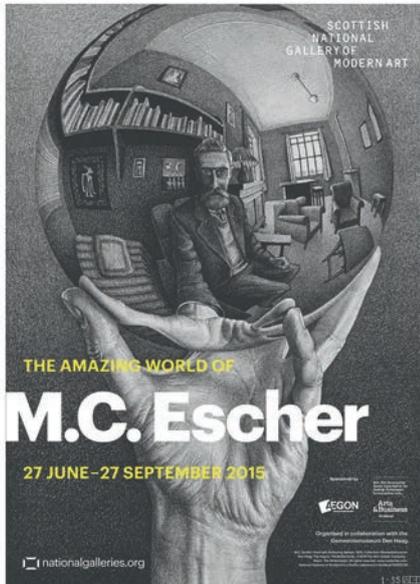
Rocks and Rivers showcased an important but little-known chapter in nineteenth-century landscape painting.



The artists represented in the show travelled extensively, producing expansive views and intimate nature studies of locations in Scandinavia, Italy and Britain, as well as renowned sites in the Alps, such as Lake Lucerne and the Bernese Oberland.

Works by these masters are extremely rare in British public collections, and for the duration of the loan the Scottish National Gallery was the only gallery in the UK where visitors could explore such a variety of their paintings.

Seascape, about 1860
by Peder Balke
On loan from Asbjörn
Lunde, New York



SCOTTISH NATIONAL GALLERY
OF MODERN ART

The Amazing World of M.C. Escher

27 June to 27 September 2015
Sponsored by Aegon

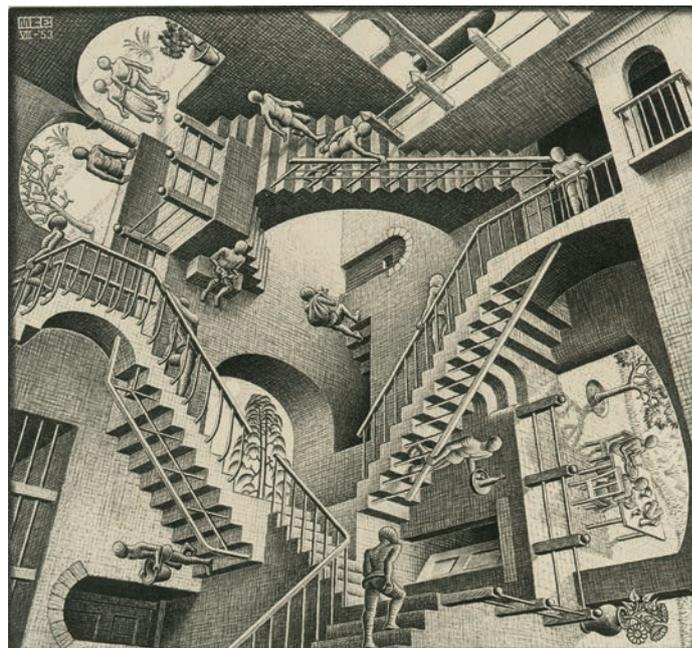
This was the first major exhibition of M.C. Escher's work ever to be held in Britain, and it proved a massive hit. His prints of upside-down staircases, hands drawing themselves and birds transforming into fish are familiar to us all from reproduction, but in Britain we had never had the chance to view the originals in depth. Remarkably, there is only one print by Escher in a British gallery or institution. The exhibition included about 100 prints and drawings, all lent by

the Gemeentemuseum Den Haag in the Netherlands. There was also a large amount of archival material, including photographs, original sketches, tracings and mathematical diagrams, which revealed Escher's painstaking method of working, as well as a section on his influence, which was especially strong in the 1960s when he ranked among the most famous artists in the world. The exhibition proved one of the most popular ever held at the Scottish National Gallery of Modern Art, attracting a very broad audience of more than 53,000 visitors, including a record 3,294 on the last weekend. An innovative maze, set up on the grass in front of the Gallery, proved popular – and not only with our younger visitors. The exhibition toured to Dulwich Picture Gallery, London and then to the Max Ernst Museum in Brühl, Germany.

ABOVE
Hand with Reflecting Sphere
(*Self Portrait in Spherical Mirror*),
1935 by M. C. Escher

RIGHT
Relativity, 1953
by M.C. Escher

Collection Gemeentemuseum
Den Haag, The Hague,
the Netherlands, © 2016
the M.C. Escher Company,
the Netherlands.
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www.mcescher.com





Anne Finlay, 1920
by Dorothy Johnstone
Aberdeen Art Gallery &
Museums Collections,
© Permission by courtesy
of Dr D. A. Sutherland
and Lady J. E. Sutherland.
Photo © Aberdeen Art
Gallery & Museums
Collections

Modern Scottish Women

7 November 2015 to 26 June 2016

Supported by The Wilhelmina
Barns-Graham Charitable Trust and
a sorority of women across Scotland

This revelatory exhibition was opened by Nicola Sturgeon, Scotland's first female First Minister, and was the first show to feature all women artists to be mounted by the National Galleries of Scotland. It explored the experiences of the unprecedented number of Scottish women who trained and practised as artists during the

period from 1885 to 1965, and celebrated their achievements in the fields of painting and sculpture. More than ninety works by forty-five artists, from Louise Annand to Doris Zinkeisen, were featured from public and private collections from throughout the UK, many of which were new to our visitors. Familiar masterpieces by established artists including Joan Eardley and Anne Redpath were shown in a new light by considering the effect of the artist's gender on her private and professional lives, alongside major works by significant artists that are rarely seen and who are not widely known,

such as Gertrude Alice Meredith Williams and Phyllis Mary Bone.

Modern Scottish Women was accompanied by a richly illustrated 118-page publication containing entries on all of the artists. There were also free displays of prints by Wilhelmina Barns-Graham, selected from a gift of her work by The Wilhelmina Barns-Graham Trust and *By the Book: Scottish Women Illustrators*. The exhibition's curator, Alice Strang, was made a Saltire Society Outstanding Woman of Scotland 2016 for her leadership of the *Modern Scottish Women* project.

Performing Arts
Studio Scotland
dancers within
Rhythmic Structure
by Julie Duffy, 2015.
Photo © Mairi Lafferty

Installation view,
Barter Swap Shop.
Image courtesy Artlink



Pig Rock Bothy

This year Pig Rock Bothy played host to a range of exciting exhibitions and partnership projects with other organisations, a particular highlight of which was Artlink's Barter Swap Shop. Established in 1984, Artlink is an arts and disability organisation that believes participation in the arts has an important role to play in realising personal and social change. It temporarily turned the Bothy into an experimental 'shop' where everything could be 'purchased' but without money; instead the buyer needed to propose something they would do or trade in relation to their own skills. The works on display included limited edition posters, prints, T-shirts, aprons and bracelets, and were designed and made by people with learning disabilities in collaboration with Artlink artists.

This was preceded by several exhibitions of new work by younger artists, including a group show with Calvin Laing, Stephanie Mann and Luke Burton, and solo presentations by Phoebe Mitchell, Julie Duffy, Stacey Tyrell and the 2015 John Watson Prize winner, Helen Leigh. During August 2015 the Bothy also played a major role in the programme of Print Festival Scotland, with the presentation of a new body of work by printmaker David Faithfull.

Over the dark festive period the Bothy was transformed into a singing lantern, featuring an array of coloured LED lights and a specially commissioned laughter soundtrack performed by the Rhubaba Choir. The choir forms part of Rhubaba Gallery and Studios, a Leith-based artist-run organisation that provides studio space for artists alongside an annual programme of exhibitions and events that are open to the public.

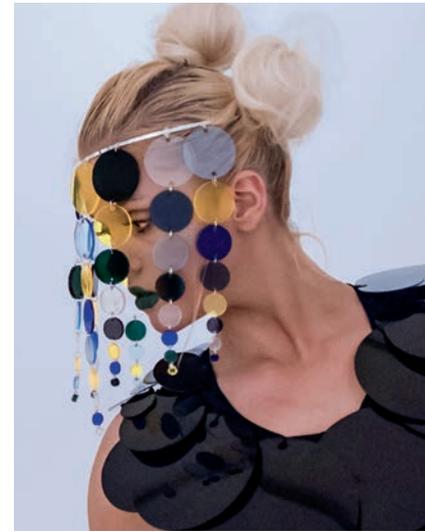
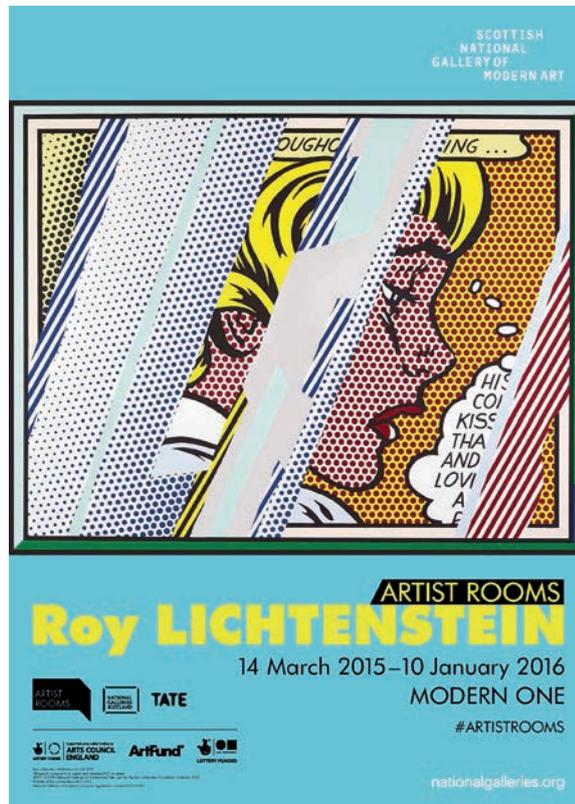


Roy Lichtenstein

14 March 2015 to 10 January 2016

American artist Roy Lichtenstein (1923–1997) gained international fame as a pioneer of Pop Art in the early 1960s. This exhibition, organised in collaboration with the Roy Lichtenstein Foundation, New York, marked the first display of a major group of large-scale screenprints from the 1990s by Lichtenstein, placed on long-term loan by the Foundation to ARTIST ROOMS. In addition to the screenprints, the exhibition featured three important, unique works: *Reflections: Art*, 1988, lent by a private collection, *Wall Explosion II*, 1965, borrowed from Tate, and *In the Car*, 1963, held in the National Galleries of Scotland's collection. The exhibition explored Lichtenstein's engagement with Pop Art, as well as other less well-known ideas and subject matter in his work including reflections (both literal and metaphoric), art history and the work of other artists, and the female nude. The lively educational programme accompanying the show included a collaborative project that brought together dance students from Edinburgh College with costume students from Edinburgh College of Art to produce choreography and costumes in response to Lichtenstein's work. The students' project culminated in a live performance in the Gallery, with dancers performing in specially-designed clothes. The exhibition brought record numbers of visitors to the Gallery, with over 200,000 visits made to the Gallery of Modern Art during its course.

Installation shot with *In the Car*, 1963, by Roy Lichtenstein © Estate of Roy Lichtenstein/DACS 2016. Photo © Lisa Fleming



Dance performance in ARTIST ROOMS Roy Lichtenstein exhibition, 2015. Photo © Federica Mentasti

Reflections on Girl, 1990, by Roy Lichtenstein © Estate of Roy Lichtenstein/DACS 2016



Lee Miller & Picasso

23 May to 6 September 2015

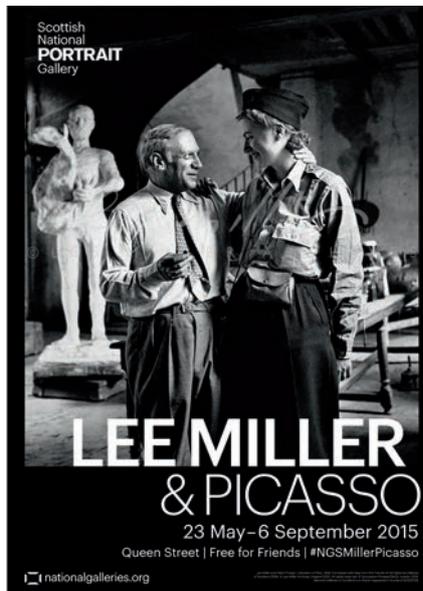
Photographer Lee Miller (1907–1977) first met Pablo Picasso (1881–1973) in the summer of 1937 while holidaying in the south of France. In the ensuing years she photographed the Spanish artist more than 1,000 times and he in turn painted her portrait on six occasions. *Lee Miller & Picasso* featured over 100 photographs by Miller and a painting and a drawing by Picasso. The exhibition provided poignant and fascinating insights into their enduring and profound friendship. It included extraordinary images connected with the Liberation of Paris in 1944 and delightful studies of Picasso's studio and gatherings of friends and family.

Document Scotland The Ties That Bind

26 September 2015 to 24 April 2016

The four photographers of Document Scotland (Sophie Gerrard, Stephen McLaren, Colin McPherson and Jeremy Sutton-Hibbert) explored strong strands of Scottish culture and heritage through this thought-provoking exhibition. The work displayed considered legacy – Scotland's role in the slave trade and sugar plantations of Jamaica in the eighteenth century; tradition – the centuries-old celebration of Border towns in the Common Ridings; engagement – the devotion and commitment from football supporters in small towns and communities across the country; and the land itself – focusing on contemporary farming through the experiences of six women. Together these themes made up *The Ties That Bind*, a compelling demonstration of documentary photography in Scotland today.

Garry Ramsay, Right Hand Man. Jethart Callant's Festival, Jedburgh, Scotland, 8 July 2014 by Jeremy Sutton-Hibbert
© Jeremy Sutton-Hibbert

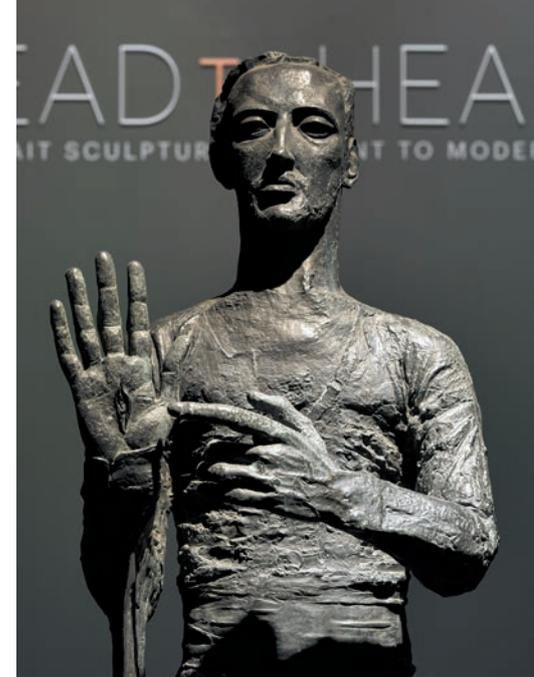


© Lee Miller Archives, England 2016. All rights reserved. www.leemiller.co.uk

Head to Head Portrait Sculpture, Ancient to Modern

6 June 2015 to 10 January 2016

Head to Head showcased in spectacular fashion portrait sculpture from across the National Galleries of Scotland. An inspiring selection of sculpted heads and figures, from ancient to modern and executed in a wide range of media, was imaginatively displayed. The exhibition illustrated how sculptors continue to reference the illustrious tradition of the portrait



Picasso and Lee Miller, Liberation of Paris, Paris, France 1944 by Lee Miller, © Lee Miller Archives, England 2016. All rights reserved. www.leemiller.co.uk

The Risen Christ, 1917–19 by Jacob Epstein. Scottish National Gallery of Modern Art © Estate of Jacob Epstein

but but in various ways also seek to break free from it. Featuring a rich variety of work in terms of style, it formed a dramatic intervention in the Scottish National Portrait Gallery's contemporary space.





ARTIST ROOMS
Gerhard Richter at
Plymouth City Museum
& Art Gallery, 2015
42 Portraits, 1971–98.
© Gerhard Richter.
Photo © Plymouth
City Council (Arts
and Heritage)

ARTIST ROOMS
Damien Hirst at
The Pier Arts Centre,
Stromness, 2015
Trinity – Pharmacology,
Physiology, Pathology,
2000. © Damien Hirst
and Science Ltd.
All rights reserved,
DACS 2016

ARTIST ROOMS
Damien Hirst at
The Pier Arts Centre,
Stromness, 2015
Away from the Flock,
1994. © Damien Hirst
and Science Ltd.
All rights reserved,
DACS 2016. Photo
© Tate (Marcus Leith)

ARTIST ROOMS is a collection of international modern and contemporary art owned by the National Galleries of Scotland and Tate on behalf of the public. It was established through the generosity of Anthony d’Offay in 2008, with the assistance of the National Heritage Memorial Fund, Art Fund and the Scottish and British Governments. **ARTIST ROOMS On Tour** enables this collection to reach and inspire new audiences across Britain, and through a programme of exhibitions and creative projects gives young people the chance to explore important works by leading artists.

Since the touring programme began in 2009, **ARTIST ROOMS** exhibitions and displays have been shown in seventy-six museums and galleries across the UK, from Shetland to Penzance, Ulster to Denbighshire and Powys to Preston. By the end of March 2016, 145 exhibitions had been seen by over 40 million people, including visitors to the National Galleries of Scotland and Tate. The **ARTIST ROOMS On Tour** would not have been possible without the support of Creative Scotland, Arts Council England and Art Fund, and we are delighted that funding has been extended for a further three years.

The year 2015–16 saw an ambitious programme with ten exhibitions opening at Associate venues across the UK during the year, as well as a further five displays opening at the National Galleries of Scotland and Tate. In the summer of 2015 the geographical reach of the programme was evident, with the work of two key figures from the collection being shown in the far north of Scotland. In June, a Joseph Beuys exhibition opened at Timespan

in Helmsdale, one of the least populated areas in the UK; a few weeks later an exhibition of works by Damien Hirst opened at Pier Arts Centre in Stromness, Orkney, the first Scottish venue outside of the capital to show the artist’s work as part of **ARTIST ROOMS**.

Many other well-known names were on display as part of the UK tour in 2015, with the exhibition programme receiving both popular and critical acclaim: Jeff Koons, Gerhard Richter, Bill Viola and Andy Warhol were shown in Norwich, Plymouth, Cheltenham and Colchester respectively. This was another strong year for photography with work by Diane Arbus on display at Kirkcaldy Galleries and three exhibitions of Robert Mapplethorpe’s work presented in England, Scotland and Wales: at The Bowes Museum in County Durham, Clydebank Museum and Art Gallery and Aberystwyth Arts Centre.

ARTIST ROOMS is now firmly established as a major national collection and a model of partnership working across the UK. The network of Associates is creating a legacy of skills exchange and development, and raising ambitions for the display of modern and contemporary art across the UK. Evaluation of the programme over the last three years highlights the developmental role **ARTIST ROOMS** has played in supporting the visual arts sector. Nearly 80% of Associate partners in 2015 were new to **ARTIST ROOMS**, and many had never borrowed from national collections before. Through taking part in the programme, many organisations were able to develop their infrastructure and grow capacity, which will make

ARTIST ROOMS On Tour



it possible for them to show more major works of art from national collections in the future. The new programme will continue to build on this by initiating a series of professional development events and workshops for past and present Associates, as well as continuing to tour major exhibitions from the collection to diverse places across the UK.

From 2016, ARTIST ROOMS is building on this legacy by inviting a wider network of Associate museums and galleries to take part in a professional development programme for organisations and their staff. Through skill-sharing workshops, training bursaries, mentoring and peer learning, the programme is designed to help develop relationships between venues, create a strong touring network and support better access and learning opportunities for audiences.



ARTIST ROOMS
Gerhard Richter at
Plymouth City Museum
& Art Gallery, 2015.
Photo © Plymouth
City Council (Arts
and Heritage)

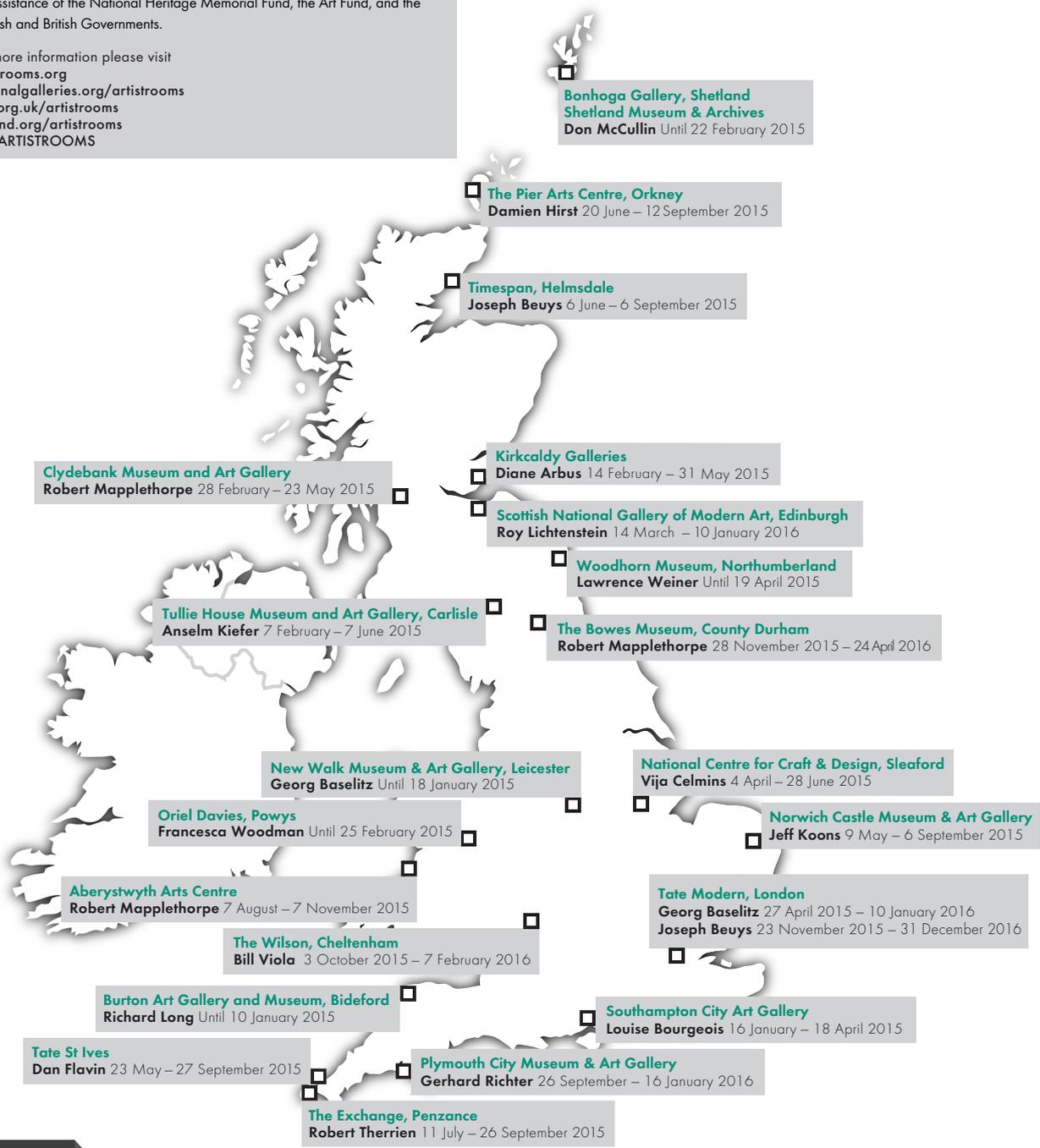
ARTIST ROOMS
Jeff Koons at Norwich
Castle Museum &
Art Gallery, 2015.
Photo © Tate
(Marcus Leith)



ARTIST ROOMS – 2015

ARTIST ROOMS On Tour is supported by the National Lottery through Arts Council England, the Art Fund and, in Scotland, the National Lottery through Creative Scotland, making available the ARTIST ROOMS collection of international modern and contemporary art to galleries throughout the UK. ARTIST ROOMS is jointly owned by Tate and the National Galleries of Scotland and was established through The d'Offay Donation in 2008, with the assistance of the National Heritage Memorial Fund, the Art Fund, and the Scottish and British Governments.

For more information please visit
artistrooms.org
nationalgalleries.org/artistrooms
tate.org.uk/artistrooms
artfund.org/artistrooms
 @ARTISTROOMS





Highlights

The National Galleries of Scotland aims to give the best possible access to its collection, particularly through partnership activity and the development of our buildings and facilities. We are proud of our work with artists, young people and volunteers, which helps to achieve this aim.

Masterpieces Tour to the US and Australia

This major tour of masterpieces from the National Galleries of Scotland was a highly successful exercise in global outreach and did much to further awareness and appreciation of the collection abroad. It attracted a total of 439,258 visitors at its four venues in the United States and Australia and helped to raise significant funds for *Celebrating Scotland's Art: the Scottish National Gallery Project*. The tour began at the Frick Collection in New York (4 November 2014 to 1 February 2015) with just ten masterpieces from the Scottish National Gallery chosen specifically to complement the great treasures of this prestigious collection. Considerably expanded to over fifty exhibits, with a significant group of historic modern works from the collection, it moved on to the arresting and uncompromising Herzog and de Meuron-designed De Young Museum in Golden Gate Park, San Francisco (7 March

to 31 May 2015), and then became only the second show to grace Renzo Piano's recently opened exhibition pavilion at the Kimbell Art Museum in Fort Worth, Texas (27 June to 20 September 2015). Its final destination was the Art Gallery of New South Wales in Sydney, Australia (24 October 2015 to 14 February 2016), where the cast list changed yet again and a selection of graphic works replaced the modern paintings. The installation was specially designed by the renowned Sydney-based architect Richard Johnson. Media reviews and visitor comments at all four venues were highly favourable and the catalogue for the Australian showing sold out and had to be reprinted. Texts for the entries for three different versions of the catalogue were written by a team of curators drawn from across the National Galleries of Scotland. All four venues organised extensive and highly popular visitor and lecture programmes to coincide with the show.



OPPOSITE
Revd Dr Robert Walker (1755–1808) Skating on Duddingston Loch, c.1795 (detail) by Sir Henry Raeburn

LEFT
The Greats: Masterpieces from the National Galleries of Scotland, 24 October 2015–14 February 2016, Art Gallery of New South Wales, Sydney. Photo Jenni Carter, AGNSW © AGNSW

Celebrating Scotland's Art: the Scottish National Gallery Project

Good progress has continued to be made on the project. The Galleries were, however, deeply saddened by the death in January 2016 of Gareth Hoskins OBE of Hoskins Architects, who had been awarded the design contract for the project. Gareth was one of Scotland's leading architects and among his many achievements was the recent award-winning renovation of the National Museum of Scotland in Chambers Street, Edinburgh. We have continued successfully to develop the design with his colleagues from the firm that bears his name. An attractive façade looking onto Princes Street Gardens will play a major part in this, as will the open and airy gallery spaces developed in conjunction with Hoskins and with the design firm Metaphor. A particular feature will be the various windows affording spectacular views onto the gardens. Visitor circulation through the Scottish National Gallery as a whole will be greatly improved, as will visitor services, and there will be expanded retail and catering spaces.



The innovative display of Scottish art will enable many more works to be shown than formerly, and there will be a substantial programme of activity designed to engage a much broader audience with the collection, including changing displays of core works. In order to tell a more comprehensive story of Scottish art, the display will run up to the end of the Second World War and include the work of the Scottish Colourists.

We are delighted to report that the necessary Private Bill to permit a limited incursion of the scheme into Princes Street Gardens was passed by the Scottish Parliament and received royal assent on 24 February 2016. In addition, a stage two application for funding was submitted to the HLF in early 2016 and was approved in May 2016.



LEFT
Design team's view
of the East Elevation
from the top of the
Scott Monument
© Hoskins Architects

New Collection Website

In July 2016 the new collection website was launched, which for the first time enabled Scotland's entire national art collection to be accessed digitally, thereby achieving a key milestone in our Digital Engagement Strategy.

Access to Scotland's national art collection has been dramatically improved, with the online publishing of our entire catalogue of approximately 95,000 objects. Over 35,000 digitised images are now available to view online, while the rest of the collection will be digitised over the next five years, appearing online gradually over this period.

The new website was designed to have a clean and intuitive interface, showcasing the exceptional breadth and depth of the collection. The site has a stronger sense of engagement – visitors can now log in to their own account, see their favourite images, view high-resolution images, download free low-resolution images and share them on social media thanks to this accessible interface (all subject to copyright restrictions).

Visitors also have the ability to order prints from a much wider selection of works in the collection, with the number of high-quality prints of newly digitised works increasing from 600 to over 25,000, thereby improving income.

The launch signalled the completion of the first phase of the Galleries' website's major redevelopment. The second phase, which will replace the rest of the website, is due to be launched at the start of 2017.

LEFT
2015 Design of Gallery
Introduction Area,
looking out to East
Princes Street Gardens
© Hoskins Architects

Skills for the Future
trainee Marta Dąbrówka
digitising artwork

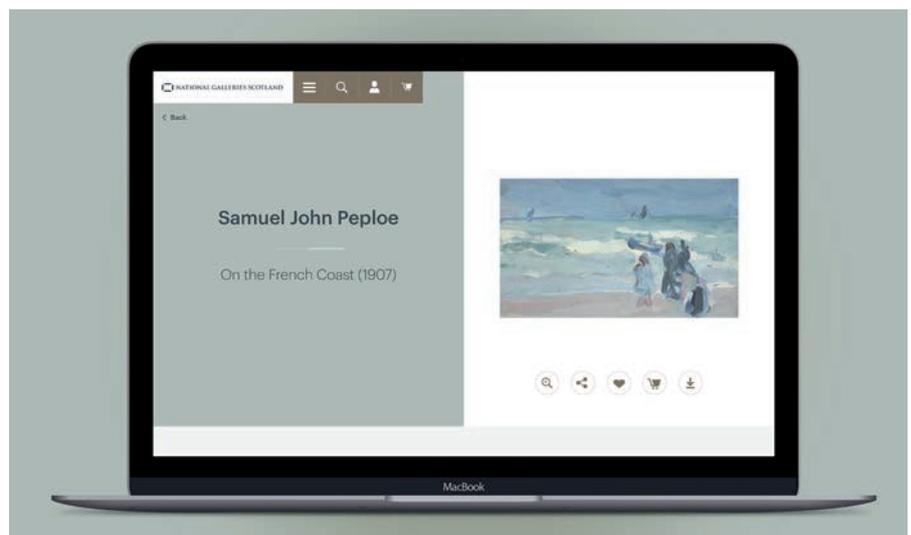


Skills for the Future

At the end of March 2016 the first cohort of Skills for the Future trainees successfully completed their training. The project, made possible by a £611,100 grant from the HLF, employed the six trainees for eighteen months. In addition to a Scottish Qualification Authority qualification in Collections Digitisation and the Certificate of Work Readiness award, the trainees completed sixty weeks of on-the-job training. They worked in our digitisation studios at the Scottish National Gallery and the Scottish National Portrait Gallery, and in our partner institution, the National Library of Scotland. At the Galleries the trainees helped to produce approximately 30,000 images including digitising the entire Scottish and Italian collections, as well as prints by Albrecht Dürer, Rembrandt, Goya and Blake. During their training, the trainees gained additional experience working with the digital, registrars and exhibitions teams. They presented at conferences held at the British Museum and Museums Galleries Scotland, and managed the Skills for the Future project's Tumblr

page. All of the trainees have subsequently gone on to employment following their training, with four out of six continuing to work at the Galleries.

Prior to finishing their training, the trainees played a significant role in spreading awareness about the Skills for the Future project. Two of the trainees, Emilie Carruthers and Emma Gillespie, were featured in an article in the student magazine *Scotcampus* and were interviewed for BBC Radio 3's *Young Artists* programme. The trainees also participated in several Galleries-run recruitment events and jobs fairs throughout Scotland. This work contributed to the successful selection of our second cohort of trainees, who started at the Galleries on 5 September 2016. These six trainees will complete their training in June 2018.



Learning and Inspiration



Learning and access are key priorities and central to our vision as a leading cultural institution. Through our learning programmes, using the national collection of art and temporary exhibitions as inspiration, we work with schools, communities, adults and families to spark curiosity, ignite minds and encourage different viewpoints.

The UNTITLED: Bad Entertainment

Challenged but captivated, visitors to the Scottish National Portrait Gallery responded strongly to this innovative project and exhibition created by, and for, young people. The dramatic red and yellow, steel and wire cage that filled the Contemporary Scotland Gallery from 30 January 2016 to 8 May 2016 displayed sculptures, TV channels, films and a giant skull made up of 135 masks created by participants from across Scotland. This was the culmination of a two-year project in partnership with local authorities' social and youth services in North Ayrshire, Clackmannanshire and Edinburgh that sought to develop the legacy of the 2014 exhibition *GENERATION: 25 Years of Contemporary Art in Scotland*.

Sixty young people facing challenges in their lives were asked to make the kind of contemporary art that they wanted to see and, in doing so, express their views about the society in which they live. The art was provocative and, at times, bleak, as they revealed their fears about lack of power and a culture based on 'success'. Even so, the imaginative and satirical drive they brought to the exhibition also proved that, given the chance, young Scots could create outstanding art that reveals their precarious position between the fantasy world of digital media and harsh economic reality.

The refreshing candidness of the art and ideas on display in *Bad Entertainment* inspired visitors to create a further 1,148 cardboard masks, expressing many more viewpoints, which were also attached to the cage. This enthusiasm to participate marked the project as a whole, which offered a powerful example of an art gallery encouraging the creative and critical potential of its audience to become co-producers and true collaborators.

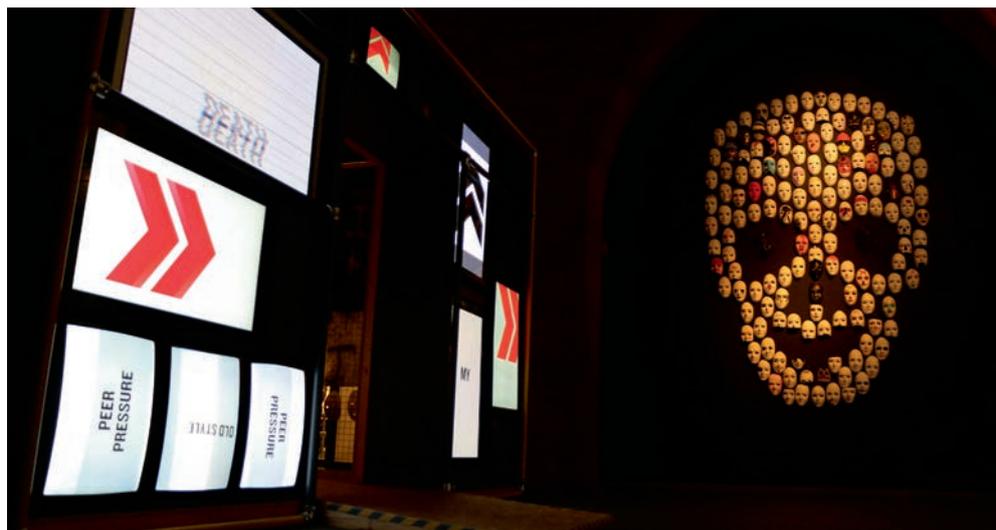
Wee Wanders

Our schools learning programmes invited learners of all ages and stages to explore Scotland's national collection. Working in partnership with Starcatchers, an arts and early years organisation based in Scotland, the education team piloted activity with Canal View Nursery and other early years groups across the city, to better understand the needs of this audience and to increase future engagement. Partner groups made a series of visits to each of the Galleries and worked with a team of artists back in the nursery.

The visits produced feedback from children, parents and staff that highlighted the lack of confidence many adults feel in bringing under-fives into a gallery setting. It outlined the need for a warm welcome and positive experiences in the gallery to encourage patterns of lifelong engagement from the earliest age. The pilot sessions have informed and influenced our

LEFT
Wee Wanders Workshop
in *Bailey's Stardust*
exhibition, delivered
in partnership by
NGS Education and
Starcatchers Productions
Ltd, 2015. Photo ©
Solen Photography

RIGHT
Wall of Televisions and
Giant Skull of Masks
*The UNTITLED: Bad
Entertainment* exhibition
at the Scottish National
Portrait Gallery, 2016



Drop-in Summer Studio:
Making Faces. 2015.
Photo © Lisa Fleming



new early years offer, *Wee Wanders*, in our new Programme for Schools.

Our engagement with Starcatchers continued into our public programme in a series of *Toddle Tours*, creative play sessions for two to five-year-olds based on paintings and sculptures at the Scottish National Gallery and the Scottish National Gallery of Modern Art. These sessions encouraged toddlers and grown-ups to explore our collection and gallery spaces creatively, as well as getting messy in our Clore Education Studio and Gallery grounds.

BYOB ***Bring Your Own Baby***

What better way to start engaging with the gallery visitors of the future than *Bring Your Own Baby*! In November 2015 we piloted this new initiative to encourage parents and carers with young babies to enjoy a relaxed visit to the Galleries; here gurgling, laughing, crying and screaming were encouraged along with lots of informal chat. BYOB's popularity has grown significantly in the last seven months, with over 70 new babies and carers attending our last event.

Summer Family ***Drop-In Sessions***

We had a busy summer with almost 500 families attending two afternoon workshops in the hugely popular M.C. Escher exhibition at the Scottish National Gallery of Modern Art in July 2015. *Wonder Worlds!* gave families the chance to explore how the artist used repeating patterns, with a range of activities, including making their own peculiar portraits and designing a fantastical world in a box. The People's Postcode Lottery supported *Making Faces*, our four-week daily summer drop-in studio at the Scottish National Gallery on the theme of heads and faces. There were over 2,300 participants including children, adults and community family groups.

Toddle Tour, 2016



Urban Jungle

In autumn 2015, pupils from James Gillespie's High School worked with the education team and Glasgow-based design agency Snook to explore ways of engaging young people in our Galleries. Sixty students spent a day in the Scottish National Gallery of Modern Art exploring and sharing their views on the artworks. As a result, a small group of students set up their own design agency, Urban Jungle.

With the National Galleries of Scotland as their client, the pupils were given a brief to come up with digital solutions to inspire their peers to engage with our exhibitions. The resulting ideas included a short film about Roy Lichtenstein; an app that helps young people understand art by reading other young people's reviews; a screen that allows you to 'change' the style of an artwork; and a digital guestbook where people can leave comments about a particular piece.

Roy Lichtenstein: Performing Costume

Explosions, ice-cream bikinis, world leaders, marionettes, peep-hole dresses, kabuki theatre and dots... lots and lots of dots! In December 2015, an in-gallery dance performance unfolded before an audience of over 100 people.

The costumes and choreography were the result of a collaboration between Edinburgh College dance students and Edinburgh College of Art costume students. Inspiration was taken from every corner of Roy Lichtenstein's art, life and ideas. The bright colours, lines and dots of his work made for fun and dynamic choreography. Other students focused on concepts such as consumerism, the effects of advertising and representation of women to inform their creativity.



Tesco Bank Art Competition for Schools 2015, exhibition on show at the Scottish National Gallery

Duncan Fife winner of, Category A: Nursery, Tesco Bank Art Competition for Schools 2015



Tesco Bank Art Competition for Schools

The impact of our annual Tesco Bank Art Competition for Schools continues to grow right across Scotland with 7,016 entries received from thirty-one council areas. The competition had an all-year-round presence with the fifty-three winning artworks touring to Dumfries and Galloway Royal Infirmary and MacRobert Arts Centre, Stirling. Promotional roadshows with continuing professional development sessions for local teachers were held in Inverclyde, Renfrewshire, Moray, Inverness, Angus, and Argyle and Bute with 117 teachers attending from thirty-six schools.

ABOVE
*Roy Lichtenstein:
Performing Costume,*
Dance Performance
in ARTIST ROOMS
Roy Lichtenstein
exhibition, 2015.
Photo © Federica
Mentasti



Nick Sharratt author and illustrator of children's books

Vintage Biba fashion show at *Bailey's Stardust*. Photo © Andy McGregor



Picture Hooks

Picture Hooks mentoring scheme is an opportunity for five emerging illustrators of children's books to work for a year under the guidance of a well-established artist in this area. The culmination of the project was a very popular exhibition at the Scottish National Gallery from October 2015 to February 2016 and a series of masterclasses led by experts such as Nick Sharratt (above) and Debi Gliori.

in conversation with Edinburgh College of Art Principal, Christopher Breward, and a live vintage fashion show in the *Bailey's Stardust* exhibition. Former store manager of iconic high-street fashion brand Biba, Sarah Macpherson, and fashion historian, Mairi MacKenzie (Glasgow School of Art), discussed the links between photography and Sixties fashion culture, while Macpherson's collection of Biba garments were modelled in a catwalk show in front of a packed audience (above).

Joan Eardley

With partners Stellar Quines and Heroica Theatre Company, in September 2015 we hosted a Q&A session with the writer and director to find out about their work in progress: a play on the life and work of Joan Eardley. The finished play returns to National Galleries of Scotland for a series of promenade performances in 2017.

Scotland and Jamaica

Edinburgh's own Neu! Reekie! made their second appearance at National Galleries of Scotland in February 2016 with a bespoke Scotland and Jamaica night of poetry, music and dancing in the Scottish National Portrait Gallery's Great Hall. The event explored links between the two countries highlighted in the *Document Scotland: The Ties That Bind* exhibition and included Jamaican dub poet, Jean Binta Breeze; the voice of world roots reggae music, Brina; and poet Salena Godden.

Neu! Reekie! Scotland and Jamaica, Scottish National Portrait Gallery, 2016. Performer is Jean Binta Breeze. Photo © Kat Gollock

Disabled Access Day

In March 2016, we took part in the nationwide initiative, Disabled Access Day, during which we showcased the programmes and services we offer for visitors with additional access needs. This included our historical embroidery handling resource, commissioned especially for the paintings in the Scottish National Portrait Gallery, and a touch tour of our outdoor sculpture grounds at the Scottish National Gallery of Modern Art for visitors with visual impairment.

Bailey's Stardust

As well as our regular programme of talks and tours, the adult programme went fashion-tastic in 2015 with Zandra Rhodes



The Year in Numbers

65,000 In 2015–16 the education team was delighted to provide learning experiences for 65,000 adults, children and young people.

2,086 families explored the idea of what a portrait can be, had a go at being a sculptor extraordinaire and produced their own 'headshot' as part of our summer families' programme *Making Faces*.

238 young people challenged assumptions about contemporary art by asking 'But Is It Art?'

100 hours of footage co-produced by 55 young people resulted in three short TV films forming part of the multimedia outreach exhibition *The UNTITLED: Bad Entertainment*.

1,124 visitors to *The UNTITLED: Bad Entertainment* exhibition added to the visual production by creating their very own mask, a central theme in the exhibition.

80 Over 80 babies and toddlers gurgled through the tunes of the Scottish National Chamber Orchestra in the Scottish National Portrait Gallery's Great Hall as part of our *Big Ears, Little Ears* concert.

9,422 people enjoyed talks by curators, guest lecturers, academics, artists and writers on varied subjects, from reflecting on masterpieces in the national collection to selfie culture.

197 people watched a dance performance by Edinburgh College students in the ARTIST ROOMS: *Roy Lichtenstein* exhibition. Designed by Edinburgh College of Art students and taking inspiration from themes in the exhibition, the dancers' costumes emulated explosions, ice-cream bikinis, marionettes, peep-hole dresses, kabuki theatre and lots and lots of dots.

1st We were involved in making the Galleries first colouring-in book, *An Art Adventure*, created by illustrator Eilidh Muldoon.

140 school pupils learned about careers in the arts first hand from those working in the sector as part of our first Creative Careers day.

7,516 wonderful artworks were submitted to our Tesco Bank Art Competition for Schools, and the winning works were displayed in a special exhibition in the Scottish National Gallery.

16,819 primary and secondary pupils enjoyed workshops and tours of our collections and exhibitions.

3,000 Over 3,000 adults and children enjoyed free concerts ranging from Davno Polish Women's Choir to an amazing season of concerts with Live Music Now Scotland.

22 In twenty-two different practical art courses, adults sketched, painted, printed, embroidered, illustrated, experimented, drew, stitched and photographed, inspired by our collections and exhibitions.

64 teachers worked with us to nurture their ideas about creative learning as part of our Creative Exchange programme in partnership with City of Edinburgh Council Arts and Creative Learning.

85 adults enjoyed various specialised workshops and tours in all our venues as part of Disabled Access Day in March 2016.

1,200 Over 1,200 children and adults visited all our venues as part of our children and families weekend drop-in activities, Art Maker, Wee Treasures, Bags of Art and Portrait Detectives.

716 individuals from community groups, including carers, elderly and care home residents, health and well-being and mental health group members, enjoyed relaxed tours and workshops.

*Building
a Great
Collection*



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

**The Campbell Sisters
Dancing a Waltz, 1821–22**

LORENZO BARTOLINI (1777–1850)

Marble, 170 cm high (excluding plinth)
Purchased jointly by the National Galleries of Scotland and the Victoria and Albert Museum, London, with the aid of the National Heritage Memorial Fund, the Art Fund (with a contribution from the Wolfson Foundation) and a donation in memory of A.V.B. Norman, 2015
Photography © Victoria and Albert Museum, London

The enchanting marble group of *The Campbell Sisters Dancing a Waltz* is the most important piece of sculpture to have been acquired by the Scottish National Gallery for many years. Commissioned in Florence around 1820 by the girls' elder brother Walter, it shows Emma and Julia, the two youngest daughters of Lady Charlotte Campbell, gracefully dancing a waltz. So, unusually for a sculpture of this period, it is both portrait and action piece, and it has been likened to a scene from a Jane Austen novel. On completion it was shipped to Scotland and installed at Inveraray Castle, the seat of Lady Charlotte's brother, the 6th Duke of Argyll.



The Campbell Sisters Dancing a Waltz had been on permanent display at the Scottish National Gallery as a long-term loan for over twenty years when it was sold at auction to an overseas buyer. However, it was deemed so important for the nation's heritage that its export was delayed for six months to allow time for a museum in the United Kingdom to match the auction price. During this period, the National Galleries of Scotland and the Victoria and Albert Museum joined forces to try to buy the sculpture. With the help of major grants from the government-funded National Heritage Memorial Fund and the leading arts charity the Art Fund, together with a generous private donation, the two institutions managed to raise the necessary funds and their matching offer was accepted. *The Campbell Sisters Dancing a Waltz* will be shown for equal periods in Edinburgh and London, the tenure of the piece rotating with the jointly-owned *The Three Graces* 1817 by Antonio Canova.

**A Classical Landscape with
Judah and Tamar, c.1650–52**

PIERRE PATEL (1605–1676)

Oil on panel, 51.1 × 66.4 cm
Accepted by HM Government in lieu of Inheritance Tax and allocated to the National Galleries of Scotland, 2015

This beautiful painting on wood panel is a welcome addition to the holdings of seventeenth-century French art in the Scottish National Gallery, the high points of which are the second set of the *Seven Sacraments* 1644–48 by Nicolas Poussin, which forms part of the Bridgewater Loan to the Gallery, and the *Landscape with Apollo and the Muses* 1652, the largest surviving landscape by Claude Lorrain, who is generally credited as the first great master of classical landscape painting. Unlike Claude, who spent all of his career there, Pierre Patel never visited Italy. His landscapes, however, are very much in the idiom of Claude (in the eighteenth century he was called 'the Claude Lorrain of France') and were to be found in a number of decorative schemes in major Parisian hotels. His surviving work is relatively rare, however. This example illustrates the biblical story of Judah and



Tamar (Genesis 37: 14–18), specifically the meeting of Judah with his daughter-in-law Tamar prior to her conceiving twin sons by him, one of whom was a direct forbear of the royal house of David. The subject was particularly popular with north European artists, and especially with those of Rembrandt's circle.

Sketchbook containing a drawing of moon craters, 1840s

JAMES NASMYTH (1808–1890)

Mainly pen and ink and pencil on paper,

plus one drawing in charcoal

Sketchbook: 13.2 × 22 cm

Lowell Libson Gift, 2015

James Nasmyth was a highly successful engineer most notable as the inventor of the steam hammer. Educated at the Royal High School in Edinburgh, he was taught to paint by his father, the artist Alexander Nasmyth (1758–1840), and was the youngest of eight siblings most of whom gained recognition as artists. James, although principally an engineer, is said to have 'loved to draw above everything'.

Sketch of Moon Craters in charcoal, watercolour and white gouache, by James Nasmyth

This sketchbook was used by Nasmyth on his travels across Europe to Italy, France, Germany, Switzerland, Sweden, Finland, Denmark and Russia during the 1840s. The detailed drawings include landscapes, mechanical sketches and, most notably, a remarkable depiction of moon craters produced in charcoal, watercolour and white gouache on a purple-tinted sheet. From his forties onwards Nasmyth devoted much of his time to astronomy, constructing his own telescopes to assist his astronomical studies. His detailed



lunar observations culminated in the publication of *The Moon: Considered as a Planet, a World, and a Satellite* (1874), a copy of which is in the Scottish National Portrait Gallery.

This, a further sketchbook dating from the 1840s and 1850s, and a book of drawings by Nasmyth's wife, Anne Elizabeth, were generously gifted to the Gallery by Lowell Libson.

Self-Portrait, c.1914

F.C.B. CADELL (1883–1937)

Oil on canvas, 113.1 × 86.8 cm

Purchased 2015 with support from the Art Fund and the Patrons of the National Galleries of Scotland

This seminal self-portrait is an early, personal artistic manifesto by one of the greatest of the Scottish Colourists. Following a trip to Venice in 1910, F.C.B. Cadell's handling of paint became looser and his use of colour bolder. In this bravura performance he declares his allegiance to artists such as Whistler, Lavery, Sargent and in particular Manet, placing himself in the line of descent within the European painterly tradition. The picture demonstrates his self-confidence and conviction in his chosen profession, and captures the qualities for which he became so renowned – his charisma, affability and stylishness. The year that the portrait was painted was of great significance to Cadell. He volunteered



for active service immediately after war was declared in 1914, and spent the summer that year getting himself fit for battle. Here his palette is carried on his arm like a shield; there is the suggestion of brushes held in his right hand, but it could be a more martial object, like a rifle. He stands in front of one of his own richly coloured pictures, his pipe clenched firmly between his teeth and his gaze directly engaging the viewer.

***Nine photographs from the series
Tir a' Mhurain, 1954***

PAUL STRAND (1890–1976)

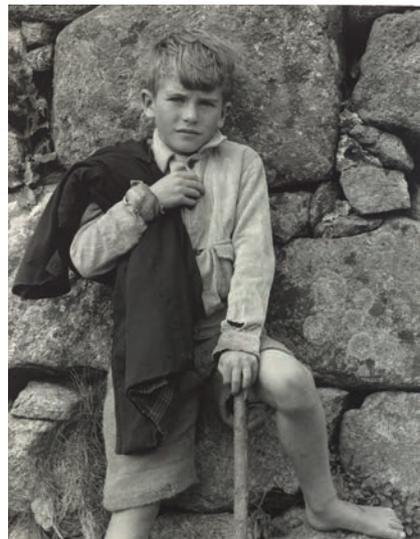
Gelatin silver prints

*Purchased 2015 with support from
the Art Fund*

In 1954 the American photographer Paul Strand visited South Uist in the Outer Hebrides where he spent three months photographing the people and the land for the book *Tir a' Mhurain*. Taken from a traditional Gaelic song, the title translates as 'Land of Bent Grass'. Having been introduced to the islanders by the local doctor, Strand photographed many of the people in and around their homes and believed they represented the universal struggle of humanity; he sequenced the

images within the book in such a way as to evoke the heroic, yet remote lives of the dwindling population.

Strand was one of the greatest photographers of the twentieth century; his career spanned sixty years and included solo shows at Alfred Stieglitz's Little Galleries of the Photo-Secession (1916) and the Museum of Modern Art, New York (1945). These nine outstanding photographs are the first works by Paul Strand to enter a public collection in Scotland.



Prince Charles Edward Stuart, c.1745

ALLAN RAMSAY (1713–1784)

Oil on canvas, 30.5 × 25.4 cm

*Accepted in lieu of Inheritance Tax by
HM Government from the Trustees of the
Wemyss Heirlooms Trust and allocated to the
Scottish National Portrait Gallery, 2016*

This seminal portrait of Prince Charles Edward Stuart (1720–1788) is by the greatest Scottish portrait painter of the eighteenth century. Prince Charles was the Jacobite hero who sought to re-capture the British throne for the House of Stuart during the ill-fated Rising of 1745. He landed in Scotland on 23 July, and succeeded in raising a number of the Scottish clans and marching to Edinburgh, defeating the government army at the Battle of Prestonpans. Following this victory, Charles was able to take control of the Scottish capital. He installed himself in

*John Angus MacDonald,
South Uist, Hebrides,
1954, by Paul Strand
Gelatin silver print,
14.6 × 11.4 cm
Courtesy © Aperture
Foundation Inc.,
Paul Strand Archive*



the Palace of Holyroodhouse and at this moment of unprecedented Stuart triumph, Scotland's premier painter, Allan Ramsay, was ordered to 'come to the palace of Holyroodhouse as soon as possible in order to take his Royal Highness's picture'. The royal command is believed to have led directly to the production of this superbly observed intimate portrait. It is the likely source for a succession of prints that were issued to support the Jacobite cause. Ramsay's painting of Charles is a major addition to the Galleries' rich holdings of Jacobite images, as well as a vivid and moving document of one of the most evocative moments in Scottish history.

On Form and Fiction, 1989–90

STEVEN CAMPBELL (1953–2007)

Acrylic on paper, ink on paper, benches, table, reel-to-reel player, mp3 player, plant, soundtrack, dimensions variable

Purchased jointly by the National Galleries of Scotland with Glasgow Museums on behalf of Glasgow City Council with assistance from Art Fund and Creative Scotland, 2016

Steven Campbell's *On Form and Fiction* is among the most significant large-scale installations produced in Scotland in recent decades. This immersive, room-sized work comprises 105 unframed ink drawings installed from floor to ceiling, against which are hung highly coloured acrylic paintings on paper. Campbell first created the installation for the Third Eye Centre (now the Centre for Contemporary Art) in Glasgow and, through its explosion of imagery, it acts like a compendium of Campbell's thinking. In *On Form and Fiction*, Campbell tackled concepts of modernism and post-modernism, pure form and representation, painting and

On Form and Fiction, 1989–90,
by Steven Campbell
© The Estate of
Steven Campbell

installation in an inventive and energetic way. It expresses the artist's knowledge of, and fascination with, a broad range of art forms, from film, literature and architecture to music and dance, as well as his keen understanding of art history. Imagery found in the large acrylic paintings is echoed in the ink drawings to produce visual rhythms, and several motifs recur throughout the installation, among them clowns, angels, classical nudes, baskets, cats and grids. The installation was restaged in 2014 as part of the National Galleries of Scotland's landmark exhibition, *GENERATION: 25 Years of Contemporary Art in Scotland*.

Feed Me, 2015

RACHEL MACLEAN (b.1987)

HD video, approx. 1 hour

Purchased by Scottish National Gallery of Modern Art, 2016

In this film, Rachel Maclean takes viewers on a roller-coaster ride through a nightmarish, candy-coloured world full of the vices of contemporary culture. The film explores the commercialisation of childhood, and a corresponding tendency towards infantile behaviour in adulthood, bringing to life the 'little monsters' created by consumerist desire. The cast of grotesque characters are all played by the artist, with the screenplay voiced by actors. Maclean employed green-screen technology and extensive post-production to produce a cinematic experience that draws on a vast array of influences – from fairy tales and children's television programmes to advertising and internet memes, reality TV, talent shows and horror movies. *Feed Me* was commissioned by Film and Video Umbrella and Hayward Touring for *British Art Show 8* and was shown at the Scottish National Gallery of Modern Art as part of the exhibition when it toured to Edinburgh in February 2016.



Feed Me, 2015 by Rachel Maclean
© Rachel Maclean 2015

Gray had solo exhibitions in Glasgow in 1910 and in London in 1926 and regularly showed her work to acclaim in the Salons des Artistes Français and des Beaux Arts in Paris. In 1914 she was elected to the Royal Scottish Society of Painters in Watercolours and in 1921 she became the first woman to serve on the Hanging Committee of the Royal Glasgow Institute. Gray died aged forty-eight and a memorial exhibition

of her work was held at the McLellan Galleries, Glasgow, a year later.

Mother and Child was only the ninth work by Gray to come up at auction since 1989 and is the first work by her to enter the national collection. It was shown for the first time since its acquisition in the *Modern Scottish Women* exhibition, to great acclaim.

Mother and Child, early 1920s

NORAH NEILSON GRAY (1882–1931)

Oil on canvas, 77 × 57 cm

Purchased with funds from the Cecil and Mary Gibson Bequest, 2015

Norah Neilson Gray was born in Helensburgh, Scotland, and trained at Glasgow School of Art, where she taught from 1906 until 1918. Following war service at the Scottish Women's Hospital near Paris, Gray developed her portrait practice based in her studio at 141 Bath Street, Glasgow. She produced decorative but unsentimental images of young women and children. Her paintings are characterised by the unconventional placing of figures, unusual colour schemes and shadow patterns, as in *Mother and Child*, which is a stylised image that uses a limited palette and shadows to dramatic effect.



ARTIST ROOMS

GIFTS AND LOANS

The ARTIST ROOMS collection continues to grow each year, through generous gifts and long loans from artists and their representatives, and thanks to the endeavours of Anthony and Anne d'Offay, Marie-Louise Laband and the Artist Rooms Foundation.

In 2016, gifts included works from Phyllida Barlow and the Robert Mapplethorpe Foundation, and the collection now stands at over 1,600 works.

The gift from the artist of *untitled: upturnedhouse, 2*, 2012 marks the first work by Barlow to enter ARTIST ROOMS, and brings the total number of artists represented in the collection to forty.

Barlow uses everyday household or DIY materials that she transforms through processes of layering or accumulation to make large-scale sculptural installations.

Cutting, sawing, breaking, coiling, folding or covering, Barlow has been fascinated by the physical experience of handling materials since the late 1960s. Her resulting sculptures and installations often seem to interrupt or invade the space around them.

untitled: upturnedhouse, 2, is made of painted wood panels that are built up to form an irregular structure. Though the title refers to a house, it has become an abstracted form, a familiar object removed from its practical function. The materials themselves can also be deceptive. The two wedge-shaped elements that support the structure appear to be concrete, but are in fact made of wood with a surface coating of cement.



The precarious construction appears as if it may collapse or tip over at any moment, flagrantly disobeying the rules of balance, symmetry, gravity and beauty associated with more classical forms of sculpture and architecture. Often described as 'anti-monumental', Barlow's sculptures confront us with their physical presence and irreverence.

Barlow has described her own work variously as 'wordless, wild, messy, unpredictable, ugly, difficult'. Her sculptural objects are frequently arranged in complex installations in which mass and volume seem to be at odds with the space around them. Their presence is restless and unpredictable: they block, intervene, straddle and perch, both dictating and challenging the experience of viewing them.

untitled: upturnedhouse, 2, 2012
PHYLLIDA BARLOW (b. 1944)

*Softwood, plywood, hardboard,
expanded polyurethane foam, cement
render and paint, 500 × 475 × 322.5 cm*

ARTIST ROOMS

*Tate and National Galleries of Scotland.
Presented by the artist and acquired with
assistance from the ARTIST ROOMS
Endowment, supported by the Henry Moore
Foundation and Tate Members, 2015
© Courtesy of the artist and Hauser
and Wirth. Photo © Tate*

Care of the Collection

With an increasingly wide and varied collection, National Galleries of Scotland continues to explore new ways of working to ensure the highest standards of care and conservation.

RESEARCH AND MODERN MATERIALS

Microfader

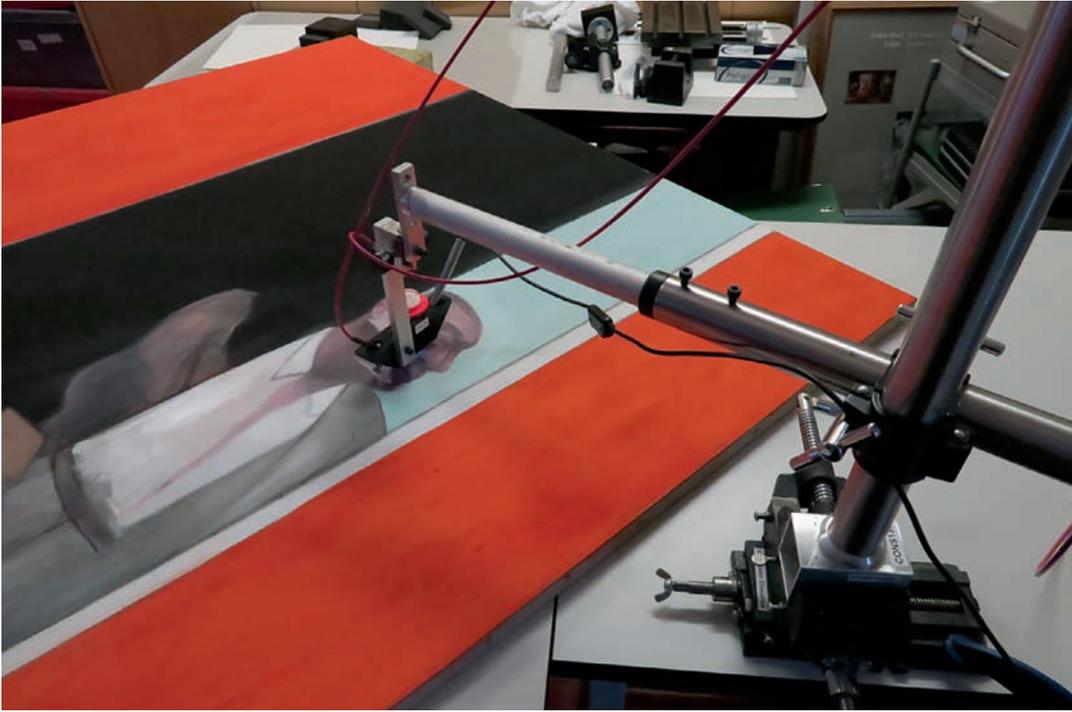
The National Galleries of Scotland Conservation Department is a leader in the use of Microfader technology, which allows us to understand when materials used by artists and creators are truly light-sensitive and when they are not, helping us to maximise access to our heritage. Not only did we look at the Galleries' collection during 2015–16, but we also worked with the National Library of Scotland and National Museums Scotland who used our data to inform key display decisions for their own collections. In addition, we analysed various pen inks for the National Records of Scotland, which will help it to determine the best pens to use for signing official government documents.

Time-Based Media

We currently have around twenty-six 'time-based media' items in our collection. This term covers video, film and DVD-based works, and could also include software or internet-based art. This is a rapidly expanding and challenging field of conservation as the expected lifespan of the physical formats of these artworks can be much shorter than that of more traditional art. This year the National Galleries of Scotland established a cross-departmental working group, chaired by Kirsten Dunne from the Conservation Department, which has developed our understanding of how best to collect, display and preserve these types of art.

Surrender, 2001 by Bill Viola.
A diptych video on plasma flat panel displays. Scottish National Gallery of Modern Art, presented by Anne & Anthony D'Offay through the Art Fund, 2003
© Courtesy of Bill Viola Studios





Microfader testing being undertaken in January 2016 on *Study for a Portrait March 1991* by Francis Bacon, to ascertain the potential light sensitivity of the painting materials and to provide a recommended light exposure
 © The Estate of Francis Bacon. All rights reserved. DACS 2016

BELOW
 Lorraine Maule Senior Paintings Conservator condition-checking works on display at Duff House

PARTNERSHIP AND COLLABORATION

Working with Historic Environment Scotland at Duff House

As Historic Environment Scotland (HES) assumed responsibility for management of Duff House, Aberdeenshire, the Galleries' Conservation Department worked closely with HES colleagues to formalise the loan of works on display, surveying in situ some 223 artworks, sculptures and furniture pieces.

Working with Colleagues Internationally

Two Censing Angels Carrying a Crown by Piero di Cosimo, from the National Galleries of Scotland's collection, returned to Edinburgh in October 2015 following its full restoration and subsequent display in a monographic exhibition dedicated to the artist at the Galleria degli Uffizi in Florence. The fascinating collaborative restoration project, led by National Galleries of Scotland Senior Paintings Conservator Lesley Stevenson, was showcased at the Scottish National Gallery. An illustrated and explanatory text was displayed alongside the painting, which was complemented online by blogs on the National Galleries of Scotland website. This project was part of an international collaboration with our colleagues at the Uffizi, Florence, and the National Gallery of Art in Washington, DC, culminating in an international conference at the Dutch Centre for Art History in Florence in October 2015.





Photo © Steve Cox



Photo © Steve Cox

National Collections Facility Project

The development of the National Collections Facility at Granton, Edinburgh – the project that will transform the way the nation’s art is cared for and accessed – continued during the year. The National Galleries of Scotland worked with the City of Edinburgh Council, local communities and developers to deliver a successful planning submission in May 2016, which pioneered the use of ‘Placemaking’, a collaborative approach to built-environment planning <http://www.gov.scot/Topics/Built-Environmentplanning/Policy/Principal-Policies/Place-Making>.

During the year, in the true spirit of this project, the Galleries joined forces with a number of local community groups based in north-east Edinburgh, including granton:hub at Madelvic House, and became a member of the advisory group for an innovative asset-mapping project being delivered by the Granton Improvement Society, a community trust helping to transform north Edinburgh.



Lesley Stevenson, National Galleries of Scotland Senior Paintings Conservator, joins forces with Lisa Venerosi-Pesciolini, independent painting conservator, Florence, in front of Piero di Cosimo’s *Two Censing Angels Carrying a Crown*

during conservation. The extensive conservation treatment was undertaken in Italy and allowed for the panel’s temporary reunification with the lower (and larger) part of the altarpiece, previously considered lost.

Limited Editions

National Galleries of Scotland's collection of limited editions includes pieces from significant contemporary artists who were born in Scotland or have lived, worked or studied here.

Through working with artists, partners and estates we have expanded our collection, increasing the number of Limited Editions that are exclusive to the National Galleries of Scotland.

All of our limited editions are available to purchase through our online shop at www.nationalgalleries.org/shop

RECENT WORKS INCLUDE



Portrait of Charles Edward Stuart, by Calum Colvin
Exclusive limited edition print produced for the exhibition *Calum Colvin / Jacobites By Name* at the Scottish National Portrait Gallery, November 2015 to March 2016. © Calum Colvin



Moonstruck, by John Byrne
Exclusive limited edition print created to celebrate the success of the *Sitting Ducks* exhibition at the Scottish National Portrait Gallery in 2014. © John Byrne. All rights reserved. DACS, 2016



Imaginary Boys, by Peter Doig
Exclusive limited edition print produced for the *No Foreign Lands* exhibition at the Scottish National Gallery, 2013. © Peter Doig

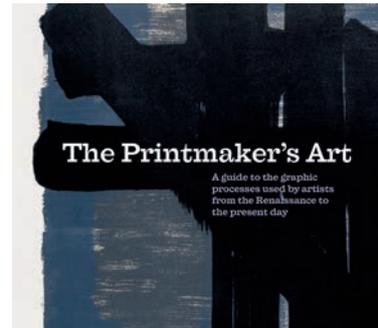
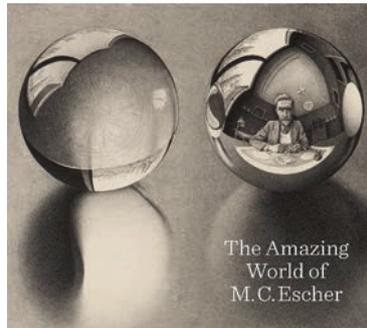
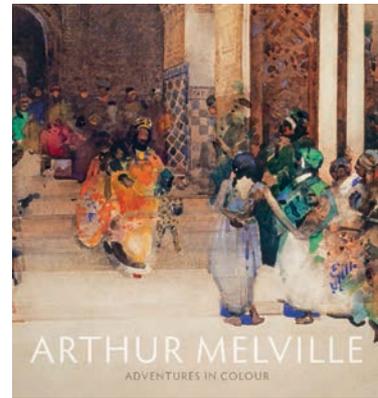
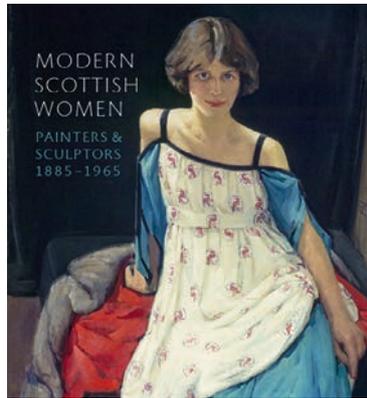


Laissez Faire, by Charles Avery
Exclusive limited edition print *Laissez Faire* was specially commissioned for the Scottish National Gallery of Modern Art's 50th anniversary. © Charles Avery

Publishing

National Galleries of Scotland is committed to publishing engaging and accessible books on the visual arts, to provide access to the national collection, accompany exhibitions and further its programme of scholarly research.

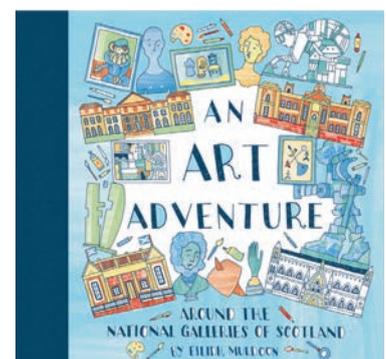
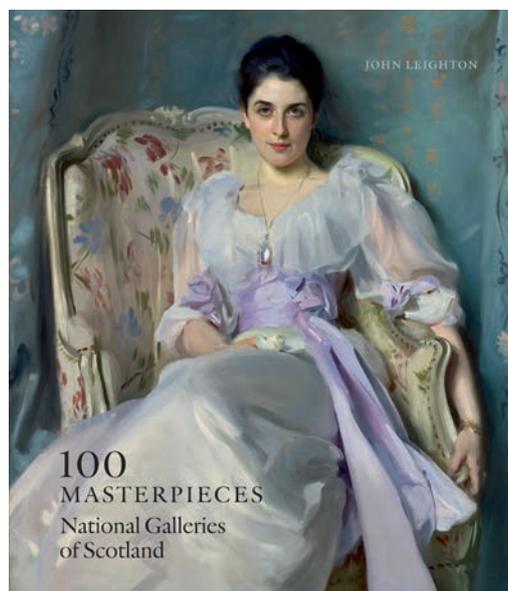
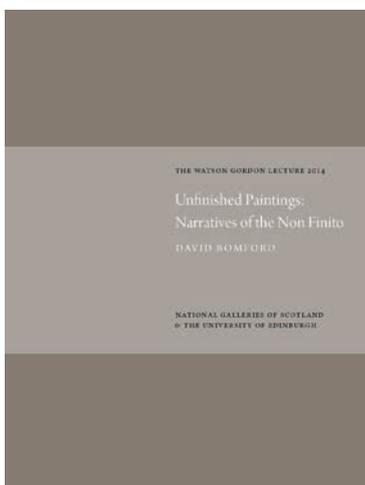
Our publications from the last year encapsulate the high quality and diversity of the collection and our activities: from groundbreaking new research published in *Modern Scottish Women* and *Arthur Melville: Adventures in Colour* to a fascinating discussion on unfinished paintings from the Watson Gordon lecture series. We also published a personal look at the collection by our Director-General in *100 Masterpieces* and our very first book for children. This year has seen some of our most well received and widely distributed titles to date.



Arthur Melville has been longlisted for the prestigious William MB Berger Prize for British Art History and, along with *Modern Scottish Women*, also appears on the longlist for the 2015 Historians of British Art Book Prize.

The Amazing World of M.C. Escher has sold over 12,000 copies in twenty-three different countries, ranging from Australia and the USA to Taiwan and Iran.

In April 2016 Sir John Leighton embarked on a *100 Masterpieces* book tour in America. Sir John delivered talks at book signings in Washington, DC, Nashville, Little Rock, Memphis and the new Crystal Bridges Museum in Bentonville, Arkansas. These events were coordinated by the American Patrons of the National Galleries of Scotland and were very well attended.



Supporters

The staff and Trustees would like to thank all those who have given their support, donations and works of art, or who have left legacies or in memoriam gifts to the National Galleries of Scotland in 2015–16. 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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Chosen by Laria Catherine Campbell, a gift
from her grandmother 21 October 2015
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Flowers by Maxwell
Catherine Muirden
Walter and Norma Nimmo
Alison Petrie
Ben and Lucy Thomson
To celebrate the birth of Greta Morvern
Watson on 10 July 2015
Alison Watt

LEGACIES

William Leonard Jacob

Facts and Figures

VISITOR NUMBERS

2,209,278	Total visitors to National Galleries of Scotland sites in Edinburgh
1,407,540	Scottish National Gallery
495,884	Scottish National Gallery of Modern Art
305,854	Scottish National Portrait Gallery

VIRTUAL VISITORS

1,613,116	www.nationalgalleries.org website visits
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EDUCATIONAL VISITS

30,988	Total number of participants from schools, higher and further education
11,687	Total number of adult participants at talks, lectures and practical workshops
3,903	Total number of community and outreach participants
3,286	Total number of families with children at drop-in events

FRIENDS

10,302	Friends at 31 March 2016
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VOLUNTEERS

156	Total number of volunteers
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NATIONAL GALLERIES OF SCOTLAND BOARD OF TRUSTEES

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Alistair Dodds

Edward Green

Benny Higgins

Lesley Knox

Tari Lang

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Retired on 30 September 2016

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Full Annual Accounts for 2015–16 are available on the National Galleries of Scotland website: www.nationalgalleries.org

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FRONT COVER

Detail from *Mother and Child*, early 1920s by Norah Neilson Gray

BACK COVER

John Angus MacDonald, South Uist, Hebrides, 1954 by Paul Strand

PAGE 3

Detail from *Self-Portrait*, c.1914 by F.C.B. Cadell

PAGE 6

Detail from *The Sapphire Sea*, 1892 by Arthur Melville, private collection

