

**SYDNEY
INTERNATIONAL
ARTSERIES**

THE GREATS

MASTERPIECES FROM
THE NATIONAL GALLERIES
OF SCOTLAND

MEDIA KIT

24 October 2015 – 14 February 2016
Art Gallery of New South Wales

ART
GALLERY
NSW

SYDNEY INTERNATIONAL ART SERIES

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Cover:

Paul Gauguin (French, 1848–1903)

Three Tahitians 1899 (detail)

Scottish National Gallery, Edinburgh

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SYDNEY ONLY

24 October 2015 – 14 February 2016

Art Gallery of New South Wales

Art Gallery Road, Sydney NSW 2000

artgallery.nsw.gov.au

Daily 10am–5pm

Art After Hours:

Wednesdays until 10pm

#TheGreatsAGNSW

Tickets

\$22 adult

\$18 concession

\$16 member

\$12 children (5–17yrs)

\$56 family (2 adults + up to 3 children)

\$33/\$27/\$24 multi-visit pass

\$7 student (booked school groups)

Free for children under 5

Audio guide included

Buy online: artgallery.nsw.gov.au

Sydney International Art Pass

The Sydney International Art Series 2015–16 showcases two inspired exhibitions: *The Greats: masterpieces from the National Galleries of Scotland* at the Art Gallery of New South Wales and *Grayson Perry: my pretty little art career* at the Museum of Contemporary Art Australia.

See both exhibitions and save 20%.

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THE GREATS

MASTERPIECES FROM THE NATIONAL GALLERIES OF SCOTLAND

Sydney International Art Series

24 October 2015 – 14 February 2016

**Botticelli. Cézanne. Gauguin. Leonardo. Monet.
Raphael. Titian. Turner. Velázquez. Vermeer.**

One of the most significant collections of European old master paintings ever seen in Australia is now open at the Art Gallery of New South Wales, providing a once in a lifetime opportunity for Australians to contemplate the extraordinary quality of over 70 masterful paintings and drawings from across four centuries. *The Greats* marks the first time these artworks have been exhibited in Australia, with the exception of Rembrandt's *A woman in bed* (c1647) and Seurat's *La Luzerne, Saint-Denis* (1884–85).

Deputy Premier and Minister for the Arts, Troy Grant, said with works by some of the world's most well-known artists, *The Greats* alongside the Art Gallery of NSW's own impressive collection is bound to draw big crowds this summer.

"An exhibition of this calibre is a real coup for the State and builds on our standing as the cultural capital of Australia," Minister Grant said.

"These incredible works from Scotland may never be on Australian soil again, so art-lovers and novices alike should visit the Art Gallery of NSW and see this historic exhibition while they can."

NSW Minister for Trade, Tourism and Major Events, Stuart Ayres, said the NSW Government is proud to have secured *The Greats* through its tourism and major events agency, Destination NSW.

"*The Greats* is an exceptional collection featuring some of history's most revered artists. Fittingly, it is presented as part of the Sydney International Art Series, which is synonymous with world-class exhibitions.

"Since its creation in 2010, the Sydney International Art Series has generated over \$90 million in visitor expenditure for NSW and attracted over 1.4 million attendees. It has also brought more than 116,000 overseas and interstate visitors to Sydney specifically to view the exhibitions. *The Greats* is an outstanding exhibition and I have no doubt it too will be a major drawcard for visitors to Sydney."

Michael Brand, director of the Art Gallery of NSW said *The Greats* is a rich and intimate show of remarkable quality.



Above left to right:

Claude Monet (French, 1840–1926)
Poplars on the Epte 1891 (detail)
Scottish National Gallery, Edinburgh
© Trustees of the National Galleries of Scotland

The main floor of the Scottish National Gallery
© Keith Hunter

“We are delighted to provide Australian audiences the rare opportunity to come face to face with this superb collection from the National Galleries of Scotland that embraces many of the greatest names in Western art and works of spectacular merit.

“My hope is that audiences will savour their summer by slowing down and spending time contemplating the remarkable skill of these masters. I can guarantee a moving and absorbing experience for those who contemplate the collection – one work of art at a time.

“Each masterpiece – whether it be Titian’s luminous *Venus rising from the sea* (c1520-25) or Gauguin’s striking *Three Tahitians* (1899) – tells its own unique story. Through robust and engaging public programs, the Gallery looks forward to sharing these stories with visitors of all ages,” Brand added.

The Greats: masterpieces from the National Galleries of Scotland opens on Saturday 24 October with a keynote lecture by Michael Clarke, CBE, director of the Scottish National Gallery. Clarke said the Art Gallery of NSW provides a ‘marvellous venue’ for the exhibition.

“The Art Gallery of NSW exhibition includes not only an extraordinary selection of our finest paintings that have recently toured to art institutions in America, including the de Young in San Francisco and the Kimbell Museum in Fort Worth but also a wonderful additional selection of 30-odd drawings and three large pastoral Bouchers,” Clarke said.

The Greats is made possible by the generosity of principal sponsor, EY. Oceania CEO and Managing Partner, Tony Johnson, said that as a long-term sponsor and supporter of the Gallery EY is delighted to help bring this impressive exhibition to Sydney.

“At EY we understand that a thriving artistic and cultural environment is an integral part of a healthy community and a buoyant economy. Our commitment to building a better working world isn’t limited to the office and boardroom. We are passionate about our commitment to the arts and the role we play in bringing world-class exhibitions and performances to the communities in which we live and work,” Johnson said.



The Greats: masterpieces from the National Galleries of Scotland is presented as part of the Sydney International Art Series alongside the Museum of Contemporary Art Australia's *Grayson Perry: My Pretty Little Art Career* which opens on 10 December 2015.

About the exhibition

The Greats: masterpieces from the National Galleries of Scotland unfolds in rooms devoted to the art of the Italian Renaissance, the Baroque in Southern and Northern Europe, the French and British Enlightenment, nineteenth-century Scotland, and Impressionism. The exhibition has been carefully designed and installed to accentuate the grandeur of the paintings and foster an intimate experience with each of the artworks.

The first painting visitors encounter is Botticelli's masterpiece, *The Virgin adoring the sleeping Christ child* c1485 which has not been exhibited outside the United Kingdom for 169 years.

Visitors can also look forward to experiencing the Scottish National Gallery's famous interior with part of the exhibition space inspired by the Edinburgh gallery's octagonal rooms and adorned with fabric walls of a sumptuous red – the traditional colour on which to hang old master paintings.

A beautifully designed, fully-illustrated publication featuring an essay by Michael Clarke, produced by the Art Gallery of New South Wales, accompanies the exhibition. The publication is available for purchase from the Gallery Shop for \$39.95.

The Gallery is also delighted to partner with ABC Classics to produce *The Greats: masterpieces of European music*, a CD and digital download inspired by the artworks in the exhibition. From fifteenth-century Renaissance Italy to nineteenth-century French Impressionism, the music covers a broad spectrum of styles and features performances by leading Australian musicians, orchestras and choirs. Available for purchase from 23 October 2015.



The Greats

Masterpieces from the National Galleries of Scotland

KEY WORKS

Sandro Botticelli
(Italian, 1444/45–1510)
The Virgin adoring the sleeping Christ child
(*The Wemyss Madonna*) c1485
tempera, oil and gold on canvas
122 x 80.5 cm

Scottish National Gallery, Edinburgh
© Trustees of the National Galleries
of Scotland



Botticelli

The Virgin Adoring the Sleeping Christ Child (c1485)

Painted by one of the most outstanding artists of the Italian Renaissance, *The Virgin adoring the sleeping Christ child* c1485 is the earliest work in the exhibition. It has not left the United Kingdom since 1846 and *The Greats* presents the first time in almost three decades that any painting by Botticelli has been exhibited in Sydney.

In this devotional painting, the Virgin Mary kneels silently and prays before her son, the infant Jesus Christ, in a rose-filled garden. Her gown and cloak spill onto the ground to provide a pillow for the child, who is nestled among the flowers, asleep. Its simple composition, focusing on just the two figures, invites quiet contemplation.

Like many Renaissance paintings, the picture is rich in symbolism. The enclosed garden is a reference to the purity of the Virgin, who was often called 'a rose without thorns'. Some symbols are more ominous. The sleeping child with his pallid complexion is presumably a reference to Christ's eventual death. The red strawberry plant in the lower right corner symbolises the blood he will shed on the cross.

Technically the painting is unusual for the Florentine artist: it is quite small and has been painted on canvas rather than wooden panel. This suggests it was intended for a private home or convent, rather than a public space like a church.

The Greats

Masterpieces from the National Galleries of Scotland

Titian (Tiziano Vecellio)
(Italian, c1485/90–1576)
*Venus rising from the sea (Venus
Anadyomene)* c1520–25
oil on canvas
74 x 56.2 cm

Scottish National Gallery, Edinburgh
© Trustees of the National Galleries
of Scotland



Titian

Venus rising from the sea c1520–25

Titian was the most celebrated Venetian painter of his time. His wealthy and learned patrons spanned across Europe. Well-versed in classical art and literature, including the myths of ancient Greece and Rome, they fuelled a strong demand for paintings like *Venus rising from the sea* c1520–25.

According to legend, Venus, the goddess of love and beauty, was born fully-grown from the sea. She was then carried to land upon a scallop shell, blown by the zephyr winds.

In *Venus rising from the sea*, Titian has painted the goddess as a beautiful and voluptuous woman, emerging from the sea and wringing out her wet hair, with a miniature version of her scallop shell floating nearby. Her long auburn locks, milky skin and blushing cheeks are sensuous and tactile, suggesting her seductive powers as the goddess of love. Venus's gracious, twisting pose recalls classical statues of the goddess.

Titian rarely made preparatory drawings for his paintings, preferring to work straight onto the canvas, applying subtle gradations of colour in soft, feathery brushstrokes. He also used live models to pose for his figures, which was uncommon in the early 1500s. This lends the painting its great liveliness and sensuality – qualities that have made Titian justly famous.

The Greats

Masterpieces from the National Galleries of Scotland

Diego Velázquez
(Spanish, 1599–1660)
An old woman cooking eggs 1618
oil on canvas
100.5 x 119.5 cm

Scottish National Gallery, Edinburgh
© Trustees of the National Galleries
of Scotland



Diego Velázquez

An old woman cooking eggs 1618

This simple scene of everyday life in seventeenth-century Spain displays the technical sophistication of painter Diego Velázquez. No Velázquez of comparable importance has been seen before in Australia. At the time of acquisition in 1955, the painting marked the Scottish National Gallery's most expensive purchase to date.

Painted in 1618 when the artist was just eighteen or nineteen years old, the work depicts an old woman cooking eggs in a red-glazed pot, while a young boy holds a flask of wine and a melon. The subjects were real people, perhaps family members or neighbours, and both reappear in other paintings by the artist. It is likely that Velázquez painted the objects and figures directly from life.

The scene is painted with utmost care and detail. His depiction of light and the textures of objects is meticulous – from the soft folds of the woman's headscarf, to the thick glaze on a ceramic pot, to the warm sheen of light hitting brass or copper. Unlike other portrayals of everyday people and humble genre scenes, this portrait presents its subjects with dignity, without mockery or censure.

The extraordinary skill of Velázquez was considered to be unprecedented in Spain at the time. Establishing himself as much-respected painter in his native Seville, the artist moved to the royal courts of Madrid in 1623 and was soon appointed painter to King Philip IV.

The Greats

Masterpieces from the National Galleries of Scotland

Sir Henry Raeburn
(Scotland, 1756–1823)
The Reverend Robert Walker
skating on Duddingston Loch c1795
oil on canvas
76.2 x 63.5 cm

Scottish National Gallery, Edinburgh
© Trustees of the National Galleries
of Scotland



Sir Henry Raeburn

Reverend Robert Walker skating on Duddingston Loch c1795

Raeburn was the leading Scottish portrait painter of his time. This striking portrait of Robert Walker (1755–1808), minister of Edinburgh's Canongate Church and a leading member of the city's exclusive skating society, has come to be regarded as one of Raeburn's greatest works. It is the most famous painting in the Scottish National Gallery, often described as the quintessential Scottish painting, and is listed in a recent publication as one of the 1000 paintings you must see before you die.

Its simple composition bestows the painting with an extraordinary visual impact. Walker is shown gliding across the icy surface of one of the small lochs near Edinburgh, his arms folded nonchalantly across his chest and his right leg lifted balletically behind him. Raeburn has cleverly created the effect of ice scored by the skater's blades by scratching back into the paint surface

Unlike most of his artistic peers, Raeburn received no formal artistic education, instead pursuing other academic studies before being apprenticed to a local goldsmith at the age of sixteen. Raeburn's approach to painting reflected this unusual path into his profession. He avoided the meticulous production of preparatory drawings and sketches, instead preferring to work straight onto the canvas with minimal formal planning. While this approach invariably meant having to deal with compositional changes in the process of painting, it also enabled Raeburn to produce portraits that were unrivalled in their directness and spontaneity.

The Greats

Masterpieces from the National Galleries of Scotland

Claude Monet
(French, 1840–1926)
Poplars on the Epte 1891
oil on canvas
81.8 x 81.3 cm

Scottish National Gallery, Edinburgh
© Trustees of the National Galleries
of Scotland



Monet

Poplars on the Epte (1891)

In the 1880s, Monet gradually developed a more schematic and decorative approach to landscape, which led to his 'series' paintings of the 1890s, beginning with the *Haystacks* in 1891 and culminating in his water lily paintings.

This painting belongs to a series of twenty-three canvases that Monet, the founder of French impressionism and one of the most celebrated artists in Western art history, completed in the late spring and autumn of 1891. For the series, Monet painted poplar trees on the river Epte, close to where it joins the river Seine, just more than a mile from his home at Giverny.

The clear blue sky and sunlit clouds express a fresh atmosphere. Monet painted the scene on the river from his boat, which served as a floating studio. This explains the low vantage point, with the trees towering above, the river bank at eye level, and the vast expanse of water dominating the lower half of the painting. Unlike most of the series paintings which are vertical, the Edinburgh picture's format is square, emphasising the gentle curve of the bank and the verticality of the slender trees trunks and their reflection in the water.

Monet had already started to create these works when municipal authorities decided to cut down the trees for lumber and sell them at auction. In order to preserve his motifs, Monet partnered with a timber merchant, and successfully saved the poplars, allowing him to complete his series for exhibition in 1892.

The painting was the first impressionist picture to enter the National Galleries of Scotland's collection. It was sold to the Gallery in 1924 by the important Scottish art dealer Alex Reid, who was responsible for introducing impressionism to many British collectors. Degas' *Portrait of Diego Martelli* 1879 also passed through his hands.

The Greats

Masterpieces from the National Galleries of Scotland

John Singer Sargent
(American, 1856–1925)
Lady Agnew of Lochnaw 1892
oil on canvas
125.7 x 100.3 cm

Scottish National Gallery, Edinburgh
© Trustees of the National Galleries
of Scotland



John Singer Sargent

Lady Agnew of Lochnaw 1892

One of the best-loved pictures of the National Galleries of Scotland, this portrait of 27-year old Lady Agnew of Lochnaw is the first Sargent to be exhibited in Sydney in 35 years. As one of Sargent's most glamorous and beguiling characterisations, it was pivotal in establishing the renown of both artist and sitter. The painting was first exhibited at the Royal Academy exhibition in 1893 to wide public acclaim and cemented Sargent's position as a sought-after, fashionable portraitist of high society. For Lady Agnew, it launched her as a society beauty who later established her own private salon in London. Ironically, the costs of sustaining such fine style led Lady Agnew to sell her own portrait to the Scottish National Gallery in 1925.

In an ornate plush chair and surrounded by swathes of Chinese fabric, Lady Agnew gazes out at the viewer, confidently but enigmatically. Her pose is gracious, but relaxed. The chair and fabric were Sargent's own props, and along with the generous, gauzy swathes of the sitter's dress they give the painting a sense of comfort and luxury.

Sargent's brushstrokes are wide and fluid, and in some areas the canvas shows through the thin, sketchy layers of paint. But it is also very carefully composed to present Lady Agnew as an assured and elegant society woman.

The Greats

Masterpieces from the National Galleries of Scotland

Paul Gauguin
(French, 1848–1903)
Three Tahitians 1899
oil on canvas
73 x 94 cm

Scottish National Gallery, Edinburgh
© Trustees of the National Galleries
of Scotland



Paul Gauguin

Three Tahitians 1899

Three Tahitians epitomises the decorative intensity of Gauguin's late Polynesian works. Painted in the artist's final years, during his second period in Tahiti, the work is said to depict a silent conversation in which the man appears to be undecided about the choice offered by the two attractive women – the choice between sensuality and piety. Although ambiguous, it has been suggested these two women are respectively symbolic of vice and virtue.

The bare-chested woman, holding a small posy of flowers and wearing a wedding ring, would seem to represent goodness, her gaze directed to the man. While the woman who turns to face the viewer, her sensuous lips in an enigmatic smile, and holds a mango, may be a reference to the biblical figure Eve who tempted Adam with an apple. These two women recur in several other compositions by Gauguin around this time.

In the 1880s, the French post-impressionist fled urban civilisation in search of a tropical Garden of Eden, in which he felt his art could flourish. His final two years of life were spent on the remote island of Hivaoa in the tiny village of Atuona.

EVENTS & PROGRAMS

Programs are FREE unless otherwise indicated

LECTURES & TALKS

• **Director's lecture:**
Introducing The Greats
Director of the Scottish National Gallery, Michael Clarke, examines how their collection has grown alongside Scottish national identity since the gallery's doors first opened in 1859.
Sat 24 Oct, 2pm, Domain Theatre

• **Lecture: Pictures for the people**
Tracing the history of public art collections from their origins, curator Richard Beresford examines the question of why the great national collections remain so popular and why the old masters still matter.
Sat 21 Nov, 2pm, Domain Theatre

• **Lecture in Spanish:**
El Siglo de Oro del Arte Español (Spanish art in the golden age)
An analysis of splendid moments in Spanish culture and art spanning the sixteenth to the mid seventeenth century.
Wed 11 Nov, 6pm, Centenary Auditorium

• **Exhibition talks:**
The masterpiece series
Experts discuss one work in detail that they are passionate about in this series of short talks.
Weds 28 Oct – 10 Dec, 5.30pm
Free with exhibition ticket

28 Oct: Dr Michael Hill (National Art School) on Georges Seurat's *La luzerne, Saint-Denis 1884–85*

4 Nov: Dr Georgina Cole (National Art School) on Allan Ramsay's *Margaret Lindsay of Evelick, Mrs Allan Ramsay c1758–59*

11 Nov: Prof Mark Ledbury (University of Sydney) on Jean-Baptiste Greuze's *Girl with a dead bird 1765*

18 Nov: Michelle Hiscock (artist) on Camille Corot's *Ville-d'Avray: entrance to the wood c1825*

25 Nov: Dr Anne Gérard-Austin (assistant curator, European art) on John Singer Sargent's *Lady Agnew of Lochnaw 1892*

2 Dec: Dr Richard Beresford (senior curator, European art) on Diego Velázquez's *An old woman cooking eggs 1618*

9 Dec: Dr Louise Marshall (University of Sydney) on Sandro Botticelli's *The Virgin adoring the sleeping Christ child c1485*

ARTIST DEMONSTRATION

• **Anatomy of an oil painting**
How is a great oil painting made? Discover the techniques of the old masters with artist Michelle Hiscock as she recreates a masterpiece from the exhibition over several days in the Gallery.
16–20 Nov, 10am – 3pm

LATE NIGHTS

• **Art After Hours**
Enjoy *The Greats* on Wednesday nights with our dynamic mix of live music, celebrity talks, film and pop-up bar. In October and November, the greats of music, literature and dance discuss why the classical art forms still matter, and in January comedian Hannah Gadsby takes on the great eras of Western art in *The Great Gadsby* series.

Until 10pm every Wednesday (except 16–30 Dec)

• **Late night openings in January**
In January, *The Greats* stays up late on Thursdays and Fridays. Join in our drawing salon on Thursday nights, and enjoy a series of special talks and short performances by musicians from the Australian Brandenburg Orchestra on Fridays.

Until 10pm Thursdays and Fridays, 7–29 Jan

TOURS

• **Guided tours of The Greats**
Daily one hour tours introducing the exhibition. Also offered regularly in Cantonese, Mandarin, Japanese and Korean.
Free with exhibition ticket
See website or information desk for times

• **Express tours of the European collection**
Discover the Gallery's European collection in these 30-minute tours.
Wed, Fri and Sat, 1pm, 24 Oct – 19 Dec and 6 Jan – 13 Feb

• **Curator's lunchtime tour**
Senior curator of European art Richard Beresford discusses his picks from the exhibition in these 60-minute lunchtime tours.
Fridays, 30 Oct – 18 Dec, 12.30pm
Free with exhibition ticket

FILM

• **European cinema classics**
Featuring historical dramas, literary adaptations and biographies, these sumptuous films draw subtle parallels between the moral and political issues of both the past and modern times. Highlights include *Macbeth* (dir: Roman Polanski 1971) and *Andrei Rublev* (dir: Andrei Tarkovsky 1966).
11 Nov – 7 Feb, Domain Theatre
Visit our website for screening times

AUDIO GUIDE & SOUNDTRACK

The free audio guide provides commentary on key works in the exhibition, plus a selection of period music to accompany each room of the exhibition, courtesy of ABC Classics.

FOR FAMILIES

An interactive trail provides young visitors with a fun and imaginative way to see the exhibition.

- **Gallery Kids: Drop in and make**

Be inspired by the stories, characters and dramatic scenes in the exhibition and make your own theatre set in this hands-on art-making workshops for children.

Mon–Fri, 4–22 Jan, 11am – 4pm

EDUCATION

The Greats exhibition provides an opportunity for schools to investigate five centuries of Western art traditions from the Renaissance to Impressionism. Our lectures, discussions and hands-on experiences for primary and high school students are designed to foster learning through curiosity, interpretation and creative thinking.

Showcase: The Greats Our end of year professional learning program celebrates a busy year for teachers and provides a toolkit for engaging students with Western art traditions.

ACCESS PROGRAMS

The Gallery offers a range of accessible programs including audio description tours, Auslan-interpreted talks and a family access day for children with disability. See our website for more details.

ADDITIONAL OFFERINGS



EXHIBITION BOOK

This beautiful fully illustrated 192-page publication is only available from the Gallery Shop and online, \$39.95

MERCHANDISE

Take your 'Great' experience home with a marvellous range of exhibition giftware and books – available from the Gallery Shop in *The Greats* and on the ground level.

FOOD & DRINK

Indulge in a two-course lunch, or dinner on a Wednesday, at CHISWICK at the Gallery, with a glass of wine or beer. \$75 per person includes exhibition ticket.

TRAVEL PACKAGES

- **Sofitel Sydney Wentworth**
Treat yourself to a luxurious cultural getaway at Sydney's Hotel of the Arts. From \$433 per night, includes two exhibition tickets plus dinner and breakfast for two guests.

www.sofitelsydney.com.au

- **Murrays**
Take a day trip and enjoy return luxury coach travel from Canberra to Sydney. From \$68 per person, includes exhibition ticket. Packages also available for Sydney International Art Series.

www.murrays.com.au

THE GREATS: MASTERS OF EUROPEAN MUSIC

The Art Gallery of NSW is delighted to partner with ABC Classics to bring together masterworks of European art and music. From fifteenth-century Renaissance Italy to nineteenth-century French Impressionism, *The Greats: Masters of European Music* covers a broad spectrum of styles, and features performances by leading Australian musicians, orchestras and choirs.

The Greats: Masters of European Music is available as a 1CD set and for digital download.



MESSAGES

The Greats: masterpieces from the National Galleries of Scotland presents the rare opportunity to be face-to-face with unique and masterful artworks from across four centuries.

Beginning with Botticelli's *The Virgin adoring the sleeping Christ child* c1485 and concluding with Cézanne's *The big trees* c1904, it is a tremendous privilege to host such a collection here in Sydney.

Both the Art Gallery of New South Wales and the National Galleries of Scotland collect and exhibit art for the people – the central mission of both these public art museums since their inception in the 19th century. The close kinship between the two institutions is even reflected in their uncannily similar architecture.

The Greats is the sixth exhibition in our popular summer Sydney International Art Series and we acknowledge the support of the NSW Government through Destination NSW in enabling us to stage these outstanding international exhibitions in Sydney.

Regardless of your background knowledge of art and its history, your personal encounter with an individual masterpiece will always be both enriching and meaningful. I thank you for visiting and I hope you have a wonderful experience in this superb exhibition.

Michael Brand
Director, Art Gallery of
New South Wales

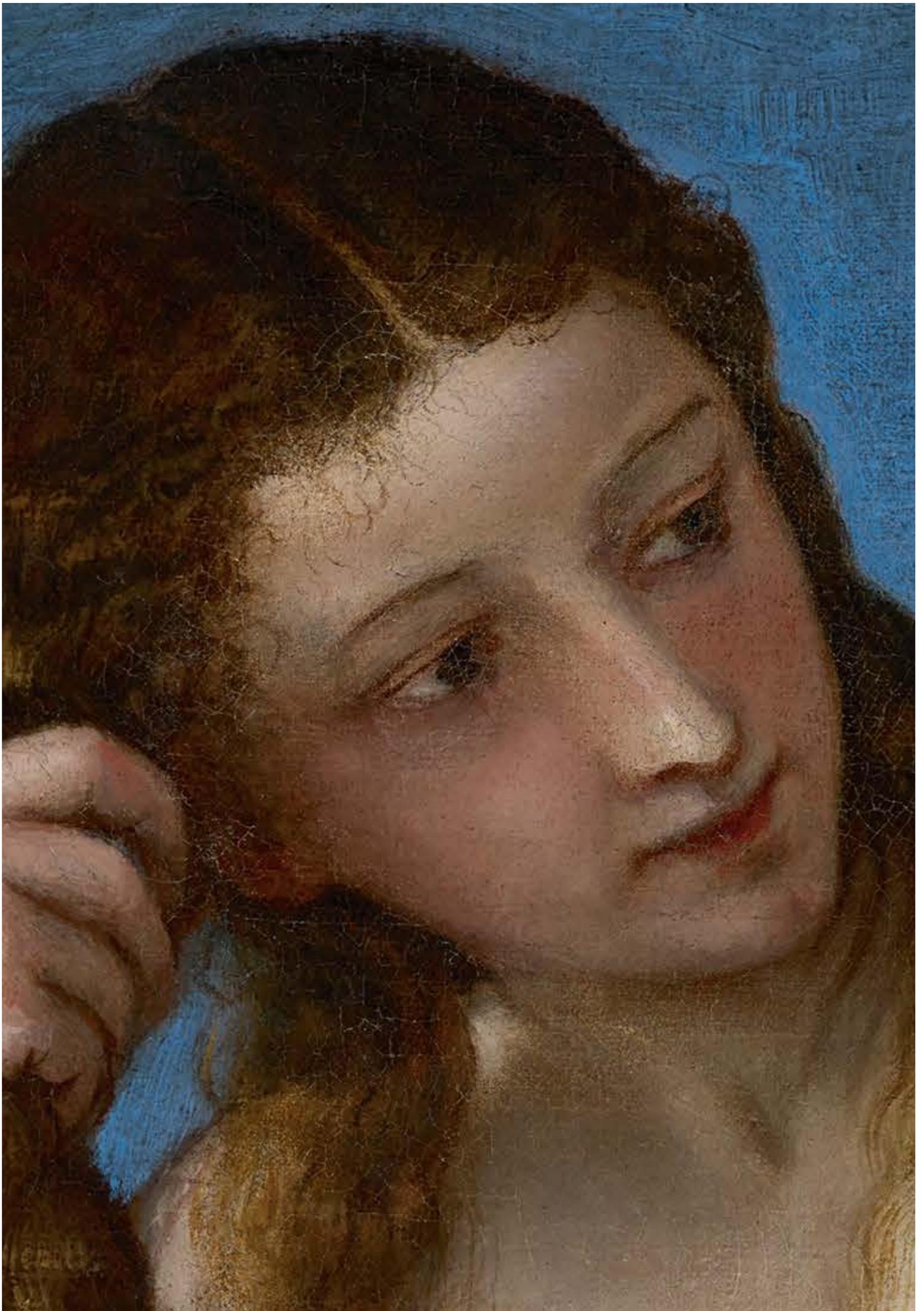
The NSW Government is proud to have secured *The Greats*, which is being exhibited exclusively by the Art Gallery of New South Wales as part of the Sydney International Art Series this summer. Now in its 6th year, the Sydney International Art Series brings the world's most outstanding art exhibitions exclusively to Sydney. This remarkable exhibition boasts works from c1485 to c1904, providing a rare opportunity to view artworks by some of history's most revered artists including Titian, El Greco, Velázquez, Rembrandt, Vermeer, Monet, Gauguin and Cézanne. Securing exhibitions like *The Greats* through the NSW Government's tourism and major events agency, Destination NSW, not only enriches the cultural fabric of New South Wales, but enhances our global city's reputation as Australia's cultural tourism hub. It is with great pleasure that I welcome you to explore this incredible exhibition featuring the greatest masters of European art.

Mike Baird MP
Premier of New South Wales

EY is proud to be the principal sponsor of *The Greats* exhibition at the Art Gallery of New South Wales. Our commitment to building a better working world isn't limited to the office and boardroom. EY understands that a thriving artistic and cultural environment is an integral part of a healthy community and a buoyant economy. For over two decades, we have proudly supported the visual and performing arts in Australia and New Zealand through sponsorships with leading art institutions in the region. We are passionate about our commitment to the arts and the role we play in bringing world-class exhibitions and performances to the communities in which we live and work. *The Greats* is one of the most important collections of European old master paintings ever to be seen in Australia. As a long-term sponsor and supporter of the Gallery, EY is delighted to help bring this impressive exhibition to Sydney.

Tony Johnson
EY Oceania Chief Executive Officer

Sir Henry Raeburn (Scotland, 1756–1823)
The Reverend Robert Walker skating on Duddingston Loch c1795 (detail)
Scottish National Gallery, Edinburgh
© Trustees of the National Galleries of Scotland



The Greats

Masterpieces from the National Galleries of Scotland

LIST OF WORKS

Paintings



Sandro Botticelli (Italy, 1444/5–1510)
The Virgin adoring the sleeping Christ child
(*The Wemyss Madonna*) c1485

tempera, oil and gold on canvas, 122 x 80.5 cm
Scottish National Gallery, Edinburgh Purchased by private treaty with the aid of the Heritage Lottery Fund, the Art Fund, the Scottish Executive, the Bank of Scotland, the Royal Bank of Scotland, Sir Tom Farmer, the Dunard Fund, Mr and Mrs Kenneth Woodcock (through the American Friends of the National Galleries of Scotland), and anonymous private donations, 1999 (NG 2709) © Trustees of the National Galleries of Scotland



Titian (Tiziano Vecellio)
(Italy, c1485/90–1576)
Venus rising from the sea
(*Venus Anadyomene*) c1520–25

oil on canvas, 74 x 56.2 cm
Scottish National Gallery, Edinburgh Accepted by HM Government in lieu of inheritance tax (hybrid arrangement) and allocated to the National Galleries of Scotland, with additional funding from the Heritage Lottery Fund, the Scottish Executive, and the Art Fund (including a contribution from the Wolfson Foundation), 2003 (NG 2751) © Trustees of the National Galleries of Scotland



Paolo Veronese (Italy, 1528–88)
Venus, Cupid and Mars 1580s

oil on canvas, 165.2 x 126.5 cm
Scottish National Gallery, Edinburgh. Purchased by the Royal Institution, 1859; transferred, 1868 (NG 339)
© Trustees of the National Galleries of Scotland



El Greco (Domenikos Theotokopoulos)
(Greece/Spain, 1541–1614)
An allegory (Fábula) c1585–95

oil on canvas, 67.3 x 88.6 cm
Scottish National Gallery, Edinburgh. Accepted by HM Government in lieu of inheritance tax (hybrid arrangement), with additional funding from the National Heritage Memorial Fund, the Art Fund, and Gallery funds, 1989 (NG 2491)
© Trustees of the National Galleries of Scotland



Adam Elsheimer (Germany, 1578–1610)
The stoning of Saint Stephen c1603–04

oil on tinned copper, 34.5 x 28.5 cm
Scottish National Gallery, Edinburgh. Purchased 1965 (NG 2281) © Trustees of the National Galleries of Scotland



Domenichino (Domenico Zampieri)
(Italy, 1581–1641)
The adoration of the shepherds c1606–08

oil on canvas, 143 x 115 cm
Scottish National Gallery, Edinburgh. Purchased 1971 (NG 2313) © Trustees of the National Galleries of Scotland



Diego Velazquez (Spain, 1599–1660)
An old woman cooking eggs 1618

oil on canvas, 100.5 x 119.5 cm
Scottish National Gallery, Edinburgh. Purchased with the aid of the Art Fund and a special Treasury Grant, 1955 (NG 2180)
© Trustees of the National Galleries of Scotland



Sir Anthony Van Dyck
(The Netherlands, 1599–1641)
Saint Sebastian bound for martyrdom
c1620–21

oil on canvas, 230 x 163.3 cm
Scottish National Gallery, Edinburgh. Purchased by the Royal Institution, 1830; transferred, 1859 (NG 121)
© Trustees of the National Galleries of Scotland



Frans Hals (The Netherlands, 1582/3–1666)
Portrait of Pieter(?) Verdonck c1627

oil on panel, 46.6 x 35.7 cm
Scottish National Gallery, Edinburgh.
Presented by John J Moubray of Naemoor, 1916 (NG 1200)
© Trustees of the National Galleries of Scotland



Jan Lievens (The Netherlands, 1607–74)
Young man in yellow c1630–31

oil on canvas, 112 x 99 cm
Scottish National Gallery, Edinburgh. Purchased with the aid of the Cowan Smith Bequest Fund, 1922 (NG 1564)
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Gerrit Dou (The Netherlands, 1613–75)
An interior with a young viola player 1637

oil on oak panel, 31.1 x 23.7 cm (arched top)
Scottish National Gallery, Edinburgh. Purchased with the aid of the National Heritage Memorial Fund 1984 (NG 2420)
© Trustees of the National Galleries of Scotland



Rembrandt van Rijn
(The Netherlands, 1606–69)
A woman in bed 164(?)

oil on canvas (formerly laid down on panel), 81.4 x 67.9 cm (arched top). Scottish National Gallery, Edinburgh
Presented by William McEwan, 1892 (NG 827)
© Trustees of the National Galleries of Scotland



Johannes Vermeer
(The Netherlands, 1632–75)
Christ in the house of Martha and Mary
c1654–55

oil on canvas, 160 x 142 cm
Scottish National Gallery, Edinburgh. Presented by the sons of WA Coats, in memory of their father, 1927 (NG 1670)
© Trustees of the National Galleries of Scotland



Jean-Antoine Watteau (France, 1684–1721)
Fêtes vénitiennes (Venetian pleasures)
1718–19

oil on canvas, 55.9 x 45.7 cm
Scottish National Gallery, Edinburgh.
Bequest of Lady Murray of Henderland, 1861 (NG 439)
© Trustees of the National Galleries of Scotland



Thomas Gainsborough (England, 1727–88)
River landscape with a view of a distant village c1748–50

oil on canvas, 76 x 151 cm
Scottish National Gallery, Edinburgh. Purchased 1953 (NG 2174) © Trustees of the National Galleries of Scotland



Allan Ramsay (Scotland, 1713–84)
Margaret Lindsay of Evelick, Mrs Allan Ramsay c1758–59
 oil on canvas, 74.3 x 61.9 cm
 Scottish National Gallery, Edinburgh. Bequest of Lady Murray of Henderland, 1861 (NG 430) © Trustees of the National Galleries of Scotland



François Boucher (France, 1703–70)
Pastoral scene: l'offrande à la villageoise 1761
Pastoral scene: la jardinière endormie 1762
Pastoral scene: l'aimable pastorale 1762
 oil on canvas, 229 x 89 cm (NG 2440)
 oil on canvas, 232 x 91 cm (NG 2441)
 oil on canvas, 231.5 x 91 cm (NG 2442)
 Scottish National Gallery, Edinburgh. Purchased by private treaty from the estate of HMV Showering, 1986
 © Trustees of the National Galleries of Scotland



Jean-Baptiste Greuze (France, 1725–1805)
Girl with a dead bird 1765
 oil on canvas, 52 x 45.6 cm (oval)
 Scottish National Gallery, Edinburgh
 Bequest of Lady Murray of Henderland, 1861 (NG 435)
 © Trustees of the National Galleries of Scotland



Thomas Gainsborough (England, 1727–88)
John Campbell, 4th Duke of Argyll 1767
 oil on canvas, 235 x 154.3 cm
 Scottish National Portrait Gallery, Edinburgh. Purchased 1953 (PG 1596) © Trustees of the National Galleries of Scotland



Francesco Guardi (Italy, 1712–93)
The Piazza San Marco, Venice c1770–75
 oil on canvas, 55.2 x 85.4 cm
 Scottish National Gallery, Edinburgh
 Accepted by HM Government in lieu of inheritance tax and allocated to the Scottish National Gallery, 1978 (NG 2370)
 © Trustees of the National Galleries of Scotland



Sir Joshua Reynolds (England, 1723–92)
The Ladies Waldegrave 1780–81
 oil on canvas, 143 x 168.3 cm
 Scottish National Gallery, Edinburgh
 Purchased with funds from the Cowan Smith Bequest and with the aid of the Art Fund, 1952 (NG 2171)
 © Trustees of the National Galleries of Scotland



Sir Henry Raeburn (Scotland, 1756–1823)
The Reverend Robert Walker skating on Duddingston Loch c1795
 oil on canvas, 76.2 x 63.5 cm
 Scottish National Gallery, Edinburgh. Purchased 1949 (NG 2112) © Trustees of the National Galleries of Scotland



Sir Henry Raeburn (Scotland, 1756–1823)
Sir John Sinclair of Ulbster, 1st Baronet mid to late 1790s
 oil on canvas, 238.5 x 152.5 cm
 Scottish National Gallery, Edinburgh
 Purchased with the aid of a Treasury Grant, 1967 (NG 2301)
 © Trustees of the National Galleries of Scotland



Sir David Wilkie (Scotland, 1785–1841)
Pitlessie Fair 1804
 oil on canvas, 61.5 x 110.5 cm
 Scottish National Gallery, Edinburgh. Purchased 1921 (NG 1527) © Trustees of the National Galleries of Scotland



Sir Henry Raeburn (Scotland, 1756–1823)
Colonel Alastair Ranaldson Macdonell, 15th Chief of Glengarry c1812

oil on canvas, 241.9 x 151.1 cm
Scottish National Gallery, Edinburgh. Purchased 1917 (NG 420) © Trustees of the National Galleries of Scotland



Camille Corot (France, 1796–1875)
Ville-d'Avray: entrance to the wood c1825, with later retouching

oil on canvas, 46 x 35 cm
Scottish National Gallery, Edinburgh. Purchased with the aid of AE Anderson in memory of his brother Frank, 1927 (NG 1681) © Trustees of the National Galleries of Scotland



Alexander Nasmyth (Scotland, 1758–1840)
Princes Street with the commencement of the building of the Royal Institution 1825

oil on canvas, 122.5 x 165.5 cm
Scottish National Gallery, Edinburgh. Presented by Sir David Baird, 5th Baronet of Newbyth, 1991 (NG 2542) © Trustees of the National Galleries of Scotland



John Constable (England, 1776–1837)
The Vale of Dedham c1827–28

oil on canvas, 145 x 122 cm
Scottish National Gallery, Edinburgh
Purchased with funds from the Cowan Smith Bequest and with the aid of the Art Fund, 1944 (NG 2016) © Trustees of the National Galleries of Scotland



William Dyce (Scotland, 1806–64)
Francesca da Rimini 1837

oil on canvas, 142 x 176 cm
Scottish National Gallery, Edinburgh. Purchased by the Royal Scottish Academy, 1864; transferred and presented, 1910 (NG 460) © Trustees of the National Galleries of Scotland



Sir Joseph Noel Paton (Scotland, 1821–1901)
The reconciliation of Oberon and Titania 1847

oil on canvas, 76.2 x 122.6 cm
Scottish National Gallery, Edinburgh. Purchased by the Royal Scottish Academy, 1848; transferred and presented, 1910 (NG 294) © Trustees of the National Galleries of Scotland



Camille Pissarro (France, 1830–1903)
The Marne at Chennevières c1864–65

oil on canvas, 91.5 x 145.5 cm
Scottish National Gallery, Edinburgh. Purchased 1947 (NG 2098) © Trustees of the National Galleries of Scotland



Frederic Edwin Church (USA, 1826–1900)
Niagara Falls, from the American side 1867

oil on canvas, 260 x 231 cm
Scottish National Gallery, Edinburgh
Presented by John Stewart Kennedy, 1887 (NG 799) © Trustees of the National Galleries of Scotland



Sir Edwin Landseer (England, 1802–73)
Rent-day in the wilderness 1868

oil on canvas, 122 x 265 cm
Scottish National Gallery, Edinburgh
Bequest of Sir Roderick Impey Murchison, 1871 (NG 586) © Trustees of the National Galleries of Scotland



Edgar Degas (France, 1834–1917)
Diego Martelli 1879

oil on canvas, 110.4 x 99.8 cm
Scottish National Gallery, Edinburgh. Purchased 1932
(NG 1785) © Trustees of the National Galleries of Scotland



Georges Seurat (France, 1859–91)
La luzerne, Saint-Denis 1884–85

oil on canvas, 65.3 x 81.3 cm
Scottish National Gallery, Edinburgh
Purchased with the aid of the Art Fund, a Treasury Grant
and the family of Roger Fry, 1973 (NG 2324)
© Trustees of the National Galleries of Scotland



Claude Monet (France, 1840–1926)
Poplars on the Epte 1891

oil on canvas, 81.8 x 81.3 cm
Scottish National Gallery, Edinburgh. Purchased 1925
(NG 1651) © Trustees of the National Galleries of Scotland



John Singer Sargent (USA, 1856–1925)
Lady Agnew of Lochnaw 1892

oil on canvas, 125.7 x 100.3 cm
Scottish National Gallery, Edinburgh. Purchased with the aid
of the Cowan Smith Bequest Fund, 1925 (NG 1656)
© Trustees of the National Galleries of Scotland



Paul Gauguin (France, 1848–1903)
Three Tahitians 1899

oil on canvas, 73 x 94 cm
Scottish National Gallery, Edinburgh. Presented by
Sir Alexander Maitland in memory of his wife Rosalind, 1960
(NG 2221) © Trustees of the National Galleries of Scotland



Paul Cézanne (France, 1839–1906)
The big trees c1904

oil on canvas, 81 x 65 cm
Scottish National Gallery, Edinburgh. Presented by Mrs Anne
F Kessler, 1958; received after her death, 1983 (NG 2206)
© Trustees of the National Galleries of Scotland

Drawings & watercolours

Leonardo da Vinci (Italy, 1452–1519)
Studies of a dog's paw c1480–85

Hans Baldung, called Grien (Germany, 1484/5–
1545) *Saint Martin and the beggar* c1502–03

Lorenzo Lotto (Italy, c1480–1556/7)
The Temptation and Expulsion from Paradise,
after Michelangelo (recto) c1511–14

Raphael (Raffaello Sanzio) (Italy, 1483–1520)
Study for the 'Madonna of the fish' c1512–14

Giorgio Vasari (Italy, 1511–74)
Study of a man's head and left arm, with separate
studies of an arm and a hand 1548–49

Hieronymus Cock
(The Netherlands, 1517/18–1570)
Ruins of the Colosseum: a vaulted passage 1550

Titian (Tiziano Vecellio) (Italy, c1485/90–1576)
Composition study with three figures c1550

Hendrick Goltzius (The Netherlands, 1558–1617)
Bust of a man with a tasselled cap 1587

Sir Peter Paul Rubens (The Netherlands, 1577–
1640) *Hero and Leander* (recto) c1600–03(?)

Guercino (Giovanni Francesco Barbieri)
(Italy, 1591–1666) *The prophet Jeremiah* 1626

Nicolas Poussin (France, 1594–1665)
A dance to the music of Time c1634–36

Rembrandt van Rijn (The Netherlands, 1606–69)
Christ on the road to Emmaus c1639

Ferdinand Bol (The Netherlands, 1616–80)
Man and woman seated at a table c1640–45

Aelbert Cuyp (The Netherlands, 1620–91)
View of Amersfoort c1640–45

Jacques (Jacob) Jordaens
(The Netherlands, 1593–1678)
Female nude seen from the back c1641

Pietro da Cortona (Italy, 1597–1669)
Saint Ivo intervening on behalf of the poor
probably 1660

Lambert Doomer (The Netherlands, 1624–1700)
Castle Pirmil outside Nantes c1671

Jean-Antoine Watteau (France, 1684–1721)
Studies of two gentlemen standing and a lady
seated (recto) c1710

Giovanni Battista Piazzetta (Italy, 1682–1754)
A man and a boy with recorders c1730–40

Étienne Jeaurat (France, 1699–1789)
Family in an interior c1745

Thomas Gainsborough (England, 1727–88)
Study of a girl walking c1745–50

Giovanni Battista Tiepolo (Italy, 1696–1770)
The Holy Family with two angels c1754–62

Giovanni Battista Piranesi (Italy, 1720–78)
An imaginary prison c1756–60

Allan Ramsay (Scotland, 1713–84)
Study for the painting of Queen Charlotte
and her children c1764

John Robert Cozens (England, 1752–97)
The Colosseum from the north 1780

William Blake (England, 1757–1827)
God writing upon the tables of the Covenant
c1805

John Sell Cotman (England, 1782–1842)
A pool on the River Greta near Rokeby c1805–06

Jean-Auguste-Dominique Ingres
(France, 1780–1867) *The dream of Ossian* 1811

Joseph Mallord William (JMW) Turner
(England, 1775–1851) *Bell Rock Lighthouse* 1819

Sir David Wilkie (Scotland, 1785–1841)
An Arab muleteer 1841

David Roberts (Scotland, 1796–1864)
View of Edinburgh from the ramparts of the castle,
looking east c1846

Sir George Harvey (Scotland, 1806–76)
Glenfalloch 1865

Edward Arthur Walton (Scotland, 1860–1922)
The black bull mid 1880s



About the National Galleries of Scotland

The National Galleries of Scotland comprise a federation of three art museums: the Scottish National Gallery, the Scottish National Portrait Gallery and the Scottish National Gallery of Modern Art. They are based in the architecturally distinguished Scottish capital city of Edinburgh and their combined collections cover Western art from the early Renaissance to the present day. Their holdings range from Botticelli and Titian to Andy Warhol and Lucian Freud. In addition, the Galleries house a comprehensive collection of Scottish art, which includes such figures as Ramsay, Raeburn and Wilkie.

The history of the Galleries began in 1850 with the founding of the Scottish National Gallery. Designed in the neo-classical style to be a 'temple of the arts', it is sited at the very heart of Edinburgh and first opened its doors to the public in 1859. In 1889 it was joined by the Portrait Gallery, whose brief was to collect images of famous Scots. Modern art had to wait until 1960

when the Modern Gallery opened in Inverleith House, a charming eighteenth-century building set in Edinburgh's Botanic Gardens.

Recent decades have seen major improvements to the Galleries. The National Gallery has expanded and is now linked to the neighbouring Royal Scottish Academy where major international loan exhibitions are staged. The Portrait Gallery has also increased in size and been successfully refurbished and the Modern Gallery has relocated to a much larger campus at the west end of the city. Plans are now afoot to significantly improve and expand the display of Scottish art at the National Gallery.

Scotland is a small country blessed with many great advantages: a fascinating and often romantic history, beautiful and dramatic scenery and, in its National Galleries, collections that compare with the finest anywhere in the world and which Scots are proud to show to a wider public.

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