

National Gallery of Ireland
Annual Report 2015



National Gallery of Ireland

The National Gallery of Ireland was founded by an Act of Parliament in 1854 and opened to the public in 1864. It is home to over 16,300 works of art, complemented by the National Portrait Collection, as well as research facilities dedicated to the study of Irish art. The collection ranges in date from the fourteenth century to the present day comprising paintings, sculpture and works on paper spanning the history of Western European art, from Renaissance masters Fra Angelico and Paolo Uccello to Claude Monet and Pablo Picasso. The Gallery's most prominent holdings relate to the Irish collection with works by Nathaniel Hone, Thomas Roberts, Daniel Maclise, Roderic O'Connor, William Orpen, John Lavery, Louis le Brocquy, among others. Particularly popular are the works of William Leech, Paul Henry and Jack B. Yeats, whose extensive archive is housed at the Gallery. More recently the Gallery has significantly enhanced its research facilities with the opening of the Sir Denis Mahon Reading Room. The permanent collection is free to the public and the Gallery welcomes large numbers of Irish and overseas visitors each year. Four wings of the Gallery, built between 1864 and 2002, accommodate a growing collection. As part of the Master Development Plan (MDP) a major refurbishment project of the Dargan and Milltown wings on Merrion Square is currently underway and scheduled to reopen with a new presentation of the collection in 2017. An additional wing to the Gallery is planned for the coming years. This final phase will conclude a decade-long process of essential improvement and modernisation of the National Gallery of Ireland for staff and visitors alike.

Mission

To care for, interpret, develop and showcase art in a way that makes the National Gallery of Ireland an exciting place to encounter art.



COVER

Paul Henry (1876-1958)

The Storm, c.1898

Charcoal on paper, 36 x 44 cm

Purchased, 2015

NGI.2015.5

National Gallery of Ireland
Annual Report 2015



Exhibitions 2015

John Butler Yeats (1839-1922)

Máire Nic Shiubhlaigh (1883-1958), Actress, 1904

NGI.4621

From the exhibition *At a Glance: Portraits by John Butler Yeats* (24 October 2015 – 17 January 2016)

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Ms Margaret Glynn
Ms Mary Keane
Mr Fred Krehbiel
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Ms Suzanne Macdougald
Mr John O'Brien

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Members of the Board of Governors and Guardians and Senior Executive (2015)

Back row ltr: John O'Brien; Mick O'Dea PRHA; Dr Marie Bourke (NGI); Suzanne Macdougald, Bernie Brennan RDS, James Hanley RHA; Matt Dempsey PRDS.

Front row ltr: Carolyn Mulholland; Margaret Glynn, Mary Keane; Michael Cush SC (Chair); Sean Rainbird, Director (NGI); Professor Mary Daly PRIA; Clare McGrath OPW.



Acquisitions 2015

Michael Farrell (1940 - 2000)

Remember Gulliver, 1975

Collage on paper, 66 x 50cm

Purchased 2015

NGI.2015.12

Supporting the National Gallery of Ireland

CORPORATE & INDIVIDUAL SUPPORT

The National Gallery of Ireland wishes to acknowledge the many corporate companies, individuals and government agencies who have given support during 2015. The Gallery also wishes to express thanks to those supporters who wish to remain anonymous.

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Chair's Foreword

The National Gallery of Ireland remains one of the country's preeminent cultural institutions. Even with 80% of its galleries out of use during an extended period of refurbishment, visitor numbers, at over 700,000 for the year, were at a level last seen a decade ago. With many galleries closed, the activities organised by the Gallery staff, from public and educational programmes to exhibitions and displays, have nonetheless presented excellent reasons for visitors from Ireland and abroad to visit the Gallery. The Board of the Gallery is grateful for the continuing forbearance of the public during our extensive building works.

The Gallery's Master Development Plan (MDP) is a major redevelopment of the Merrion Square site, designed to introduce 21st century standards into 19th century and very early 20th century buildings. After refurbishment of the Dargan wing roof in 2012, the current construction phase began at the beginning of 2014. This major State and Gallery investment in cultural infrastructure has the aim of enabling the Gallery for the first time to care for, and display its collections under controlled conditions that conform to current international standards. It also creates a vastly improved experience for visitors moving through and between the Dargan and Milltown wings, using a newly conceived and constructed, light-filled courtyard that links them. The MDP represents a major improvement in the Gallery as a public amenity. It is a substantial commitment of public and Gallery resources during a period of prolonged retrenchment in the public finances.

The MDP also acts as a springboard for the Gallery to formulate arguments to Government and other supporters to proceed with the planning of the final phase of the Master Development Plan. This would provide much needed facilities for the public programmes, an expanded Library & Archive, all at the heart of the publicly-accessible areas of the Gallery, and provide appropriate facilities for the Conservation and Photography of the collection. It will, finally, link the Gallery's two entrances on Merrion Square and Clare Street, and extend the use of the energy centre to the final configuration of public and back-of-house facilities at the conclusion of the MDP.

In the last Annual Report the Board recorded its gratitude to the OPW, DAHG and DPER for Government's support of the MDP, assisted by the Gallery's own commitment of substantial funds from its own resources. Funds for capital expenditure in the Gallery's grant-in-aid have been directed to this end. Nonetheless, the Board has supported a series of acquisitions recommended by the Director and staff. These include the first drawing by Fernand Léger to enter the collection, the purchase of a group of prints and drawings by Michael Farrell and a striking painting by Dod Proctor. The inaugural exhibition of the Hennessy Portrait Prize led the Gallery to acquire the winning portrait, as well as commissioning a portrait from Nick Miller, winner of the prize. A further portrait of the designer John Rocha by Geraldine O'Neill was supported by a private donor. These and other acquisitions demonstrate how a modest number of acquisitions can meaningfully extend the Gallery's holdings in the major areas of its responsibilities.



Heather Humphreys, T.D., Minister for Arts, Heritage and the Gaeltacht; and Michael Cush SC, Chair, Board of Governors and Guardians of the National Gallery of Ireland.

The Board continues to emphasise corporate governance as an integral component in all Gallery operations. The Audit & Risk Committee conducted careful supervision of internal audit reports and a regular audit of risk management. The responsibilities of the Board are formally included as part of the Gallery's financial statements. Several Governors and Guardians stepped down from the Board at the conclusion of their terms of office; Dermod Dwyer, Tom McCarthy, Martin Gale RHA, James Hanley RHA and Carolyn Mulholland RHA. In 2015, the Board welcomed Stephen McKenna PPRHA and Vivienne Roche RHA to its membership.

The Board is grateful to the many individuals and institutions who have generously supported the Gallery's activities during 2015, including acquisitions, exhibitions and public programmes. We would also like to extend our gratitude to the Director and staff for working so effectively alongside a major building site, offering a lively series of activities and programmes to support the core mission of the Gallery – to engage, entertain and educate its many visitors onsite and online. We wish, too, to express our gratitude to Heather Humphreys T.D., Minister of Arts, Heritage and the Gaeltacht and her officials for their support of the Gallery. Finally, I would like to thank my colleagues on the Board of the Gallery for their commitment to this unique and much loved institution.

Michael Cush SC
Chair



Conservation 2015

Conservator Corrie Tubman working in situ
at Malahide Castle and Gardens on:

Jan Wyck, (c.1640-1770)

The Battle of the Boyne, 1693

NGI.988

Director's Review



Sean Rainbird, Director,
National Gallery of Ireland

This has been the second full year of refurbishment works to the Dargan and Milltown wings, and the fifth year since the closure of the Merrion Square entrance. However, these disruptions have not stopped visitors coming to the Gallery. Indeed, the year's visitor numbers, at over 700,000 was only a little short of visitor numbers before the closure of the two wings. Operating under such restrictions while maintaining strong public engagement with the Gallery is a notable achievement for the Board and staff.

Last year's Annual Report noted that the Gallery expected handover of the building by early 2016. This deadline had slipped by the end of the year. As works progressed, the complexities of the construction became more apparent. In particular, was the amount of underpinning required under both wings to support the insertion of substantial sub-basement tunnels for the services and ducts linking the plant in the new energy centre being created under the Merrion Square forecourt, for the distribution of a controlled environment throughout the two wings.

As the year progressed, the shape of the refurbishment in the form of the substantial underground energy centre, the creation of a new internal courtyard linking the Dargan and Milltown wings, and the exposure of several internal windows, became more apparent. Even during construction it became clear that the experience of the buildings will be greatly improved once they reopen. Much of the substantial expenditure on this major project will, at conclusion, be invisible to most visitors. They will, nonetheless, sense great improvements in quality of environmental control and immediately see the benefits of the reopened windows and magnificent new Courtyard between the Dargan and Milltown wings.

These extensive Master Development Plan (MDP) works, an all-embracing project on the Merrion Square estate now broken down into distinct phases, mark a major improvement to the Gallery as a public amenity. Transformation of the Dargan and Milltown wings will assist the Board and staff of the Gallery in their ambition to build momentum for continuing to the final phase of the MDP. This concluding phase sees the insertion of a Conservation block at the heart of the Gallery, linking different floors from the loading bay in the basement to the conservation studios on the upper floor, and laterally, between conservation studios and the different gallery levels, for ease of access and art handling. The Conservation department, currently in provisional quarters, requires a long term solution.

Other major additions in the completed MDP scheme recognise the centrality of educational activities in the public understanding of a modern museum. Work and seminar rooms, and a new lecture theatre at the heart of the institution enable the Gallery to offer a lively and inclusive public programme in appropriate facilities. Equally central is the provision of adequate storage and an easily accessible reading and study room for the Gallery's extensive Library & Archive collections. We hold Ireland's largest art library, which also contains internationally significant collections of archival materials. These include the Mahon Archive, with this year marking the first full year of a four year project to catalogue and order the library of rare volumes and extensive papers of the late Sir Denis Mahon. Making our library and archival collections readily accessible to the public is a major gain of the finished MDP. It will, additionally,



Acquisitions 2015

Alfred Downing Fripp (1822-1895)

Interior of a Fisherman Cottage, Galway, 1845

Watercolour on paper, 48 x 61.5 cm

NGI.2015.4

deliver some new galleries and introduce a greatly improved, direct public route between the Merrion Square and Clare Street entrances by which visitors can orientate themselves with far greater ease than at present.

Acquisitions

John Rocha and Geraldine O'Neill at the unveiling on 14 December 2015 of Geraldine O'Neill's portrait *John Rocha (b.1953), Designer*, 2015 NGLI.2015.35 Commissioned for the National Portrait Collection.



By agreement with other governmental funding partners, the Gallery has devoted some of its own resources to the MDP project. This has meant that revenue funds for acquisitions have been reallocated for a period of several years. Nevertheless, using some restricted funds or through the generosity of benefactors, the Gallery has been able to acquire several significant works. These include a group of prints and drawings by Michael Farrell, a fine Paul Henry drawing of a tree in a storm, two portraits by Nick Miller, winner of the inaugural Hennessy Portrait Prize, a further commissioned portrait of the designer John Rocha by Geraldine O'Neill, an unsettling painting of a swaddled baby by Dod Proctor and the Gallery's first purchase of a video work, *Gesture 2* by Saoirse Wall, a work exhibited in the first Hennessy Portrait Prize exhibition. Gifts included the first drawing by Fernand Léger to enter the collection, generously donated by Dr Graham McCarthy.

Public Programme

The consuming nature of a substantial modernisation programme has not prevented the Gallery from attending to its normal operations as a visitor-centric gallery showing collections, temporary displays, and offering a full range of public and collection care programmes, and art-related activities. The educational and public programming during the year was comprehensive and well-attended. Some 86,000 visitors signed in to a wide range of events and activities organised by the Education Department, a total that does not include the many casual visitors to many other public events at the Gallery. The level of activity has risen as the space available to the Gallery has shrunk. Indeed, our public activities have become something of a compensation for the small number of galleries available for the display of the collection during the refurbishment.

A notable change during the year was the retirement after 35 years of service of Dr Marie Bourke. She has led the Education department with such distinction over so many years, in addition to her invaluable support of the Board as Board

Secretary. Her retirement followed that, earlier in the year, of Gerry d'Arcy, Head of Finance and Administration for a dozen years. We are grateful to both of our senior, long-serving colleagues for their dedicated service to the Gallery.

The public programmes reflected the Gallery's exhibition programme, which took cognisance of the Government's desire to focus attention on the decade of commemorations marking political, cultural and social developments in Ireland and the world a hundred years ago. In support of the 1916/2016 official programme, preparations continued on the exhibition *Creating History: Stories of Ireland in Art*, scheduled to open in October 2016. While the annual, ever popular Turner Vaughan Bequest went on display during January in the Beit wing, the Gallery also presented several other exhibitions that marked significant anniversaries and commemorations.



Ltr: Sean Scully; Sean Rainbird, Director, National Gallery of Ireland; and Wildfire Films (producers of NGI documentary) at the press preview of the exhibition *Sean Scully at the National Gallery of Ireland*.

One, *Hugh Lane (1875-1915): A Centenary Perspective*, commemorated the tragic death on the *Lusitania* of the Gallery's former director and Dublin's important benefactor. The works on show included our newly conserved *The Lamentation over the Dead Christ*, c.1495 by Perugino. A further small show, *Passion and Persuasion: Images of Baroque Saints* marked the 200th anniversary of the de-prohibition of the Jesuits with a display of works from the collection of particular significance to the Jesuit Order. Also celebrated in the year of his seventieth birthday was the Dublin-born painter Sean Scully, with an exhibition of works principally from the 1980s and 1990s, selected from the period of his international breakthrough and artistic success.

Further displays were on the portraits of John Butler Yeats and of the shortlisted artists in the second Hennessy Portrait Prize. At the end of the year *Pathos of Distance*, a CSIA project, in cooperation with ESB, was a collaboration with Sarah Pierce. The artist worked with Gallery Library & Archive staff to research the printed images of Irish emigrants made in their new countries, which were included in the installation. In another project with a contemporary artist, paintings from the collection were brought into dialogue with works by the photographer Jackie Nickerson. In *Uniform*, the artist uncovered often surprising affinities in colour, composition, scale and subject between photographs she had taken of rural workers in several countries in southern Africa and works in the

Gallery's permanent collection. These are examples of several ways over the past few years in which the Gallery has collaborated with contemporary artists.

The Gallery also sent an exhibition of paintings and drawings, *Von Poussin bis Monet*, on a two-venue tour of Germany. It raised awareness and the profile of the Gallery and its collection. The Conservation department conserved 56 works for the show, preparations that will also benefit the new hang of the permanent collection at the Gallery on their return. Our conservators also began an extensive conservation treatment of Jan Wyck's *Battle of the Boyne*, 1693, in situ at Malahide Castle where the work has been on long-term loan since 1976. This unusual project gave visitors to the castle a rare opportunity to see conservators at work during their guided tour. Working in this way, supported by active website and social media activity, fulfils a visible appetite among visitors for looking behind the scenes.

These exhibitions and displays were mainly selected by Gallery staff and supported by a myriad of other operations, such as preparation by the curators and conservators, display and exhibition planning by exhibitions & collection services, publicity through press and communications activities, a full education programme, Friends' tours and events, fundraising in support of these and many other projects, administrative support, publications and retail and café, and a fully committed security and front of house operation to welcome visitors and keep the collections secure. The Gallery aims to continue its lively programme of activities, displays and events throughout the period of refurbishment, noting the continuing interest among our visitors for our activities. I would like to thank all the staff for their continued commitment to the Gallery, to the Board for its oversight and to the Minister and her officials for their continuing support.

Sean Rainbird
Director



Exhibitions 2015

Joseph Mallord William Turner (1775-1851)

The West Gate, Canterbury, Kent c.1794

NGI.2408

From the exhibition *Turner: The Vaughan Bequest* (1-31 January 2015)

Acquisitions



Frederic William Burton (1816-1900)

Act IV, Scene 1 from Byron's 'The Two Foscari', 1838

Watercolour and graphite on paper, 68 x 82 cm

Purchased, 2015

NGI.2015.20

Frances 'Fanny' Wilmot Currey (1848-1917)

Stream with Mountain in Background, possibly Owennashad River, Co.

Waterford, c.1884

Watercolour on paper, 32 x 21.5 cm

Presented, 2015

NGI.2015.31

Frances 'Fanny' Wilmot Currey (1848-1917)

Stream with Farm in the Distance, possibly 'Inches' House, Lismore, Co.

Waterford, 1884

Watercolour on paper, 36 x 25 cm

Presented, 2015

NGI.2015.32

Frances 'Fanny' Wilmot Currey (1848-1917)

Old Stone Cottage, c.1884

Watercolour on paper, 18.3 x 26.8 cm

Presented, 2015

NGI.2015.33

Tim Durham (b.1963)

Series of Silhouettes of the EU Finance Ministers in 2010, 2014

Photograph on paper, (Framed): 63.3 x 141.1 cm

Purchased, 2015

NGI.2015.6

Tim Durham (b.1963)

After the Fact, 2014
Three bound books in slipcase
Purchased, 2015
NGI.2015.7.1-3

Micheal Farrell (1940-2000)

Thourables Wake, 1965
Silkscreen print on paper, 57 x 76 cm
Purchased, 2015
NGI.2015.8

Micheal Farrell (1940-2000)

Night Ring, 1963
Etching on paper, 41 x 38.5 cm
Purchased, 2015
NGI.2015.9

Micheal Farrell (1940-2000)

Transfiguration, 1966
Etching on paper, 56 x 65 cm
Purchased, 2015
NGI.2015.10



Micheal Farrell (1940-2000)

Miss O'Murphy d'apres Boucher, 1978
Lithograph on paper, 55 x 76 cm
Purchased, 2015
NGI.2015.11

Micheal Farrell (1940-2000)

Remember Gulliver, 1975
Collage on paper, 66 x 50 cm
Purchased, 2015
NGI.2015.12

Micheal Farrell (1940-2000)

A Shorter History of Ireland, 1980
Etching on paper, 74 x 74 cm
Purchased, 2015
NGI.2015.13

Micheal Farrell (1940-2000)

Protestant Oculite, 1974

Lithograph on paper, 85 x 49 cm

Purchased, 2015

NGI.2015.14

Micheal Farrell (1940-2000)

Miss O'Murphy: Variation d'apres Boucher. Second Real Irish Political Picture, 1976

Mixed media on paper, 89 x 99 cm

Purchased, 2015

NGI.2015.15

Micheal Farrell (1940-2000)

Picasso and Joyce au Café de Flore as told to me by Mark Mortimer au Café de Flore, 1992

Etching on paper, 99 x 70 cm

Presented, 2015

NGI.2015.22

Alfred Downing Fripp (1822-1895)

Interior of a Fisherman Cottage, Galway, 1845

Watercolour on paper, 48 x 61.5 cm

Purchased, 2015

NGI.2015.4

Paul Henry (1876-1958)

The Storm, c.1898

Charcoal on paper, 36 x 44 cm

Purchased, 2015

NGI.2015.5



Michael Kane (b.1935)

Head XV - Homage to P.K., Portrait of the Poet Patrick Kavanagh (1905-1967), 1987

Gouache on paper, (Framed): 90 x 63.5 cm

Presented, in memory of Bríd O'Siadhail, 2015

NGI.2015.27

Michael Kane (b.1935)

The Poet in Baggot Street II, Portrait of the Poet Anthony Cronin (b.1929), 1990

Gouache and ink on paper, (Framed): 89 x 63.5 cm

Presented, in memory of Bríd O'Siadhail, 2015

NGI.2015.28

Michael Kane (b.1935)

Portrait of Micheal O'Siadhail, 1988

Acrylic on paper, (Framed): 114 x 77 cm

Presented, in memory of Bríd O'Siadhail, 2015

NGI.2015.29

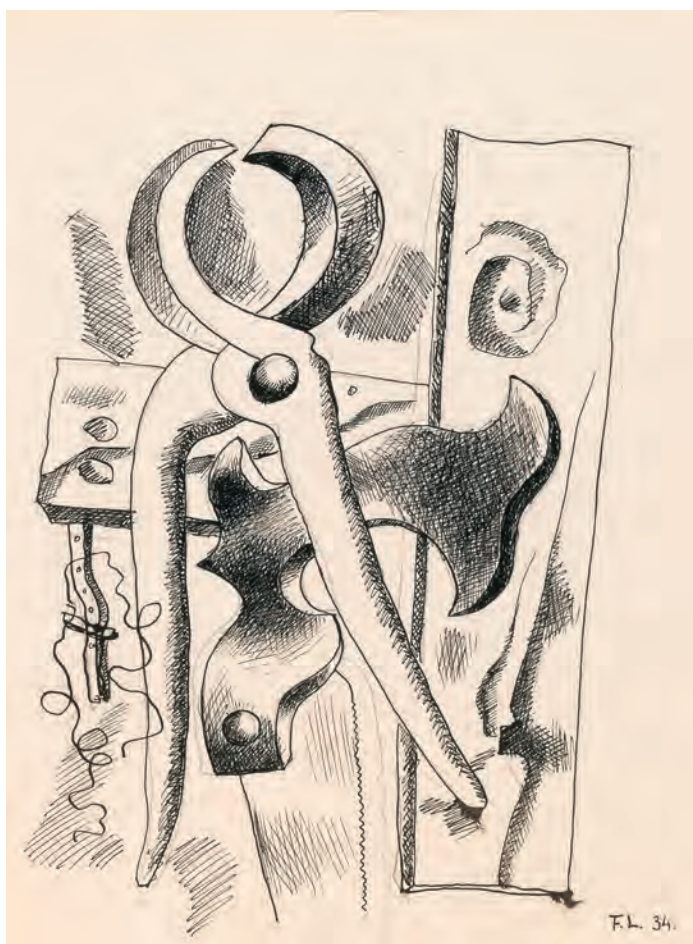
John F. Kelly

Portrait of James Geiran, 1981

Oil on canvas, (Framed): 89.9 x 89.9 cm

Presented, the Geiran family, 2015

NGI.2015.34



Fernand Léger (1881-1955)

La Tenaille et la Scie, 1934

Ink and graphite on paper, 32 x 42 cm

Presented, Dr Graham McCarthy, 2015

NGI.2015.30



Nick Miller (b.1962)

Dónal Lunny, Playing, 2015

Oil on linen, 102 x 91 cm

Commissioned, the National Gallery of Ireland as part of the Hennessy Portrait Prize, 2014

NGI.2015.16

Nick Miller (b.1962)

Last Sitting: Portrait of Barrie Cooke, 2014

Oil on linen, 61 x 56 cm

Purchased, 2015

NGI.2015.17

Nick Miller (b.1962)

Donal Lunny, Playing (Study III)

Watercolour on paper, 40 x 40 cm

Presented, 2015

NGI.2015.19



Geraldine O'Neill (b.1971)

Portrait of John Rocha (b.1953), Designer, 2015

Oil on linen, 220 x 200 cm

Commissioned, 2015

NGI.2015.35

Dod Procter (1890-1972)

Baby in Long Clothes, 1927

Oil on canvas, 47 x 89.9 cm

Purchased, 2015

NGI.2015.21

Nano Reid (1900-1981)

Canal and River in Autumn, 1950

Oil on canvas, 51.5 x 61.5 x 10 cm

Presented, the Family of Mary Gilligan, 2015

NGI.2015.1

Thomas Ryan (b.1929)

Self Portrait, 1993

Graphite on card, 15.5 x 12 cm

Presented, 2015

NGI.2015.23

Palm Skerrett

Emigrants, c.1950s

Gouache on paper, 41 x 28.5 cm

Purchased, 2015

NGI.2015.3

Unknown Artist, Ireland, 19th century

Plan for Extension of Sculpture Gallery, Dargan Wing, National Gallery of Ireland, c.1880

Graphite, watercolour, pen and ink on paper, 68 x 41 cm

Presented, 2015

NGI.2015.2

Saoirse Wall (b.1992)

Gesture 2, 2014

HD video

Purchased, 2015

NGI.2015.18



Kyffin Williams (1918-2006)

Farmer Sheltering, c.1995

Graphite and watercolour on paper, 43 x 27 cm

Presented, 2015

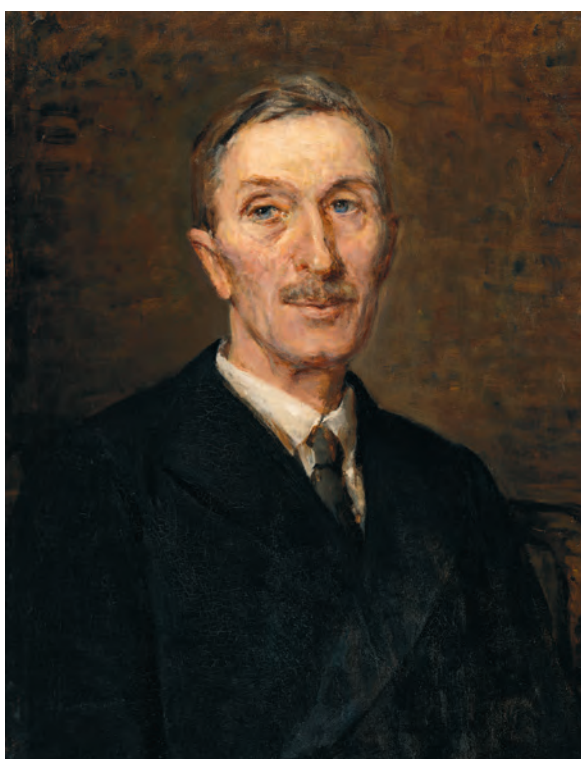
NGI.2015.25

Exhibitions & Collection Services

Exhibitions & Collection Services project manages the exhibitions and loans mentioned in this annual report, in addition to looking after collection registration, developing the online collection and general collection management.

MASTER DEVELOPMENT PLAN

The department managed the complete decant of the collection in preparation for the refurbishment of the historic wings, and planned the logistics in relation to the new collection display. Working closely with other departments, in particular the curatorial and conservation teams, the department has also initiated the Label Project, which involves inputting the information for the display labels into the collection management system. This project will provide access internally and to the public via the collection on-line.



Sarah Henrietta Purser (1848-1943)
*Portrait of James MacNeill (1869-1938),
Last Governor General of Ireland, 1920s*
NGI.4568

ONLINE COLLECTION

The department continues to publish more object records, including images and detailed information on the Gallery's website. Currently 60% of the collection is digitally available to the public.

LONG TERM LOAN-IN

The department has coordinated the long term loan-in of Robert George Kelly's *A Tear and a Prayer for Erin, 1848 (An Ejectment in Ireland)*, owned by a private collector in the United States. The painting is on loan to the Gallery until January 2017. It will form part of the display of the permanent collection and will also be included in the Gallery's 2016 exhibition, *Creating History: Stories of Ireland in Art*.

LONG TERM LOAN-OUT

Sarah Purser, *Portrait of James MacNeill* (NGI.4568) went out on long term loan to Áras an Uachtaráin in September 2015.



Exhibitions 2015

Domenico Tintoretto (1560-1635)

Venice, Queen of the Adriatic, Crowning the Lion of Saint Mark

NGI.1384

From the exhibition *Uniform: A Collaboration with Jackie Nickerson*

(8 October 2015 – 10 January 2016)

Exhibitions

TURNER: THE VAUGHAN BEQUEST

1-31 January 2015

The Vaughan Bequest of 31 watercolours and drawings by Joseph Mallord William Turner (1775-1851) was presented to the Gallery in 1900 by the English collector, Henry Vaughan (1809-1899). The collection covers all periods of the artist's career, including topographical scenes and expressive images from his later European tours.

Curated by Anne Hodge and Niamh MacNally

PASSION AND PERSUASION: IMAGES OF BAROQUE SAINTS

11 February-31 May 2015



Domenichino (1581-1641)
Saint Mary Magdalene in the Wilderness,
c.1625
NGI.4646

This exhibition focused on Baroque seventeenth-century paintings of popular Counter-Reformation saints including Mary Magdalene, John the Baptist, Sebastian, Irene, Rufina, Alexis and Joseph. It demonstrated the impact of St. Ignatius Loyola, founder of the Jesuit order, who wrote the 'Spiritual Exercises' in the early 1520s. The influence of the 'Exercises' on Counter-Reformation art has been widely acknowledged. During the Reformation, objections had been raised regarding the appropriate use of religious imagery, which in some cases had led to Protestant iconoclasm. As Protestants no longer accepted saints as intercessors, their role within the practice of the Protestant religion declined. Catholics still regarded saints as important role models who could inspire and educate others. As a result, the representation of saints in art was encouraged. Caravaggio and Annibale Carracci, who were working in Rome at the beginning of the seventeenth century, and were close to the papal hierarchy, were the main protagonists of the new style. The artists represented in this exhibition directly reflect the artistic inheritance left in their wake. The exhibition drew on the Gallery's collection of Italian, Spanish and Flemish artists, among them, Giordano, Mattia Preti, Jacob Jordaens, Guercino and Domenichino.

Curated by Adrian Le Harivel. Guest Curator: Dr Audrey Nicholls

SEAN SCULLY AT THE NATIONAL GALLERY OF IRELAND**9 May-20 September 2015**

Guests at the opening reception
for the exhibition
*Sean Scully at the
National Gallery of Ireland*
on 12 May 2015.

Born in Dublin, Scully, now living and working in New York, retains a powerful sense of Irish identity. He moved to New York at the end of the 1970s and established himself as one of the leading abstract painters of his time. Responding to minimal art of the 1960s and 1970s, Scully has always striven to associate emotions and phenomena of the world into his art, resisting formalism while rigorously reducing the means he employs – a reduced palette of colours and restricting himself to patterns of vertical and horizontal stripes. Scully has always managed to introduce extraordinary variety into his paintings, while their titles often hint at associations with his life or surroundings. This exhibition at the National Gallery of Ireland was organised to mark the artist's 70th birthday in 2015. It presented works charting the two decades, the 1980s and 1990s and juxtaposed paintings from that period with works, principally multi-part photographic sequences. The exhibition brought together a group of major paintings on loan from Tate, Arts Council England, Irish Museum of Modern Art, Kerlin Gallery, as well as works on paper from a private collection. It also featured a single recent 'window' painting as a response to the earlier 'White Window', and a new photographic work in ten parts.

Curated by Sean Rainbird

UNIFORM: A COLLABORATION WITH JACKIE NICKERSON**8 October 2015-10 January 2016**

This display comprised photographs selected from Jackie Nickerson's series *Terrain* (2012-13) displayed alongside paintings from the Gallery's collection. The photographs, taken in several southern African countries, are studies of individual agricultural workers and farmers carrying items associated with their work in a manner that in most cases obscures their faces and/or alters their figurative outline. The juxtaposition of large-scale portraits with works from the collection encouraged audiences to consider the nature of portraiture and the fundamental artistic impulses that dictate the forms these portraits take.

Curated by Dr Brendan Rooney

HUGH LANE (1875-1915): A CENTENARY PERSPECTIVE

17 October 2015-17 January 2016

The tragic death on the Lusitania a hundred years ago of Sir Hugh Lane, a major figure in the Dublin and London art worlds, was marked by a display of works of art and archival material from the Gallery's collection.

Curated by Adrian Le Harivel

AT A GLANCE: PORTRAITS BY JOHN BUTLER YEATS

24 October 2015-17 January 2016



John Butler Yeats (1839-1922)
Mary Lapsley Guest (née Caughey)
(1901-1964), 1916
NGI.1821

This display brought together a small selection of paintings and works on paper by John Butler Yeats, revealing the artist's life-long passion for portraiture, and technical facility as a draughtsman. It included portraits of eminent academic, political and literary figures with whom the artist associated, together with portraits of members of his family. A number of loans complemented works from the Gallery's collection. The display coincided with the 150th anniversary of the artist's son, the poet W. B. Yeats (1865-1939). It was complemented by a programme of talks, study morning and poetry reading.

Curated by Niamh MacNally

HENNESSY PORTRAIT PRIZE 2015

14 November-14 February 2016

An exhibition of the shortlisted works from the 2015 Hennessy Portrait Prize competition went on display in the Millennium Wing Studio. The winner of the 2015 prize was Vera Klute.



Vera Klute, winner of the 2015 *Administrators of the Competition and Curators: Niamh MacNally and Dr Hennessy Portrait Prize. Brendan Rooney*

Artist Sarah Pierce and Senior Art Handler
Kevin Kelly installing the exhibition
Sarah Pierce: Pathos of Distance.



SARAH PIERCE: PATHOS OF DISTANCE

**A Collaboration with the ESB Centre for the Study of Irish Art and Sarah Pierce
2 December 2015-1 May 2016 (extended to December 2016)**

The visualisation of Irish migrants is a fascinating cultural phenomenon and this has been made manifest in a vast array of imagery across various art forms. The ESB Centre for the study of Irish Art (CSIA) embarked on a project to explore, gather and present this visual material in an exhibition which involved a unique collaboration with Dublin-based artist, Sarah Pierce. Pierce's installation was formed around 42 images relating to Irish migration and diaspora, created between 1813 and 1912. Through a diverse and sometimes challenging range of imagery relating to the lives of extraordinary people and disparate communities *Pathos of Distance* revealed a distinct variety of approaches to the visualisation of the Irish diaspora. The show which was displayed in the Print Gallery was accompanied by a lecture series, digital programme and brochure. The Gallery is grateful to the ESB and Minister for Diaspora Affairs, Jimmy Deenihan T.D., for generously supporting this exhibition

Curated by Donal Maguire, with Sarah Pierce

At the opening of the exhibition *Sarah Pierce:
Pathos of Distance* in the National Gallery of
Ireland on 1 December 2015:
Dr Katy Milligan, ESB CSIA Fellow, NGI;
Jimmy Deenihan T.D. Minister for Diaspora
Affairs; John Redmond, ESB;
Ruairi Quinn, T.D; the artist Sarah Pierce; and
curator of the exhibition, Donal Maguire, ESB
CSIA Administrator, NGI.



Loans from the National Gallery of Ireland to Temporary Exhibitions

To the exhibition, *Les Bas-fonds du baroque. La Rome des vices, de la misère et des excès* Petit Palais (Musée des Beaux-Arts de la Ville de Paris), Paris, 24 February to 26 May 2015

NGI.4693 Gerrit van Honthorst *A Musical Party*



To the exhibition, *The Wengen Altarpiece*, Ulmer Museum, Ulm, Germany, 8 March to 12 July 2015

NGI.914 Studio of Bartholome Zeitblom *The Descent of the Holy Spirit; Saints Agnes and Dorothy (on verso)*

To the exhibition, *Von Poussin bis Monet. Die Farben Frankreichs*

The Arp Museum Bahnhof Rolandseck, Remagen, 22 March to 06 September 2015
Bucerius Kunst Forum, Hamburg, 10 October 2015 to 17 January 2016

NGI.165	Philip James de Loutherbourg	<i>A Storm at the Entrance of a Mediterranean Port</i>
NGI.478	Jean-Siméon Chardin	<i>Les Tours de Cartes</i>
NGI.670	Alexandre-François Desportes	<i>A Group of Dead Game</i>
NGI.671	Alexandre-François Desportes	<i>A Group of Dead Game</i>
NGI.721	Jean Étienne Le Bel	<i>Fête Champêtre- Dance</i>
NGI.722	Jean Étienne Le Bel	<i>Fête Champêtre-Music</i>
NGI.729	Jean-Baptiste Pater	<i>Fête Champêtre</i>
NGI.730	Jean-Baptiste Pater	<i>Fête Champêtre</i>
NGI.731	Jean-Baptiste Pater	<i>A Rural Scene with Figures</i>
NGI.763	Claude Lorrain	<i>Juno Confiding Io to the Care of Argus</i>
NGI.799	Jean-Siméon Chardin	<i>A Still Life: Two Rabbits, a Grey Partridge, Game Bag and a Powder Flask</i>
NGI.802	Nicolas Lancret	<i>La Malice (Mischief)</i>
NGI.803	After Jean-Baptiste Greuze	<i>The Capuchin Doll</i>



Loans 2015

To the exhibition:

The Glasgow Boys: Pioneers of Scottish Painting (1880-1900)

John Lavery (1856-1941)

Return from Market, 1884

NGI.2011.11



Visitors to the exhibition

*Von Poussin bis Monet.**Die Farben Frankreichs,*

Bucerius Kunst Forum

(10 October 2015 – 17 January 2016).

NGI.813	Jean-Siméon Chardin	<i>The Schoolmistress</i>
NGI.814	Nicolas Poussin	<i>Acis and Galatea</i>
NGI.853	Jean-Baptiste-Camille Corot	<i>Willows</i>
NGI.896	Hubert Robert	<i>The Apotheosis of Jean Jacques Rousseau</i>
NGI.925	Nicolas Poussin	<i>The Holy Family with Saints Anne, Elizabeth and John</i>
NGI.939	Jean Baptiste Pillement	<i>Landscape with Muleteers and Peasants</i>
NGI.940	Jean Baptiste Pillement	<i>Landscape with Weavers and Peasants</i>
NGI.950	Jean-Baptiste-Camille Corot	<i>Souvenir of Roquemaure in the Gard</i>
NGI.964	Eugène Delacroix	<i>Demosthenes on the Seashore</i>
NGI.966	Alfred Sisley	<i>The Banks of the Canal du Loing at Saint-Mammès</i>
NGI.969	Attributed to Philip James de Loutherbourg	<i>A Landscape</i>
NGI.1423	William John Leech	<i>Waving Things, Concarneau</i>
NGI.1642	Roderic O'Connor	<i>The Farm at Lezaven, Finistère</i>
NGI.1684	Nicolas de Poilly	<i>The Finding of the Money in Benjamin's Sack</i>
NGI.1722	Gustave Courbet	<i>Portrait of Adolphe Marlet</i>
NGI.1723	François Boucher	<i>A Young Girl in a Park</i>
NGI.1982	Simon Vouet	<i>The Four Seasons</i>
NGI.2007.2	Vincent van Gogh	<i>Rooftops in Paris</i>
NGI.2007.74	Pierre-Auguste Renoir	<i>Young Woman in White Reading</i>
NGI.2177	Philip James de Loutherbourg	<i>The Plea</i>
NGI.2299	Jean-Antoine Watteau	<i>Woman Seen from the Back</i>
NGI.2300	Jean-Antoine Watteau	<i>A Lady and Two Gentlemen</i>
NGI.2436	Etienne Jeaurat	<i>La Chocolatire</i>
NGI.2633	Etienne de Lavallée	<i>Joseph in Prison with the Pharaoh's Chief Steward and Baker</i>
NGI.2842	Nicolas Poussin	<i>The Marriage of Acis and Galatea</i>
NGI.3837	Claude Vignon	<i>Porcia</i>
NGI.3838	Claude Vignon	<i>Pauline Attempting Suicide</i>
NGI.3949	Etienne Jeaurat	<i>Study for the Painting 'La Dévote'</i>
NGI.4060	Jacques-Louis David	<i>The Funeral of Patroclus</i>
NGI.4197	Attributed to Sébastien Bourdon	<i>Phaeton</i>

NGI.4212	Eugène Louis Boudin	<i>The Meuse at Dordrecht</i>
NGI.4218	Jean-Baptiste-Camille Corot	<i>An Interior of a Barn</i>
NGI.4220	Thomas Couture	<i>La Peinture Réaliste</i>
NGI.4222	Charles François Daubigny	<i>Cattle on a Riverbank</i>
NGI.4233	Eugène Fromentin	<i>L'Incendie</i>
NGI.4265	Jean-François Millet	<i>Country Scene with Stile</i>
NGI.4313	Jean-Honoré Fragonard	<i>Venus and Cupid</i>
NGI.4361	Paul Signac	<i>The Terrace, Saint-Tropez</i>
NGI.4644	Sébastien Bourdon	<i>Abraham's Sacrifice near Bethel</i>
NGI.4721	Roderic O'Connor	<i>Still life with Apples and Breton Pots</i>
NGI.4751	Roderic O'Connor	<i>Bretonne</i>
NGI.18989	Thomas Couture	<i>La Peinture Réaliste</i>
NGI.18990	Thomas Couture	<i>Details of the Model's Head and Hat, for 'La Peinture Réaliste'</i>

To the exhibition, ***Poussin et la peinture religieuse***

Louvre, Paris, 23 April to 29 June 2015

NGI.214	Nicolas Poussin	<i>The Lamentation over the Dead Christ</i>
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To the exhibition, ***Diego Velázquez***

Grand Palais (Galeries Nationale), Paris, 23 April to 13 July 2015

NGI.4538	Diego Velázquez	<i>Kitchen Maid with Supper at Emmaus</i>
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To the exhibition, ***Leonardo da Vinci and Battle of Anghiari***

Tokyo Fuji Art Museum, Tokyo, 26 May to 09 August 2015

Kyoto Museum of Kyoto, Kyoto, 22 August to 23 November 2015

NGI.778	Florentine Master	<i>The Battle of Anghiari</i>
NGI.780	Florentine Master	<i>The Taking of Pisa</i>

To the exhibition, ***Opening of the Annual William Carleton Summer School***

Monaghan County Museum, Monaghan, 27 July to 06 December 2015

NGI.224	John Joseph Slattery	<i>Portrait of William Carleton</i>
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To the exhibition, ***The Glasgow Boys: Pioneers of Scottish Painting (1880-1900)***

Drents Museum, Assen, 20 September 2015 to 07 February 2016

NGI.2011.11	John Lavery	<i>Return from Market</i>
NGI.4730	John Lavery	<i>A Visitor</i>

To the exhibition, ***Pinnacles, Pomp & Piety: 200 Years of the Chapel Royal at Dublin Castle***

Dublin Castle, Dublin, 25 September 2015 to 24 January 2016

NGI.2455	James Mahony	<i>The Nave of the Chapel Royal</i>
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To the exhibition, ***Schalcken - Painted Seduction***

Wallraf-Richartz-Museum, Cologne, 25 September 2015 to 24 January 2016

Dordrechts Museum, Dordrecht, 21 February to 26 June 2016

NGI.476	Godfried Schalcken	<i>Pretiose Recognised</i>
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To the exhibition, ***Goya: The Portraits***

National Gallery, London, 7 October 2015 to 10 January 2016

NGI.4539 Francisco de Goya *Portrait of Doña Antonia Zárate*

To the exhibition, ***The Collection in Dialogue – An Exhibition Honouring the Städel Foundation on its 200th Birthday***

Städel Museum (Städelsches Kunstinstitut und Städtische Galerie), Frankfurt,
07 October 2015 to 24 January 2016

NGI.4535 Johannes Vermeer *Woman Writing a Letter, with her Maid*

To the exhibition, ***Meetings: Into the Studio of Edward McGuire***

IMMA, Dublin, 19 November 2015 to 02 May 2016

NGI.4579 Edward McGuire *Paul Durcan (b.1944), Poet*

To the exhibition, ***John Count McCormack***

Luan Gallery, Athlone, 15 December 2015 to 10 January 2016

NGI.2009.11 William Orpen *Portrait of John Count McCormack*



Conservation | Photography

Conservation has responsibility for the care of the collections; advises curatorial departments and undertakes routine activities connected with collections care policies and procedures. The department also manages all aspects of environmental monitoring and control including measurement and use of natural and/or artificial lighting in the galleries. Sharing skills and knowledge, promoting and consolidating partnership projects with conservation institutes and museums in Ireland and abroad is one of the main strategic strands of the department.



Conservation Studio
National Gallery of Ireland

Painting Conservation

Some 343 works of art were examined by Conservation during 2015.

In Focus Conservation Project

NGI. 942 Pietro Perugino *The Lamentation over the Dead Christ*

Pietro Perugino, born Pietro Vannucci (c.1446 –1523) painted the celebrated *The Lamentation over the Dead Christ* in the late 1490's. This panel, signed *Petrus Perusinius Pinxit*, was purchased by the Gallery in 1931 by the Lane Fund. In preparation for the re-opening of the Gallery's historic wings in 2017 Lucia Fabbro carried out an extensive restoration over a two year period; scientific analysis and technical examination of materials and techniques was also undertaken. Conservation of the painting has recovered many hidden details and the original aesthetic splendor of the artist's fine brushwork. Its original appearance has over the years been drastically altered by treatment of conservations suffered before it entered the collection. The aim of conservation treatments has been to minimize the disturbance caused by losses, while respecting the authenticity of the work of art, as an artistic creation and a historical document. The restoration of this panel involved a holistic treatment approach that took into account the complex nature of Perugino's materials and techniques, their consequential ageing processes, and several conservation treatments carried out over the centuries. The results of this extensive project have revealed the splendor of Perugino's delicate palette and vibrant brush strokes.



Special Projects | Conservation and Research

NGI.988 Jan Wyck *The Battle of the Boyne*

Jan Wyck's painting, *The Battle of the Boyne* (1693), is the focus of a major conservation and research project undertaken by the National Gallery of Ireland's Conservation department in collaboration with Malahide Castle. This historic and impressive painting was bequeathed to the Gallery in 1936 by Mr George Jameson, of the distillery family and has been on loan to Malahide Castle since 1976. Since autumn 2014, conservation work on this painting has taken place in situ in the Great Hall of Malahide Castle, giving visitors to the castle the opportunity to observe conservation activities that would normally take place behind the scenes in the Gallery. As conservation work progresses, key focal points of the painting have been researched and photographed in detail. Through collaboration with the Centre for Microscopy and Analysis at Trinity College Dublin, conservators have investigated Wyck's painting materials and techniques used in the creation of this dramatic painting. The project has been made possible by a grant from the William E. Connor Foundation, Inc., with the assistance of the Ireland Funds of China, and a grant from The Heritage Council under the Heritage Management Grant Scheme 2014.

'Guercino' Conservation Project in partnership with the J. Paul Getty Museum

NGI.4648 'Guercino' *Jacob Blessing the Sons of Joseph*

The Paintings Conservation Department at the J. Paul Getty Museum has embarked on a collaborative conservation and research project centred on one of the National Gallery of Ireland's masterpieces, *Jacob Blessing the Sons of Joseph*, (c.1620) by Guercino (Giovanni Barbieri, 1591-1666). This was the first painting purchased by Sir Denis Mahon who later presented it to the Gallery. A team comprising conservators, curators, and scientists from the Getty and the National Gallery will attempt, through careful restoration and research, to revive the striking qualities of this painting. Art historical study into the painting will be facilitated by both the Denis Mahon Library and Archive in the National Gallery of Ireland, and the library at the Getty Research Institute. The project will continue until June 2017 and is made possible by the Paintings Council of the Getty Museum.

Permanent Collection | Major Conservation Treatments

NGI.46	Jacob Jordaens	<i>The Veneration of the Eucharist</i>
NGI.650	Johannes Petrus van Horstok	<i>Portrait of Jean-Jacques Dessont</i>
NGI.796	Thomas Gainsborough	<i>Landscape with Cattle</i>
NGI.856	Bernardo Strozzi	<i>Allegory of Spring and Summer</i>
NGI.872	John Butler Yeats	<i>William Butler Yeats, Poet (with Pearl)</i>
NGI.881	Edouard Brandon	<i>Portrait of Nathaniel Hone</i>
NGI.927	Thomas Frye	<i>Sir Charles Kernys</i>
NGI.988	Jan Wyck	<i>The Battle of the Boyne, 1693</i>
NGI.1089	Andrea di Bartolo	<i>Saint Galganus Inviting the People to Adore the Cross</i>
NGI 1105	James Jacques Tissot	<i>The Three Crows Inn, Gravesend</i>
NGI.1123	Matthew Smith	<i>Cornish landscape</i>
NGI.1124	Roger Eliot Frey	<i>Red Earth</i>
NGI.1384	Domenico Tintoretto	<i>Venice, Queen of the Adriatic</i>
NGI.1748	David Wilkie	<i>Maria Marquessa of Lansdowne</i>
NGI.1870	Paul Henry	<i>Potato Diggers</i>
NGI.1877	Maurice de Vlaminck	<i>Flowers</i>
NGI.4050	Eva Gonzalès	<i>Children on the Sand Dunes, Grandcamp</i>
NGI.4069	Francis Bindon	<i>Portrait of Jonathan Swift</i>
NGI.4151	Garret Morphey	<i>Portrait of William, 4th Viscount of Molyneux</i>
NGI.4274	Theodore Rousseau	<i>Les Coteaux</i>
NGI 4485	Chaim Soutine	<i>Landscape with Flight of Stairs</i>
NGI.4568	Sarah Purser	<i>Portrait of James Mac Neill</i>
NGI.4579	Edward McGuire	<i>Portrait of Paul Durcan</i>
NGI.4642	John B. Yeats	<i>Unfinished Self-Portrait (with Pearl)</i>
NGI.4646	Domenichino	<i>Mary Magdalene</i>
NGI.4681	Mary Swanzy	<i>French River Landscape</i>
NGI 8195	Thomas Farrell	<i>Cast of Death Mask of Alexander Martin</i>
NGI 8293	James Petrie	<i>Cast of Death Mask of Robert Emmet</i>

Loans-out and In-house Displays

ARM MUSEUM, REMAGEN & BUCERIUS KUNST FORUM HAMBURG

Major conservation treatments carried out on 32 works from the early French collection for the exhibition *Von Poussin bis Monet. Die Farben Frankreichs* at the Arp Museum-Bucerius Kunst Forum. See chapter in this report on Loans from the National Gallery of Ireland to Temporary Exhibitions.

ULMER MUSEUM, ULM

NGI.914 Studio of Bartolome Zeitblom, *The Descent of the Holy Spirit; Saints Agnes and Dorothy* (on verso), for the exhibition *The Wengen Altarpiece* at the Ulmer Museum, Ulm. See chapter in this report on Loans from the National Gallery of Ireland to Temporary Exhibitions. Fully researched and parallel conservation on other panels of this altarpiece in Stuttgart, Lübeck and Ulm are published together with the Gallery's contribution of Microscopic, UV and IR investigation.

TOKYO FUKY ART MUSEUM AND KYOTO MUSEUM

NGI.778 Florentine Master *The Battle of Anghiari*

NGI.780 Florentine Master *The Battle of Anghiari*

Consolidation of flaking paint layer – retouching – varnishing- glazing, for the exhibition, *Leonardo da Vinci and Battle of Anghiari* at the Tokyo Fuji Art Museum-Kyoto Museum.

See chapter in this report on Loans from the National Gallery of Ireland to Temporary Exhibitions.

Paintings Glazed with Museum Glass



Eugène Delacroix (1798-1863)
Demosthenes on the Seashore, 1859
 NGL.964

NGL.109	Pompeo Batoni	<i>Portrait of Pope Pius VI, Giovanni Angelo Braschi</i>
NGL.220	David Roberts	<i>The Temple of Neptune at Paestum</i>
NGL.224	John Joseph Slattery	<i>Portrait of William Carleton</i>
NGL.763	Claude Lorrain	<i>Juno Confiding to the Care of Argus</i>
NGL.778	Florentine Master	<i>The Battle of Anghiari</i>
NGL.780	Florentine Master	<i>The Taking of Pisa</i>
NGL.814	Nicolas Poussin	<i>Acis and Galatea</i>
NGL.853	Jean-Baptiste-Camille Corot	<i>Willows</i>
NGL.925	Nicolas Poussin	<i>The Holy Family with Saints Anne, Elizabeth and John the Baptist</i>
NGL.964	Eugène Delacroix	<i>Demosthenes on the Seashore</i>
NGL.966	Alfred Sisley	<i>The Banks of the Canal du Loing at Saint-Mammès</i>
NGL.1722	Gustave Courbe,	<i>Portrait of Adolphe Marlet</i>
NGL.1723	François Boucher	<i>A Young Girl in a Park</i>
NGL.4361	Paul Signac	<i>The Terrace, Saint-Tropez</i>
NGL.4220	Thomas Couture	<i>La Peinture Réaliste</i>
NGL.4222	Charles Françoise	<i>Daubigny Cattle on a Riverbank</i>
NGL.4233	Eugene Fromentine	<i>L'Incendie</i>
NGL.4265	Jean François Millet	<i>Country Scene with Stile</i>
NGL.4751	Roderic O'Connor	<i>Bretonne</i>
NGL.2007.2	Vincent Van Gogh	<i>Rooftops in Paris</i>
NGL.2007.74	Pierre Auguste Renoir	<i>Young Woman in White Reading</i>
NGL.2009.11	William Orpen	<i>Portrait of John Count Mc Cormack</i>

Frames Conservation Project

Full scale conservation treatments comprehensive of cleaning, consolidation, In-filling and gilding



Perugino (c.1450-1523)

The Lamentation over the Dead Christ,

c.1495

NGI.942

NGI.100	Vincenzo di Biagio Catena and Unknown Artist, Italian (16th C.)	<i>Portrait of Two Venetian Gentlemen</i>
NGI.626	Francesco Solimena	<i>Allegory of Winter</i>
NGI.673	Annibale Carracci	<i>Portrait of a Man</i>
NGI.803	Jean-Baptiste Greuze	<i>The Capuchin Doll.</i>
NGI.853	Jean-Baptiste-Camille Corot	<i>Willows</i>
NGI.856	Bernardo Strozzi	<i>Allegory of Spring and Summer</i>
NGI.896	Hubert Robert	<i>Apotheosis of Jean Jacques Rousseau</i>
NGI.942	Perugino	<i>The Lamentation over the Dead Christ.</i>
NGI.1384	Domenico Tintoretto	<i>Venice Queen of the Adriatic</i>
NGI.4212	Eugène Louis Boudin	<i>The Meuse at Dordrecht Mark</i>
NGI.2015.4	Alfred Downing Fripp	<i>Interior of a Fisherman Cottage, Galway.</i>

Photography

2,771 high resolution images were released to the Gallery's main server in 2015.

Some works underwent a full scale photographic documentation (Infrared – Ultraviolet)

NGI.988	Jan Wyck	<i>The Battle of The Boyne</i>
Photographic documentation completed 'on site' at Malahide Castle. High resolution images provided for Gallery online conservation project.		
NGI.4028	Richard Thomas Moynan	<i>The Death of the Queen</i>
Ultra Violet and Infrared documentation		
NGI.1112	Ugolino di Nerio	<i>The Prophet Isaiah</i>
Ultra Violet and Infrared documentation		
NGI.4648	Guercino (Giovanni Francesco Barbieri)	<i>Jacob Blessing the Sons of Joseph</i>
Ultra Violet and Infrared documentation		

NGI.626	Francesco Solimena	<i>Allegory of Winter</i>
	Ultra Violet and Infrared documentation	
NGI.4050	Eva Gonzalès	<i>Children on the Sand Dunes, Grandcamp</i>
	Ultra Violet documentation	
NGI.853	J. B. Camille Corot	<i>Willows</i>
	Ultra Violet documentation	

Paper Conservation

COLLECTION

NGI.2115	Thomas Gainsborough	<i>A Shepherd Driving a Flock of Sheep through a Wood</i>
NGI.2273	T. Scott	<i>Portrait of Henry Grattan</i>
NGI.2442	John Butler Yeats	<i>Isaac Butt M.P.</i>
NGI.2597	Jacob Jordaens	<i>The Adoration of the Magi by Nationalist M.P.s</i>
NGI.2955	Charles Paul Renouard	<i>Self Portrait by Valley with a Tower</i>
NGI.3292	Gabriel Beranger	<i>John Dillon Leaving Parliament</i>
NGI.3309	Roger Fry	<i>John Dillon Leaving Parliament</i>
NGI.6224	Sydney Prior Hall	<i>Design for the National Gallery of Ireland's Sculpture Hall</i>
NGI.6225	Sydney Prior Hall	<i>Design for the National Gallery of Ireland's Queen's Gallery</i>
NGI.6307	Unknown artist	<i>Theobald Matthew</i>
NGI.6312	Unknown artist	<i>The Victory of King William III at the Battle of the Boyne</i>
NGI.10916	Daniel MacDonald	<i>The Chapel Royal, Dublin Castle</i>
NGI.20800	Theodor Maas	<i>The Storm</i>
NGI.20860	Thomas Robert	
NGI.2015.5	Paul Henry	



John Butler Yeats (1839-1922)
Edward Martyn (1859-1923),
Philanthropist and Playwright, 1899

EXHIBITIONS

LINES OF VISION

Facsimiles were mounted and framed to replace

NGI.2950	William Mulready	<i>The Sonnet</i>
NGI.2523	Walter Frederick Osborne	<i>The Doll's School</i>

AT A GLANCE – PORTRAITS BY JOHN BUTLER YEATS

NGI.2936	John Butler Yeats	<i>Standish James O'Grady</i>
NGI.2937	John Butler Yeats	<i>John Millington Synge</i>
NGI.2941	John Butler Yeats	<i>Edward Martyn</i>
NGI.2943	John Butler Yeats	<i>George William Russell (AE)</i>
NGI.2945	John Butler Yeats	<i>Jack Butler Yeats</i>
NGI.2947	John Butler Yeats	<i>Dr Douglas Hyde</i>
NGI.3256	John Butler Yeats	<i>William Butler Yeats</i>
NGI.6078	John Butler Yeats	<i>Members of the Contemporary Club, William Morris</i>
NGI.6081	John Butler Yeats	<i>Members of the Contemporary Club, John O'Leary</i>
NGI.6083	John Butler Yeats	<i>Members of the Contemporary Club, Mr Taylor</i>
NGI.7363	John Butler Yeats	<i>Mr Baily, Mr Walker, and J. Hogg</i>

BRIAN LALOR PRINT COLLECTION

Conservation of these prints all required examination, surface cleaning, repair, retouching, humidification, lining, pressing and mounting.

NGI.2014.36	Wenceslaus Hollar	<i>Lavinia and Amata dancing with the Bacchanates</i>
NGI.2014.77	Arthur Middleton Todd	<i>The Ponte Vecchio, Florence</i>
NGI.2014.81	William Strang	<i>The Walls of Segovia</i>
NGI.2014.82.1	Willimam Francis Longstaff	<i>The Cenotaph</i>
NGI.2014.82.2	Willimam Francis Longstaff	<i>The Cenotaph</i>
NGI.2014.88	Sydney Lee	<i>The Wave</i>
NGI.2014.89	Jozeph Israels	<i>The Hearth</i>
NGI.2014.133	Jacobus Houbraken after Van Dyck	<i>Robert Rich, Earl of Warwick</i>
NGI.2014.153	James Caldwell after H. Fuseli	<i>Macbeth Act I Scene III</i>
NGI.2014.158	Giovanni Battista Piranesi	<i>Dimonstrazioni de 'Emissioni del' Lago Albano</i>



William Orpen (1878-1931)
Study for 'Homage to Manet', 1907
 NGI.19422

HUGH LANE: A CENTENARY PERSPECTIVE

NGI.2866	John Butler Yeats	<i>Sir Hugh Lane (1875-1915)</i>
NGI.7546	William Orpen	<i>Lane Has Gone to the Levée</i>
NGI.7548	William Orpen Lane	<i>Throwing a Man out of the Abbey</i>
NGI.7933	Antonio Mancini	<i>Sarah Cecilia Harrison</i>
NGI.10172	Jean-Siméon Chardin	<i>La Maîtresse d'Ecole</i>
NGI.19422	William Orpen	<i>Study for 'Homage to Manet</i>
NGI.19590	Rose Barton	<i>The Garden of Lindsey House, London</i>

TURNER: THE VAUGHAN BEQUEST

Annual preparation of JMW Turner watercolours for January 2015

LOANS-OUT | LOANS-IN

Condition check and preparation of NGI works on paper for loans out and loans in to temporary exhibitions. See chapter on Exhibitions and Loans from the National Gallery of Ireland to Temporary Exhibitions.



Library & Archives (CSIA Collections & Acquisitions) 2015

Cover of *The Year's at the Spring*,

pub. George G. Harrap & Co. Ltd., 1920.

(Illustrated by Harry Clarke 1889-1931).

Library, Archives | NGI Website

The National Gallery of Ireland is home to one of the most important art and cultural research collections in the country. The extensive library and archive collections are held in the NGI Art Library and Institutional Archive, the ESB Centre for the Study of Irish Art, The Yeats Archive and the Sir Denis Mahon Library and Archive. The collections are publically accessible through the ESB CSIA Reading Room, the main Art Library and the newly opened Sir Denis Mahon Reading Room. Further information relating to the collections and online catalogues are available on the Gallery's website. Staff delivered an impressive body of work throughout the year notwithstanding the challenges presented by the main collection store and limited staffing resources.

The library and archives' traditional role of providing research support to staff and members of the public continues to remain a central focus. During the year approximately 1500 people visited the library and archive reading rooms and staff dealt with over 1000 enquiries. The department played an important part in the advancement of the curatorial, conservation and exhibition programmes and as always the collections were a valuable resource for staff and individuals delivering and participating in the Gallery's public programme. In addition to supporting an increasing number of undergraduate and post-graduate students from Ireland and abroad, the department was involved in a range of external projects from RTE's Radio 1 documentary 'A *Caravaggio in Tuam*', (directed by Nora Nic Con Ultaigh) first broadcast in August; to a collaboration with the Irish Archive Resource portal to create a digital resource pack on 'The Present Duty of Irish Women- The Contribution of Irish Women as documented in the Archival Record', which was published on 12 November and featured digitised archives from the ESB CSIA and NGI Archive collections documenting Irish women and their contribution to the arts in Ireland.

A notable development in recent years is the growing demand for greater public engagement with material from the library and archive collections. The refurbishment of the historic wings presented opportunities for the display of these collections and the success of exhibitions such as *The Sketchbooks of Jack B. Yeats*; *From the Archives: The Story of the National Gallery of Ireland* and *Jack of all Trades*, have highlighted the public interest in themes drawn these collections. Opportunities for showcasing the library and archive material in exhibitions and online were activated in 2015 and are outlined in this report.

- ▲ Books and archives feature regularly in Gallery exhibitions. In 2015, items from NGI library and archive collections were included in *Passion & Persuasion: Images of Baroque Saints*; *At a Glance: Portraits of John Butler Yeats* and *Hugh Lane (1875-1915): A Centenary Perspective*.
- ▲ In February a selection of publications and archival material relating to World War I was displayed in the Lecture Theatre as part of the study day *History & Culture in War Time Ireland* (20 February). There was great interest in the display which included Muirhead Bone's important series of lithographs entitled, *War drawings from the collection presented to the British Museum by His Majesty's Government (1918)*, as well as material from the Sir Denis Mahon and institutional archives. The NGI Archivist, Leah Benson, also presented a paper on the day outlining the Gallery's experiences during wartime.



Recreation of Walter Osborne's
A Cottage Garden
for Culture Night 2015

- ▲ During Heritage Week (22-29 August) staff provided lectures and tours of library and archive collections and the exhibition, *From the Archives: The Story of the National Gallery of Ireland*. A behind-the-scenes tour in the ESB CSIA, 'Industry and Design in Irish art' on 27 August was well attended. On 29 August a Yeats Archive open day in the Millennium Wing Studio attracted over 300 members of the public. Staff were available on the day to provide their in-depth knowledge of this extraordinary collection.
- ▲ On Culture Night (18 September) over 100 people attended a number of special archive tours in the ESB CSIA, featuring material drawn from the CSIA's Irish Art Archive, Sir Denis Mahon Archive and the institutional archive. In what is hoped to become an annual event, the library participated in Downstairs Dublin 2015, organised by The Irish Times. The basements of No.88 and 89 Merrion Square, located outside the main library reading room presented large projections of two of the Gallery's most iconic works, Caravaggio's *The Taking of Christ* and Burton's *Meeting on the Turret Stairs*. The centre piece was a recreation of Walter Osborne's painting *A Cottage Garden*. All three installations proved very popular with the public on the night.
- ▲ Tours of the collections in general continued to increase this year. Over 700 people visited the reading rooms to learn more about the collections. Students from the University of Maynooth, University College Dublin, the Dublin Institute of Technology and the National College of Art and Design all received tours and introductions to the collections.
- ▲ Throughout the year online visitors continued to engage with the collections with over 40.6k page views of the research section of the website, an increase of 12% on 2014 sessions. Social media platforms continued to regularly highlight the collections.

COLLECTIONS

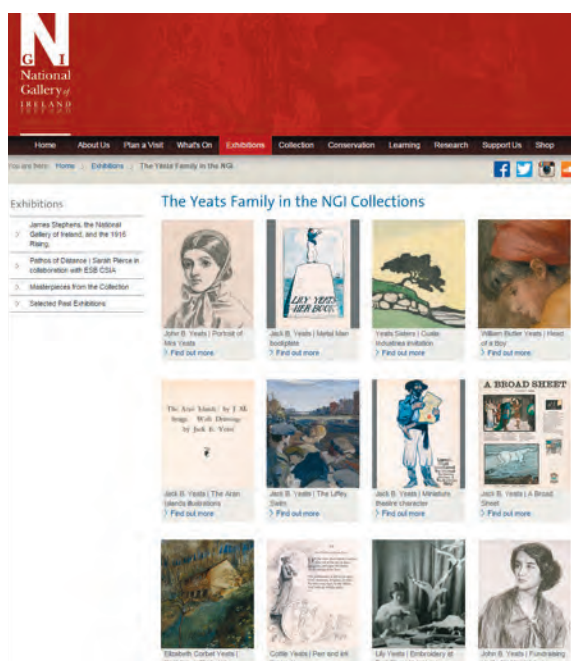
2015 saw an increase in the number of acquisitions received. While the budget is not adequate for a collection of this size and importance it did remain stable which is to be welcomed. Over the course of the year over 3330 titles were added to the collection, in addition to a small number of archival collections. While the majority of publications are purchased, additions to the collection are also received through the Exchange Programme, through Images and Licensing arrangements and through Exhibition loan agreements. All additions to the special collections were purchased for the Irish collections and further details of these are recorded in the section on the ESB Centre for the Study of Irish Art.

SYSTEMS & ONLINE ACCESS

Archive Collection Management: The AXIELL CALM archive management system has been selected to manage the NGI archive collections. It will be implemented and rolled out to staff in 2016. It is hoped that the development of this system will facilitate wider academic study, exhibitions and public engagement initiatives with the Gallery's archive collections.

Bibliographic Management: The Sirsi Dynix library management system, currently has 46171 item records and over 34000 authority files. The system is due to be upgraded and enhanced in 2016.

Digitisation: DORAS, the digital asset management system, provides access to digital images of the highlights of the library and archive collections. The digitisation programme is currently at a standstill due to a lack of staffing resources. Two library assistant roles were lost during the period of the public sector embargo and are unlikely to be replaced. This has had a major impact on the department but in particular in the area of digitisation which cannot be fully resumed without significant additional resources.



The Gallery is committed to developing online access to its collections.

Online Access: The delivery and presentation of the online collections is under review as part of the overall digital plan for the Gallery. The institution is committed to development in this area. In accordance with objectives outlined in the 2016-18 institutional strategy, collections staff will be exploring the benefits of greater digital integration, systems and infrastructure development

and the possibility of implementing a discovery platform across all or some of the NGI collections. There will also be a detailed analysis of the proper resourcing required for this increasingly important area to ensure its sustainability into the future.

ART LIBRARY

2015 presented a number of challenges for the art library. The main library and archive store known as ‘the stacks’ has been close to capacity for some time. In 2015, close to 2500 obsolete and surplus publications were moved to offsite storage providing some space for collection growth. During the year the stacks also experienced problems with environmental conditions and flooding. The environment remains an area requiring attention and is monitored closely by library and conservation staff. The issues associated with this space – capacity, flooding and environmental control - can only ultimately be addressed in the development of the Gallery’s plans for the Phase 4 building programme, which will provide a new research facility and storage area for the library and archive collections.



INSTITUTIONAL ARCHIVE & RECORDS MANAGEMENT

From the Archives: The Story of the National Gallery, which opened in January 2014, marking 150 years of the Gallery, remained in the Print Gallery until October 2015. Throughout the year staff continued to provide tours and the digital content relating to the show proved popular with online audiences also. The first important steps in developing the Gallery’s records management programme was initiated and completed this year. By end November 2015, 417 boxes of administrative papers were successfully listed, barcoded, indexed and transferred offsite.

ESB CENTRE FOR THE STUDY OF IRISH ART

The ESB CSIA is a research facility which holds one of the most important collections of archival and research material associated with Irish visual art. It also plays a crucial role in supporting the research and development of Irish art related projects within the Gallery. In 2015 with the support of the ESB, the Gallery established a fellowship at the Centre offering an opportunity for an individual to contribute to its various research and exhibition related activities. In April, Katy Milligan was appointed as the first ESB CSIA Fellow. In a new development, F.W. Burton’s watercolour *The Meeting on the Turret Stairs* was relocated to the ESB CSIA reading room for the duration of the refurbishment works. Due to the nature of its medium, it went on limited display from the 2 March on Mondays and Wednesdays: 11.30am to 12.30pm. Over the year over 4000 people viewed the watercolour.

One of the main projects in 2015 was the research programme ‘*Visualising the Irish Diaspora*’. This focused on the representation of the Irish diaspora in the visual arts. As part of this project the Gallery invited artist Sarah Pierce to engage with the ESB CSIA in creating a new artwork inspired by the concept, themes and subjects explored. The resulting exhibition, *Pathos of Distance*, curated by Donal Maguire opened in December. See chapter on Exhibitions in this annual report.

ESB CSIA COLLECTIONS & ACQUISITIONS 2015

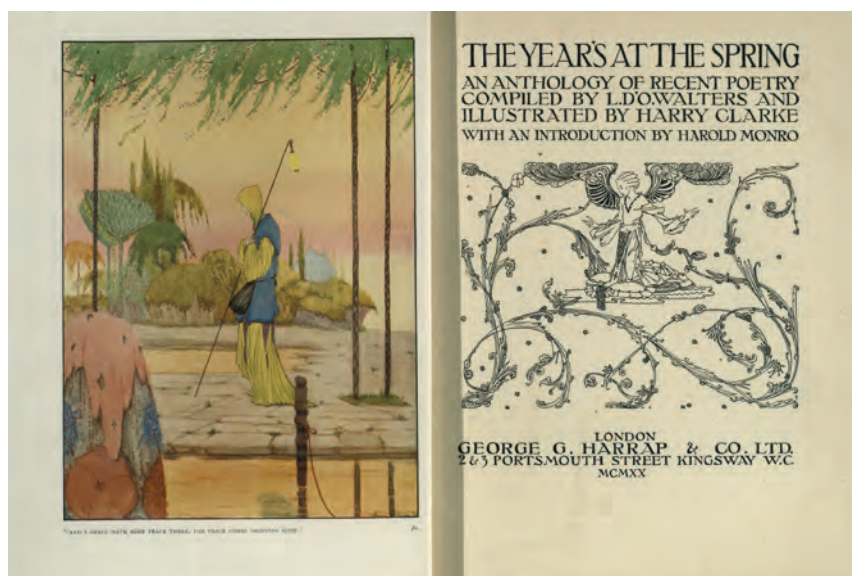
Ciaran Lennon Archive (NGI.2015.1): This important archive collection, kindly gifted by the artist, contains approximately 50 items including photographs and installation diagrams relating to his work from the 1970s and early 1980s. This collection documents Lennon's installation and painting practice, illustrating his important contribution to the development of Irish visual culture during the late twentieth century.

Seán O'Sullivan Archive (NGI.2015.2): This archive purchased at Mealy's Rare Book Sale on 15 December 2015, contains over seventy letters, in English and Irish, from artist Seán O'Sullivan RHA (1906-64) to photographer, Tomas Ó Muircheartaigh. Written between 1945 and 1960, the letters record O'Sullivan's activities in Ireland, the UK and America during that time period.

Thomas Bodkin letter to his niece Norah Robinson (NGI.2015.3): Purchased at Mealy's Rare Book Sale, 15 September 2015.

HIGHLIGHTS OF PUBLISHED MATERIAL ADDED TO THE SPECIAL COLLECTIONS INCLUDE

Observations on the ancient domestic architecture of Ireland: communicated to the Society of Antiquaries by John Henry Parker, Esq., F.S.A. ; in a letter addressed to the Earl Stanhope, President [extract from *Archaeologia* Vol. XXXVIII] [1860], London : Published at the rooms of the Institute, [1863]. Includes pencil annotations and corrections referring to Irish architectural sites in the hand of Margaret Stokes. Former owners : "James Edward Rogers, August 1863", "Margaret Stokes, Carrig Brear, Howth", "The Earl of Belmore March 10th, '87". (Acc. No. 8001281) 720.9415



Harry Clarke (1889-1931)

The Year's at the Spring,

George G. Harrap and Co. Ltd., 1920.

The Year's at the Spring: an anthology of recent poetry compiled by L. D'O. Walters and illustrated by Harry Clarke; with an introduction by Harold Monro. London: George G. Harrap and Co. Ltd., 1920. First edition. Predominantly an anthology of First World War poetry, including poems by Rupert Brooke, G. K. Chesterton, Robert Graves, Julian Grenfell, James Stephens and W. B. Yeats. The attractive light blue binding with gilt tooled decoration, in slipcase is by the Cottage Bindery in Bath. (Acc. No. 8001282) 709.415CLA

To-Morrow: the new Irish monthly, Despard, C. (Charlotte), Dublin ; Manchester: 13 Fleet Street and Roebuck House, Clonskeagh ; Whiteley & Wright, 1924. Vol. 1, No. 1, 1924- Vol. 1, No. 2, 1924. "Contributors include WB

Yeats, Liam O’Flaherty, Lennox, Robinson, Joseph Campbell”. Vol. 1, No. 1 & 2, 1924 both includes an article “The principles of painting” along with a block print by Cecil Salkeld.(Acc. Nos. 8001283, 8001284)

The Playboy of the Western World a comedy in three acts with ten illustrations in colour by John Keating, R.H.A, Synge, J. M. (John Millington), London: George Allen, 1927, Deluxe edition (no. 44 from an edition of 1,000), (Acc. No. 8001285) 822S

Song book of idiot boy, Rakoczi, Basil Ivan, Paris: A l’enseigne du Cerf Blanc, [1953]. 16 double sheets of block prints cut by A. Sarrès from original drawings by the author, accompanied by poetry verse - loose as printed. Copy No. 287. [signed in ink] Basil Rakoczi. (Acc. No. 8001286) 709.415RAK

En cage et en liberté , Rakoczi, Basil Ivan, Paris: [Privately printed], [1955]. The Caged and the Free, printed by the ‘Friends of the White Stag’. (Acc. No. 8001288) 709.415RAK

SIR DENIS MAHON LIBRARY & ARCHIVE



Killian Downing, Assistant Archivist, Sir Denis Mahon Collection, showing visitors material at the launch on 6 November 2015 of the Sir Denis Mahon Reading Room.

One of the highpoints of the year was the opening of the Sir Denis Mahon Reading Room, in No. 90 Merrion Square, on 6 November 2015. Generously supported by the Sir Denis Mahon Charitable Trust, the reading room has been established in honour of Sir Denis’ contribution to the Gallery’s art and research collections. It will prove an invaluable resource for researchers who wish to consult items of particular rarity and significance in the Gallery’s research collections and provides a wonderful space for conducting tours and showcasing the library and archive collections. The opening featured a display of rare volumes which form part of the Sir Denis Mahon collection, as well as a sample of his archive collection. The opening also coincided with the announcement of the annual Sir Denis Mahon Essay Prize winner, hosted this year for the first time by the National Gallery of Ireland. The Essay Prize was established by Sir Denis’ friends and colleagues in 2010 in honour and celebration of his 100th birthday. This year’s winner, Anna Murphy, a graduate of University College Cork, and now completing her doctorate at Oxford, presented an essay entitled ‘Every painter paints himself: Self-portraiture and myth-making in the works of Caravaggio’.

Loans & Acquisitions: The Denis Mahon Charitable Trust gifted *The Road at Doon Bog. Co. Galway*, Oil on Board, (51x61cm) by Luke Dillon Mahon (NGI/2015/4), to the Sir Denis Mahon Archive in September . A second painting

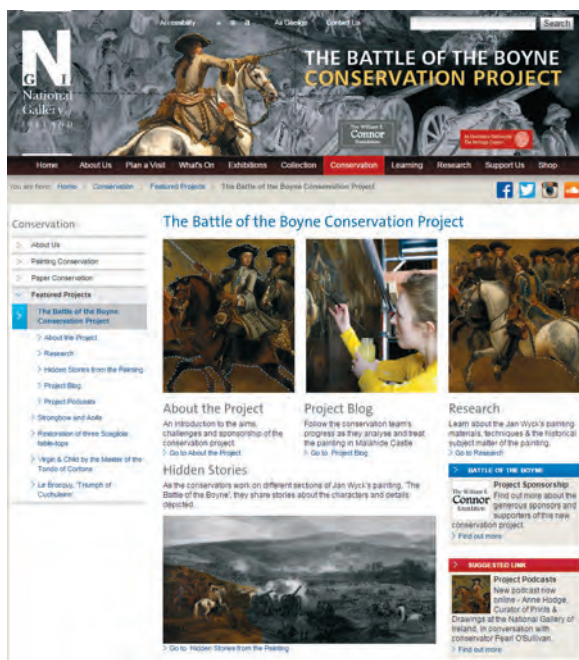
by Luke Dillion Mahon, entitled, *The Front Lawn at Castlegar with the Horse Park beyond*, 1953, oil on Board, (51x61 cm) (NGI/2015/5), is kindly on loan from William Gossip.

Cataloguing & Processing: 1864 books were catalogued in 2015. An additional 68 rare books were catalogued bringing the total number of processed rare volumes to 455. A survey of the archive collection was completed allowing project archivists to build a working knowledge-base, centred on the life and ethos of Sir Denis Mahon, with particular focus on his writings, correspondence, seicento art collection, and lifelong campaign to protect cultural heritage and uphold public accessibility to cultural institutions. The prevalence of Mahon's meticulous record-keeping, arrangement and scholarly methodology has influenced the archivists to adopt a holistic approach to the arrangement of his archive. This approach, will allow unrivalled academic research on seicento artists (as well as those from later periods) including Guercino, Carracci, Caravaggio, Nicolas Poussin, Pietro da Cortona, Domenichino, Guido Reni, Luca Giordano and Salvator Rosa.

Mahon's academic archive consists of a significant amount of photographic material. The preservation and cataloguing of this material was prioritised in 2015. To date, approximately 8000 items in photographic format have been preserved.

INTERNSHIPS & VOLUNTEERS

Library & Archives provide a very active internship and training programme for those interested in pursuing a career in the area and working with the collections. This year Lucile Vrignaud, Helen Madden, Mia Shirreffs, David Gunning, Angela Hausser joined the team to learn more about the work of the department. The library and ESB Centre for the Study of Irish Art also have a number of volunteers who assist with collection research and preparation as well as dealing with enquiries and researchers.



WEBSITE & SOCIAL MEDIA

For the first time in five years 2015 saw an overall drop in the number of website sessions by 5% to 426,195. The number of users were also down by 10% to 304,450 and page views also dropped by 6% to 1,536,661. Although it is difficult

to determine precisely why the figures reduced, the fact that the site is not optimised for mobile and tablet use may have been a factor, in addition to the lack of integration between the systems that comprise the site making it difficult to navigate and find information. A positive development is the 8% increase in average session duration and the decrease in bounce rate by 5% indicating that visitors to the site are engaging with the content for longer than before. In addition the numbers of returning visitors was up by 4%.

New content: In 2015 there were a number of excellent additions to the NGI's online content. Five new or revised resources were developed for the site. The development of resources which accompany exhibitions, research and learning programmes serve to enhance the Gallery's public engagement programmes and are some of the most popular sections of the site. Unfortunately the contract for the Digital Media Assistant responsible for content development ended in December. This loss will impact on web content development in 2016.

National Gallery of Ireland
Advent Calendar on
Social Media



Highlights of new initiatives for the website included:

- ▲ A section dedicated to *The Battle of the Boyne* conservation project which was launched on 4 March 2015. Consisting of 50 pages of new content, the section was added to weekly with new blogposts and podcasts.
- ▲ Accompanying the exhibition *At a Glance: Portraits of John Butler Yeats*, an online resource with information on the artist his life and works went live on 22 October.
- ▲ The Hennessy Portrait Prize section was updated with information on artists shortlisted in 2015. This was launched on 11 November and remains one of the most popular sections of the site.
- ▲ The exhibition *Sarah Pierce: Pathos of Distance* used weekly blogs prior to the opening of the show to highlight the stories that featured in the exhibition.
- ▲ A Renaissance resource developed in collaboration with the Education Department went live on the 24 September.

TECHNICAL DEVELOPMENTS

The website is due to be redesigned, rebranded and upgraded in preparation for the reopening in 2017. In September London based firm NGOAR were appointed to provide maintenance and development support to the NGI's website content management system SITECORE. Priorities for the website and new support partners will be upgrading the CMS from version 6 to version 8, the redesign of templates in line with rebranding outcome and optimisation of the site for mobile use. Work on this began in late 2015 with a workshop exploring the strengths and weaknesses of the NGI website facilitated by NGOAR and attended by digital staff and other key internal stakeholders. Interviews were also conducted with external users of the site. Information gathered from these sessions exploring user experience will feed into the development of an improved NGI website due to be launched when the historic wings reopen.

SOCIAL MEDIA

2015 was a highly successful year on the NGI's social media platforms (Facebook, Instagram, Twitter, YouTube, Vimeo, SoundCloud). This year efforts were focused primarily on Facebook, Twitter, and Instagram, as the three most regularly used social network platforms in Ireland. Audiences increased across these networks by 41% within the 12 month period from January – December 2015.

FACEBOOK

Facebook saw a 41% increase in followers in 2015. Numbers grew from 8946 followers | to 12,614 by the end of the year. The average reach per post increased by 145% this year and the average engagement per post increased by 105%.

TWITTER

Twitter saw a 30% increase in followers in 2015. The total number of tweets amounted to 1491 resulting in 2.6 million impressions. This was a successful year for the Gallery on Twitter, not only because of the growth in followers, but also for a number of Twitter collaborations with other galleries and museums. These included #AskACurator, #AngelTrails (The National Gallery, London), and a link with the Getty Research Institute via their Knoedler collection, and one of the Gallery's Beit paintings.

INSTAGRAM

2015 was the year in which the Gallery embraced Instagram with a 246% increase in followers in 2015, from 981 to 3398. Instagram has overtaken Facebook and Twitter as the network with the largest population of younger users, so it is an important way to connect with the Gallery's younger audiences. Total number of post was 216 which received 11.7K likes.

SOUNDCLOUD & YOUTUBE

There were 41 new podcasts added to SoundCloud with over 4k listens in 2015. YouTube saw a 12.5% increase in views and 13% increase in watching time.

Education



The National Gallery of Ireland continues to provide enjoyment and appreciation of its collections through a comprehensive public programme managed by Education. The department plays its part in offering opportunities for learning and public engagement among all age groups. In 2015, Education organized 3,200 events catering for 86,775 visitors which represents 12% of the Gallery's overall annual attendance figure. The department's remit covers the public programme of tours and talks, life-long learning events for adults, children and family events, community engagement, outreach and access.

Details of Education attendance figures and events managed in 2015 is outlined in this report.

THE DEPARTMENT WORKED IN PARTNERSHIP WITH THE FOLLOWING BODIES IN 2015

Art Teachers Association of Ireland
Children's Books Ireland
Culture Night
Department of Arts, Heritage and the Gaeltacht
Department of Education and Skills
Dublin Book Festival
Dublin City Council: Dublin One City One Book
History Teachers Association
Heritage Council and National Heritage Week
Irish Association of Art Historians
Irish Architectural Foundation
Merrion Square Network
National Association of Principals and Deputy Principals Network
National Library of Ireland
Open House Dublin
Umbrella Theatre Company
WB Yeats 2015

NGI GRADUATE INTERNSHIP PROGRAMME

The Education Department facilitated 8 graduates on its Internship Programme, including one from Notre Dame University, Indiana. Education also drew on the services of 30 Guides and 25 freelance tutors, who act as ambassadors and advocates for the Gallery in their promotion of the collections and provision of art workshops. The department is especially grateful for the assistance of the Creative Spaces volunteers and education volunteers.

PAVILION PLAYWRIGHTS: 25 APRIL

The Pavilion Playwrights and Umbrella Theatre Company returned after their successful events in November 2014 to once again perform sixteen short plays created by four playwrights inspired by the NGI collection. The playwrights (Michael Casey, Gerard Dalton, Celia de Fréine and Michael O'Meara) chose a variety of paintings including well-known works such as *Woman Writing a Letter, with her Maid* by Vermeer and *The Taking of Christ* by Caravaggio as well as lesser known works such as *The Fair Geraldine* by an unknown painter. Images of the paintings were projected on the walls on of the Lecture Theatre stage to help the audience put the performances into context. Tickets for this event were organized by Umbrella Theatre online with Eventbrite with a limited number available in the NGI shop. The event sold out.

W.B. YEATS POETRY READING: FRIDAY 27 NOVEMBER

Actors Derbhle Crotty and Denis Conway read the work of W.B. Yeats in this event, chaired by Vincent Woods. The event was held in association with the National Library of Ireland and the year-long 150th anniversary celebrations of the birth of W.B. Yeats. It was a relaxed event with the three speakers sitting on chairs on stage discussing the work of W.B. Yeats and the influence he has had on their life and work. Both actors took turns to read poems that they had selected in advance.

SUMMER LECTURE THEATRE: PROGRAMME JULY AND AUGUST

Education scheduled a revised summer events programme that included in July and August 106 art documentary film screenings attended by 1,595 people. Screenings were scheduled daily at 4pm, Mondays-Fridays at 11.30am, and Sundays at 2pm. 64 talks on a range of themes associated with the NGI Collection were attended by 1,348 people. These talks took place Mondays-Fridays at 1pm and at 3pm on Tuesdays, Thursdays, and Saturdays. Heritage week lunchtime talks took place at 1pm Monday-Friday 24-28 August and numbers increased for the film screenings during this week.

FILM SCREENINGS: ALL YEAR

78 screenings of art documentaries took place in the lecture theatre in 2015. Screenings take place Saturdays at 2pm and Sundays at 12.30pm. Film titles are listed online and on a flyer at the information desk. New titles with permissions are added when possible.

NATIONAL 'DRAWING DAY: 16 MAY



National Drawing Day continues to grow year on year, and was once again a cross-border event with over 170 institutions participating nationwide. The event at the Gallery was launched by Donald Teskey RHA and Mick O'Dea PRHA. Artists Comhghall Casey, Alan Daly, Mollie Douthit, Vera Klute, Cian McLoughlin, and Saoirse Wall set up around the gallery spaces drawing portraits of members of the public or self-portraits. Life drawing workshops took place in the Atrium and Millennium Wing Studio spaces led by Fintan Mahon, Michelle Boyle, Grainne Dowling and Dorothy Smyth. For the first time, a collaborative project, *The Bigger Picture: Still Lifes and Artists' Studios*, took place on Drawing Day. This was initiated by The Hunt Museum with four institutions taking part: NGL, The Hunt Museum, Limerick, Creative Spark, Louth and The LAB, Dublin. The artist Maeve Clancy created a studio from the Dutch Golden Age where Transition Year Students from the Gallery's work experience programme created still life works from a composition inspired by some of the Dutch masterpieces in the collection.

SUMMER DROP-IN LIFE DRAWING WORKSHOPS FOR YOUTHS & ADULTS

23 adult drop-in life drawing workshops were held on Mondays, Wednesdays and Fridays at 3pm in the MWS in July and August, delivered on an informal basis with each workshop themed on: *Life Drawing in Black and White*; *Drawing the figure in Colour*; *Portraits*; and *Capturing Movement in Drawing*. Workshops were well attended; many people returned regularly, the feedback was positive, appreciative of staff for organizing such a good programme, and appreciative of the handy and clear summer booklet.

CULTURE NIGHT: FRIDAY 18 SEPTEMBER

2015 marked the 10th Culture Night, in which the Gallery has participated since its inception. Education scheduled a varied programme of events with themed tours scheduled every half-hour. Artists Eamon Colman, Edel Campbell and Fintan Mahon led drawing sessions. Artist Tunde Toth worked with Origami, and each participant learned how to create a large origami butterfly. Artist Vanessa Scott Hayward set up a textile weaving station, and encouraged young visitors to create their own woven pieces

STUDY MORNINGS

History and Culture in Wartime Ireland: 20 February

This study morning exploring Ireland's experience of the Great War, and the effects of war on the cultural institutions, took place over half a day on Friday 20 February. This event complemented the February Public programme of talks on *History Revisited and the Reshaping of Public Memory*, which also included film screenings. Speakers included Professor John Turpin, RHA, Dr Margarita Cappock, DCGTHL, Leah Benson and Kevin Myers.

Visualising the West: 28 February

This morning event focused on the enduring attraction of the West of Ireland for artists, writers and poets. The event was opened by Mick O'Dea, PRHA, and speakers included Dr Yvonne Scott, TRIARC; Dr Conor McNamara, writer and historian, Dr Marie Bourke and artist Nick Miller. Dr Ciara Breathnach of the University of Limerick joined the group panel discussion session, which was chaired by P.J. Mathews of UCD.

Exploring Baroque Paintings on the Theme of Martyrs and Saints:

28 March

This day-long event was held in conjunction with the exhibition *Passion and Persuasion: Images of Baroque Saints* (Feb-May 2015) and formed one of a series of events marking the bi-centenary of the Jesuits. Speakers included John Gash, University of Aberdeen; Dr Corrina Ricasoli, UCD; Simone Mancini; Dr Philip Cottrell, UCD; Dr Marta Bustillo, TCD; Dr Peter Cherry, TCD and Dr John Loughman, UCD. The discussion was chaired by Fr Noel Barber, S.J. and Fala Buggy.

John Butler Yeats (1839-1922): An Artist in an Artistic Family:

21 November

A special study morning focusing on John Butler Yeats as a public and private figure, and as an artist who had a life-long passion for portraiture was held in association with the display of his portraits in the Millennium Wing (room 1). The morning was opened by Sean Rainbird, and followed by speakers Dr P. J. Mathews, UCD; Niamh MacNally, Hilary Pyle, Yeats Scholar and Caitriona Yeats, who spoke about her great-grandfather's influence on her family. Professor Luke Gibbons who chaired the discussion.

TEACHERS', SCHOOLS & YOUTH PROGRAMME



Programmes for Pre-school, Primary, Post-Primary, Third Level and Teachers are organised by Education for onsite and online platforms.

THE RENAISSANCE IN FOCUS

A series of Renaissance resources were launched as part of the Gallery's Online Learning Strategy facilitating learning about the collections for all ages, including animation exploring the Renaissance for Primary and Post-Primary Junior Cycle as well as an online resource for Teachers, Senior Cycle and Early Undergrad Students.

VISUAL RESOURCES

New visual resources have been created for the Gallery's website. They have also been printed on large scale solid mounts for use in gallery tours. The resources focus on key aspects of works from the collection and suggest ways these works may be sketched to back up written answers for the LC question. The works cover Renaissance, Northern European Art, Impressionism, Irish Art and Modern Painting, following the structure of the LC curriculum.

EDUCATION OUTREACH

Two day long tours and workshops were organised connecting English and Art for pupils from inner-city DEIS Dublin schools in conjunction with Bridge 21 (TCD initiative in 21st Century Learning).

TRANSITION YEAR WORK EXPERIENCE PROGRAMME/TY

The Gallery's TY work experience programme returned after an interval of 4 years and took place every second week from October 2014 to May 2015. Education's programme and schedule is co-ordinated by the Education Officer and Interns and is held in conjunction with other Gallery departments.

EDUCATION & DISABILITY

Latch On (Literacy and Technology Hands On) is a two-year literacy programme for adults with intellectual disability initiated and developed at the school of education, University of Queensland and has a strong foundation in educational research and practice. Ireland is the first country in the EU to be given license to run the programme through Down Syndrome Ireland and the Gallery is now

working on this initiative through the NGI Teachers', Schools & Youth and NGI Outreach & Access Programme. The Cavan branch of Latch On came to the Gallery for a tailored tour of *Lines of Vision* and drawing workshop.

Rehab Bray

A outreach tailored talk, tour and workshop for members of Rehab facility in Bray looked at key works in the collection and engaged with the works later in the Gallery as part of a wider programme.

EDUCATION IN PARTNERSHIP WITH THIRD LEVEL AND OTHER INSTITUTIONS

Institute of Art, Design and Technology, Dun Laoghaire

In October and November 2014 First Year Visual Art Practice students from IADT participated in a semester long module "Light + Image" which involved detailed studies of existing artworks to analyse form, shape, space, light, shadow and colour and incorporated visits to NGI using the collection as primary resource.

NGI and IFI:

Two projects connecting the Gallery with the Irish Film Institute took place in March 2015.

Introducing Turner: Sinead Rice gave an introduction and talk on Turner before a screening for senior cycle students. This followed with a collaborative workshop.

Superheroes, Saints and Sinners: day long workshop for 1st year post-primary students and teachers. Intro at IFI, screening of superhero animation and workshop.

DCU/St. Pats University

First Year BA Psychology students visited the Gallery on 28 October, for a talk on the evolution of childhood from works in the collection, followed by class discussion and tour.

Centre for Talented Youth, Ireland (CTYI)

In partnership with DCU, CTYI takes on a number of exceptional students in TY year and places them in a study programme allowing them to complete a number of first year modules in key courses. The TY pupils doing the BA Psychology modules come to the NGI for a talk and tour shadowing the experience of First year BA students from Maynooth University

COURSES – TEACHERS

Continued Professional Development Course for Primary Teachers (CPD)

Developing Art Making and Appreciation Skills at the National Gallery of Ireland offered a unique opportunity for Primary School Teachers to expand their artistic skill set in a National Cultural Institution. The event, which took place from 1 - 7 July, was designed in accordance with DES guidelines and approved by and run in conjunction with Drumcondra Education Centre.

YOUTH

Young Social Innovators

The Gallery collaborated with Young Social Innovators and National Youth Council of Ireland at their annual Awards and Showcase.

Youth Art Workshops – Day-Long Summer Courses

Three Youth Art Workshops took place between July and August in Textiles, Printmaking and Illustration.

Art Educators in Residence

Two week-long art educator residencies took place in July and August. Artists Fiona Harrington and Julie Brazil participated. An open call out was placed for the residencies. Which focused on exploring the collection in new ways for Children and Adults/Youths. Selected residents also made their own work and operated drop-in studio between scheduled workshops.

Portfolio Course

A week-long intensive Portfolio Course ran from 17– 21 August.

Slingshot Academy

Student Slingshot is a registered charity and educational initiative that aims to educate, mentor and inspire the next generation of young people. The team are undergraduates or recent graduates whose target audience are the 171,000 people currently enrolled in 4th, 5th and 6th year in over 715 secondary schools in Ireland and more specifically those students in DEIS schools or schools with low uptake on further education. The NGI acted as “Venue Partner” for the 2015-2016 Academies, running Academies in the Lecture Theatre at reduced cost with substantial support from Education Dept. One academy in Oct, Nov (2015), Jan, Feb and March (2016). Fully Booked.

Third Level Tailored Tours

Tours and workshops for trainee Primary Teachers (Froebel Institute, NUI Maynooth); for Tourism Students WIT and for Event Management Students DIT.

CHILDREN’S AND FAMILY PROGRAMMES



The Matheson Foundation continued their support of Children’s and Families Programmes in the Gallery during 2015, and with their help, an extensive programme was carried out, with thousands of children and families experiencing creative activity. The Gallery is signed up to the Kids in Museums manifesto, and endeavours to make Gallery a family-friendly venue. The calendar of events for children and families include Saturday Family Workshops, Mid-Term art workshops; Drop-In Family Workshops; NGI Baby and New Parents’ Tours and Workshops; Tiny Tots Workshops; Halloween Extravaganza; and Christmas Family Art Holiday.

COMMUNITY ENGAGEMENT, OUTREACH AND ACCESS



An art exhibition in the Gallery's Millennium Wing Studio was organised in collaboration with EVE Castleview.

The Community Engagement and Outreach Service aims to bring the Gallery's learning programmes to a broader and more diverse audience. It provides access to groups within the community to visual art and collections based projects. The Gallery's Outreach service also facilitates art history lectures and demonstrations for community groups. In 2015 the Gallery participated with a number of partners;

- ▲ EVE Castleview, St Margaret's Rd, Finglas, Dublin 11
- ▲ LauraLynn Children's Hospice, Dublin
- ▲ Tallaght Adult & Community Training (TACT)
- ▲ Artlink, National Learning Network, Sandymount

ACCESS TOURS

The Access Tour programme was adjusted to accommodate the pattern of usage of tour participants and accommodate the needs of the ISL tour guide. Tours are organised for hard of hearing, visually impaired, ISL tours and for people with intellectual disabilities. Participating partners in 2015: NCBI, School of Medicine, TCD and Wicklow Dementia Support.

EDUCATION ATTENDANCE FIGURES AND EVENTS 2015

Date	Event	Numbers	Monthly Totals
January	Gallery Tours	2834	
	Drop-in Creative Workspaces	799	
	Sunday Lectures	459	
	Tuesday Lectures	363	
	Saturday Family Workshops	211	
	Baby Workshops	49	
	Tiny Tots workshops	88	
	Drawing Studies	15	
	Art Studies	225	
	Art Documentary Screening	134	
	Creative Art 55+	56	
Community Outreach	168		
January Total			5401
February	Gallery Tours	3976	
	Sunday Lectures	364	
	Drop-in Creative Workspaces	875	
	Tuesday Lectures	440	
	Saturday Family Workshops	167	
	Mid-term Break	177	
	Drawing Studies	68	
	Creative Art 55+	66	
	Baby Workshops	38	
	Tiny Tots workshops	82	
	Moonlight Project Baby Workshops	26	
	Poetry Readings	133	
	Art Documentary Screening	150	
	Community Outreach	267	
	Study Morning: History and Culture in Wartime Ireland	155	
	Study Morning: Visualising the West	124	
	Special Lecture: Russian Festival	48	
	IADT Opening	60	
Art Studies	912		
February Total			8128
March	Gallery Tours	5725	
	Sunday Lectures	285	
	Tuesday Lectures	350	
	Special Lectures	168	
	Drop-in Creative Workspaces	806	
	Poetry Readings	42	
	Creative Art 55+	41	
	Drawing Studies	63	
	Art Documentary Screening	105	
	Saturday Family Workshops	156	
	Tiny Tots workshops	65	
	Baby Workshops	38	
	Moonlight Project Baby Workshops	95	
	Community Outreach	222	
Research Day 6 March	75		

Date	Event	Numbers	Monthly Totals
	Study Day: Baroque	169	
	NIMC Early Years Training Day	16	
	Art Studies	621	
March Total			9042
	Gallery Tours	3648	
	Sunday Lectures	192	
	Drawing Studies	45	
	Tuesday Lectures	309	
	Special Lecture: Icons	38	
	Art Documentary Screening	87	
April	Creative Art 55+	41	
	Community Outreach	112	
	Baby Workshops	51	
	Moonlight Project Baby Workshops	81	
	Tiny Tots Workshops	85	
	Drop-in Creative Workspaces	900	
	Saturday Family Workshops	169	
April Total			5758
	Gallery Tours	2310	
	Sunday Lectures	258	
	Tuesday Lectures	498	
	Tiny Tots Workshop	41	
	Baby Workshops	38	
	Drawing Studies	30	
May	Art Documentary Screening	145	
	National Drawing Day	1850	
	Creative Art 55+	46	
	Poetry Day Event	13	
	Community Outreach	31	
	Special Lecture 29 May	91	
	Drop-in Creative Workspaces	854	
	Saturday Family Workshops	153	
May Total			6358
	Gallery Tours	3815	
	Tiny Tots Workshops	80	
	Baby Workshopss	49	
	Sunday Lectures	83	
June	Saturday Family Workshops	114	
	Drop-in Creative Workspaces	826	
	Tuesday Lectures	219	
	Community Outreach	32	
	Art Documentary Screening	58	
	Creative Art 55+	58	
June Total			5334

Date	Event	Numbers	Monthly Totals
July	Gallery Tours	6518	
	Drop-in Creative Workspaces	1833	
	NGI Baby Workshops	50	
	Tiny Tots Workshops	66	
	Art Documentary Screenings	550	
	Adult Drop-In workshops	323	
	Lecture Theatre Talks	682	
	Family Drop-in workshops	569	
	Youth Workshops	30	
	Teachers' CPD	135	
Community Outreach	40		
July Total			10796
August	Gallery Tours	3176	
	Lecture Theatre Talks	720	
	Art Documentary Screenings	1045	
	Adult Drop-in Workshops	288	
	Family Drop-In workshops	673	
	NGI Baby Workshops	32	
	Tiny Tots Workshops	67	
	Portfolio Course	45	
	Youth Workshop	14	
	Drop-in Creative Workspaces	1486	
Community Outreach	32		
August Total			7578
September	Gallery Tours	3834	
	Sunday Lectures	110	
	Tuesday Lectures	322	
	Culture Night	2644	
	Film Screenings	66	
	Community Outreach	210	
	Drawing Studies	42	
	Creative Art 55+	44	
	NGI Baby Workshops	32	
	Tiny Tots workshops	65	
Drop-in Creative Workspaces	433		
Saturday Family Workshops	142		
September Total			7944
October	Gallery Tours	2447	
	Sunday Lectures	277	
	Tuesday Lectures	358	
	Special Bram Stoker Lecture	108	
	Saturday Family Workshops	162	
	Film Screenings	59	
	Open House Junior Workshop	15	
	Drawing Studies	73	
	NGI Baby Workshops	38	
	Tiny Tots Workshops	77	
Community Outreach	152		
Halloween Extravaganza with CBI	260		

Date	Event	Numbers	Monthly Totals
	Creative Art 55+	56	
	Drop-in Creative Workspaces	737	
	Celtic Revival Thursday Evenings	428	
	Mid Term Break workshops	162	
October Total			5409
	Gallery Tours	3097	
	Sunday Lectures	262	
	Tuesday Lectures	336	
	Film Screenings	66	
	Community Outreach	293	
	NGI Baby Workshops	36	
	Tiny Tots workshops	55	
November	Drop-in Creative Workspaces	458	
	Creative Art 55+	53	
	Celtic Revival Thursday Evenings	162	
	Saturday Family Workshops	193	
	Study Morning: Yeats	110	
	Dante Poetry Day	260	
	Yeats Poetry Reading	175	
November Total			5556
	Gallery Tours	2059	
	Sunday Lectures	81	
	NGI Baby Workshops	38	
	Tiny Tots workshops	59	
	Creative Art 55+	12	
	Tuesday Lectures	216	
December	Film Screenings	31	
	Drop-in Creative Workspaces	468	
	Special Lectures	115	
	Community Outreach	72	
	Christmas Family Art Holiday Workshops	126	
	Saturday Family Workshops	107	
December Total			3384
Annual Total			80688
	Family Packs		5778
	Writing/Drawing Kits		125
	Art Packs		184
GRAND TOTAL			86775

Corporate Services

Corporate Services provides a diverse range of services to the Gallery. The department is responsible for leading core support services, governance, operations, visitor services and commercial activities. Throughout 2015 Corporate Services has worked on several key areas to help deliver the Gallery's objectives and key achievements for the year, highlighted in this report.

The Gallery continues to face financial challenges and Corporate Services, along with other departments of the Gallery play a significant role in ensuring we achieve budget savings while continuing to deliver a high quality visitor experience. The focus will continue on delivering services in the most efficient and effective way, whilst endeavouring also to attract and manage collaborative sponsorships and donations.

Being responsive to the needs of the Gallery's various and diverse stakeholders is intrinsic to the work of Corporate Services. This is achieved through the staff in the organisation. By leading, supporting and motivating a skilled, competent workforce aligned with the appropriate financial resources, systems and processes the Gallery will ensure the ongoing delivery of excellent services.



The Gallery's annual visitor attendance for 2015 was 706,112.

VISITOR SERVICES

Visitor figures for the year ending 31 December 2015 were 706,112 an increase over 2014. The increase in the footfall for the first quarter was linked to the Turner exhibition, numerous events and seminars, the final events of the *Lines of Vision* exhibition, a growing identity with families as a location to visit. The increase in visitor numbers was also in line with a trend of a 14% increase in visitors to Ireland beginning in the first quarter of 2015.

The Turner exhibition in January was busy with 57,397 visitors, with positive impacts on the Gallery Shop and Café revenues.

Special events were successfully promoted around Valentine's Day, Mother's Day, St Patrick's Day and Easter to create awareness and prompt a visit to the Gallery.

There was a significant increase in visitor numbers over the summer months and extended tourist season (June–September). Tourism Ireland reported a 12% growth in overseas figures for a similar period. The increase has been due to external factors: mixed weather, increased overseas visitors to Ireland and UK visitors having a favourable exchange rate. The research carried out during this time backs up the increasing percentage of overseas visitors and a decrease in Irish based visitors. The Gallery facilitated over 200 tourism groups and language schools visiting the Gallery during the summer months. Visitor Services continued to work throughout the year with the wide range of visitor groups and organisations, including Language School organisations and tourism organisations aimed at audience growth and development.

Overall, the increase in visitor numbers in 2015 was primarily driven by an increase in overseas visitors to Ireland. The change in visitor profile also saw a move from the *excellent* satisfaction rating to the lower *satisfied* rating in the visitor experience. The continuation of the MDP Project during 2015, and the limited Irish collection on display were contributing factors for the decline in excellent visitor experience ratings.

CULTURE NIGHT

Culture Night was held on 18 September, and the Gallery welcomed 2,644 people. The programme for the evening included collection tours, family and children's workshops, a varied music programme with wine tapas and an artist in residence in the Winterarden. A curated contemporary dance performance piece called *Cotái Dearga* curated by Rionach Ní Néill was based on the iconology of the traditional red skirts in Irish paintings including *The Potato Diggers* by Paul Henry. An art project *Fisfeis* was projected onto the exterior wall of Clare Street until 11.30pm.

Visitor Experience, Feedback and Audience Surveys

Visitor feedback and surveys were carried out in 2015 using a number of research methods: the Hear and Now survey, Exhibition Surveys, NGI Comment Cards and other on-line feedback forums. The research gave valuable information on visitors and their experience, and aimed improve audience engagement and development.

Donations Campaign

The Donations Campaign in the Gallery space continued to see an increase in donations.

Flavours of Art

The Flavour of Arts cultural and food evenings continued in 2015 with five events. The first event was a Valentines event based on the Meeting on the Turret Stairs; the second event was sold out on 8 April, and was based on the Spanish Collection. The evening featured music by Flamenco master Juan Jose Manzano. On 2 July, the theme was based on the American Collection and the Sean Scully exhibition, and featured blue grass music. Two Flavours of Art events were held two in the autumn, themed on the Dutch and Irish Collections. A number of the events sold out due to a successful combination of in-house and digital marketing.

Accessibility

In 2015 the Gallery has continued to focus on accessibility of its services and is reviewed under the headings of Quality Customer Services, the Built Environment and delivery of the Gallery services using Information and Communication Technologies (ICT).

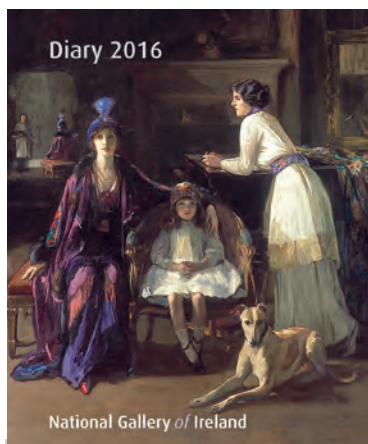
Irish Language Scheme 2013-2016

The Irish Language Scheme 2013 – 2016 continued to be implemented during the year.

NGI Volunteers Programme

2015 was the 25th Anniversary of the foundation of the Volunteer Programme. During the Volunteers Christmas event in December 2014, eight volunteers were presented with Certificates to mark the occasion of 25 years of their personal volunteering service to the Gallery. On 26 May a reception was held with Volunteers and staff and founding members of the programme to honour this significant anniversary. Nina Artwitz, CEO of Volunteering Ireland and Sean Rainbird opened the event. The NGI Volunteer Programme had 115 Volunteers for the year ended 31 December 2015, working in Visitor Services and the Information Desks, the Friends, Research Services, Education, Conservation and the Print Room. The Volunteer Training Programme offered Volunteers eight sessions to deepen their knowledge of the collection and the NGI. The training aims to assist in supporting the vital contribution which the Volunteers make in a number of areas in the Gallery. The volunteer programme recruited inducted and mentored 15 new volunteers during the year for the Information Desk, Friends Desk and Education.

The annual volunteer event was held on 7 December attended by 100 volunteers, with the event valuing the volunteering contribution to the Gallery in 2015.



RETAIL AND PUBLICATIONS

Trading in the Gallery Shop started strongly in 2015 with sales in the first quarter up 14% on the same period in 2014. This performance continued throughout the summer months as visitor numbers to the Gallery showed a marked increase, no doubt benefiting from the general growth in tourist numbers as reported by Fáilte Ireland.

Attention was focused during the year on the enhancement of key product lines. This process led to the introduction of greatly improved canvas reproductions, bespoke Irish crafted jewellery and collection inspired Irish textiles

As expected, sales fell back slightly in the last quarter as we were benchmarking against the period in 2014 of the very successful exhibition and book *Lines of Vision: Irish Artists on Art*. At the close of the year the shop showed an increase in turnover of 6.2% and returned a profit to the Gallery despite the many challenges of the ongoing refurbishment programme.

Sean Scully at the National Gallery of Ireland and *Uniform: A Collaboration with Jackie Nickerson* were the department's two main catalogue publications for the year. Annual favourites *The National Gallery of Ireland Diary* and *Calendar* sold exceptionally well in 2015 clearing the Shop's print runs by year end.

PUBLICATIONS

Sean Scully at the National Gallery of Ireland

Edited by Sean Rainbird

ISBN 978-1-904288-57-2

Uniform: A Collaboration with Jackie Nickerson

Edited by Brendan Rooney

ISBN 978-1-904288-59-6

Hennessy Portrait Prize 2015

Published in Association with Hennessy

ISBN 978-1-904288-61-9

National Gallery of Ireland Diary 2016

Co-Publication with Gill and Macmillan

ISBN 9780717168330

National Gallery of Ireland Calendar 2016

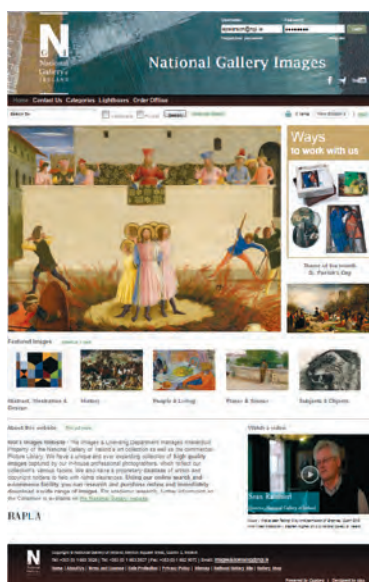
Published in Association with FBD

ISBN 978-1-904288-60-2

IMAGES & LICENSING

National Gallery Images – www.nationalgalleryimages.ie

Management of National Gallery Images website involves the preparation of images, editing and content management of the website. There are currently 3,749 images on the website with only the most commercial and popular images published to the front-end of the Capture system. Images & Licensing dealt with over 20,000 queries during the year including customer help service in using the website, copyright queries and picture research assistance. The department re-registered the existing Trademark and is working on new trademark registration and rebranding with the Gallery.



2015 NATIONAL GALLERY IMAGES WEB STATISTICS & HIGHLIGHTS

- ▲ 66,892 Sessions
- ▲ 58,652 Users
- ▲ 153,038 Page-views
- ▲ 2.29 Pages/Session
- ▲ 00:01:12 Ave. session
- ▲ 87.07% New sessions
- ▲ 121.23% increase in sessions on 2014
- ▲ 130.50% increase in new users on 2014
- ▲ Online sales more than doubled in one year
- ▲ 21% increase in sales overall in 2015

COPYRIGHT CLEARANCES including finding copyright owners for:

- ▲ E-Museum
- ▲ Shop merchandise – diary, calendar, canvases, prints
- ▲ National Gallery Images
- ▲ Internal brochures such as *At a Glance*
- ▲ *Essential Guide* and *Highlights Guide*
- ▲ Copyright tracing for newly acquired art on paper

- ▲ Ongoing assistance to IMMA re. copyright issues

IMAGE PROCUREMENT AND LICENSING MANAGEMENT

- ▲ Sean Scully at the National Gallery of Ireland
- ▲ Creating History: Stories of Ireland in Art
- ▲ Uniform: A Collaboration with Jackie Nickerson
- ▲ Yeats and Turner reprints which are ongoing

In addition, Images & Licensing input into publishing contracts for impending exhibitions, National Gallery of Ireland Public Photography Policy and facilitation of commercial film crews and photographers.

Partnerships/merchandising/memberships:

- ▲ Uniphoto Press International (Japan)
- ▲ Stock Index Online Showcase
- ▲ Merchandising agreements – Pomegranate, Irish Tabletop Group and Kelly Cards.

Membership of:

- ▲ BAPLA – British Association of Picture Libraries and Agencies
- ▲ CEPIC – World Picture Library Association
- ▲ CAI – Copyright Association of Ireland
- ▲ ACE – Association of Cultural Enterprises

IT

The function of the IT department is to manage, support and maintain the Information and Communications Technologies (ICTs) and related systems to facilitate the internal operations of the NGI and implement best practice in the management and delivery of these services.

The main focus of 2015 was the continued optimisation of the existing infrastructure by rationalising and virtualising our server estate, and upgrading existing hardware and replacing when necessary. New systems implemented included print management and auditing software, CALM, an archive management system (in collaboration with the Library, Archive and Digital Media Dept.), extension of HR software across all departments and completed the rollout of mobile management device system. There were significant improvements made in data backup and recovery processes, and in remote access authentication. The department continued to support digitisation projects throughout the Gallery

HR

In 2015 HR Strategy was aligned to the Organisational Effectiveness objective of the NGI Statement of Strategy. The key elements of this objective are to ensure appropriate systems, processes and structures are in place to deliver on the strategy plan and enable an effective and motivated workforce through training and professional development opportunities.

The key HR strategic priorities were to strengthen all core HR policy and practices, install a HR management system, review an organisation structure and focus on short / long term resource planning in collaboration with DAHG. In addition, a management / talent development and programme was designed and the project commenced in August 2015. The overall objective of the programme(s) was to support and strengthen management capability (both at individual and

management group level). The bespoke programme(s) was tailored to suit the individual needs which were explored throughout the coaching process.

Overall the HR strategic vision is to build a credible HR function in the NGI and be an example of HR best practice to other Irish Art and Cultural institutions by ensuring a strategic focus on management and employee development and enabling an accessible, trustworthy credible support service for all employees

OPERATIONS

The main focus of Operations for 2015 has been the construction element of phases 2 and 3 of the Master Development Plan. These phases have involved the provision of an energy centre under the Merrion Square forecourt that will provide modern museum grade standards of environmental control to the historic buildings. They also include the replacement of the Milltown wing roof and the full refurbishment of the Dargan and Milltown wings. Operations play a key role in securing the National Collection, gallery buildings and environs, and keeping its employees and visitors safe. This is not possible without the contribution of its staff. Senior Attendants, Security, Service, Maintenance Attendants and Cleaners play a pivotal role led by its management and technical team. The implementation of Haddington Road agreement was a major development during 2015. This extended opening times to the public by two hours per week.

FACILITIES

The work covered by Facilities in 2015 varied from managing the environmental control of the collection, responding to 1230 routine works orders, installation of a new lighting system in the Lecture Theatre and the upgrading of House 90 to commission the Sir Denis Mahon reading rooms. The painting of the exhibitions areas in the Millennium wing has also improved this prime display space. Facilities prepared exhibition spaces for all exhibitions in 2015.

Energy

The National Gallery of Ireland is on target to achieve the Government's Public Body energy saving plan for 2020. With over four years remaining the Gallery is 36% ahead of its baseline and 5.7% from its 2020 target. The SEAI listed the Gallery as the best performing institution with regard to energy savings within the Department of Arts, Heritage and the Gaeltacht.

In 2015, the Gallery consumed 9,581,890 kWh of energy, consisting of:

- ▲ 6,558,139 kWh of electricity;
- ▲ 3,023,752 kWh of fossil fuels;
- ▲ 0 kWh of renewable fuels.

Energy saving measures undertaken in 2015

In 2015 the Gallery undertook a range of initiatives to improve its energy performance, including:

- ▲ The upgrading of the Lecture Theatre lighting system which resulted in 450 kWh of annual savings
- ▲ Upgrading of the Beit Wing Air Handling Units which resulted in 11000 kWh of annual savings.

Altogether, these and other energy saving measures are saving the Gallery 12,455 kWh annually.

Development

The Development department was involved in a broad and diverse range of activities during 2015. In addition to developing relationships with new and existing supporters, the department drove a number of projects designed to build on the Gallery's fund-raising potential and its appeal to donors from a range of sectors.

In September 2015 the National Gallery of Ireland announced its forthcoming exhibition *Leonardo da Vinci: Ten Drawings from the Royal Collection*. (L-R) Jonathan Marsden, Director and Martin Clayton, Senior Curator of Prints & Drawings, (Royal Collection Trust); Sean Rainbird, Director and Anne Hodge, Curator of Prints and Drawings, (National Gallery of Ireland); and Kyran McStay and Conor Killeen, M.D., (Key Capital). *The exhibition was supported by Key Capital.*



Key in this regard was the Development Department's co-ordination of a project for a new Brand Identity for the Gallery. Following an extensive consultative process involving a range of Gallery departments, the new brand was completed in November 2015 and will allow the Gallery to project a new image and to recast the Gallery in the public imagination ahead of the reopening. The emphasis in the new identity is on an open, welcoming, inclusive Gallery which cares for, interprets and showcases - for everyone - the national collection of fine art. It will be rolled out in the lead-up to the reopening to help build profile and anticipation around what will be an important landmark in the Gallery's history.

Another priority identified in the Gallery's Development Strategy was the expansion of the Gallery's profile and presence outside Ireland. This was identified as an important element of any increased fund-raising activity and the United States was seen as key in this regard. During 2015, a small group of supporters based in the U.S. formed the American Friends of the National Gallery of Ireland, and towards the end of the year, this body received full U.S. regulatory approval as a registered 501(c)3 charity.

The AFNGI was formed with three founding Directors, giving the organisation a presence in Chicago, New York and Florida. It is anticipated that both the number of Directors and the geographic reach of the organisation will grow significantly in the years ahead. In a similar vein, the British Fund for the NGI was reinvigorated during 2015, and this is an organisation which will also see significant growth in 2016 and beyond.

Events activity in the Gallery became part of the Development Department in late 2014, and a significant programme of venue hire and other event opportunities was administered during 2015. In the absence of prime event spaces in the historic wings, the emphasis was on the Georgian Rooms in No. 5 and the Wintergarden and Atrium spaces. Even in these somewhat limited facilities, we were delighted



The Atrium is one of the many spaces available for hire at the National Gallery of Ireland.

to host events ranging from civil wedding ceremonies to book launches to major corporate events and, indeed, to host key Gallery events, including exhibition openings; one highlight in 2015 in this regard was the opening of the Sean Scully exhibition in May.

Also during 2015, the Development department worked on a more co-operative basis with the Friends of the National Gallery of Ireland. Given the many areas of common interest, it is important that these two Gallery departments work closely together. The year saw very significant progress in this regard and, perhaps more importantly, the formulation of a strategy to ensure that the Friends makes full use of the opportunity presented by the reopening of the historic wings.

All of the above activity has come under the aegis of the Development Department during 2015. In addition, we have been driving the Gallery's "pure" fund-raising and have, for example, secured a significant sponsorship for one of the key exhibitions of 2016 *Leonardo da Vinci: Ten Drawings from the Royal Collection* which, among other things, will allow the Gallery to embark on its first promotional media campaign for an exhibition for several years.

However, in addition to this fund-raising activity, 2015 was an important year in terms of putting in place the necessary infrastructure and systems to help build a strong fund-raising base which will serve the Gallery for many years to come, enabling us to mount a full range of programmes across all departments and areas of activity.



The Lord Mayor of Dublin, Cllr. Criona Ní Dhálaigh with Sean Rainbird at the announcement in September 2015 of the exhibition *Leonardo da Vinci: Ten Drawings from the Royal Collection*.

Everyone involved in the Development department and the Friends of the National Gallery of Ireland would like to offer sincere thanks to all stakeholders and supporters who have helped us during 2015, and we look forward to continuing all aspects of this important work in 2016 and beyond.

Friends of the National Gallery of Ireland

MEMBERSHIP

Friends Membership, which includes 34 Patrons of Irish Art and 5 Corporates, totalled approximately 1251 at the end of December 2015, showing a steady increase throughout the year on 2014 figures. Between January and December 2015 an approximate total of 249 new members enrolled (of which 90 were Gift Memberships) broken down in the following categories:

- ▲ 96 Concession
- ▲ 74 Individual
- ▲ 61 Family
- ▲ 15 Student
- ▲ 3 Patrons of Irish Art

LECTURES

A total of 13 lectures on a wide range of interesting topics, followed by a wine reception in No.5, were offered to members during the year and well received with attendance from 20-96.

Evening Lectures

- ▲ *Subverting Modernism: My Life as a Painter*, delivered by Conor Walton, Artist, 5 February (36).
- ▲ *Henrietta Street: a Microcosm of Georgian Dublin*, by Ian Lumley, An Taisce, 26 February (63).
- ▲ 'Strange Harmony of Contrasts': *Music and Painting over the Ages*, Ian Fox, Music Critic, 28 May (28).
- ▲ *The Courts of Northern Italy*, Dr Eric Haywood, UCD, 18 June (52). *The Splendours of Ravenna*, Dr Eileen Kane, Art Historian, 9 July (82).
- ▲ *A Whistle-stop 'Studio Corso': Renaissance and Baroque art in Emilia-Romagna*, Dr Philip Cottrell, UCD, 16 July (54).
- ▲ The Director, Sean Rainbird, gave a talk and tour of the *Sean Scully* exhibition on 30 July, 52 in attendance.
- ▲ *'Palate to Palette: Art & Wine through the ages*, was delivered by Noel MacMahon, Director Fevre Wines, 22 October (37).
- ▲ Dr Enzo Farinella traced the foundation of Irish monasteries across Europe from the 6th to the 14th centuries in a talk on the *Cultural Contribution of the Irish Monks to Europe*, 29 October (50).
- ▲ Dr Patrick Wallace, Director Emeritus, National Museum of Ireland, spoke about *The Wood Quay Excavations*, of which he was director (1974-81) and his new publication *Viking Dublin*, 12 November (56).

Sunday Morning Lectures

Quarterly talks were introduced on Sunday mornings for the first time and were enthusiastically received with four taking place throughout the year. They commenced with a series given by Ambassadors to Ireland:

- ▲ H.E. Mr Carlos Garcia de Alba, Ambassador of Mexico and entitled *Mexico: A Millenarian Culture*, on 25 January (44 in attendance).

- ▲ *Brazil: Culture, Art and Identity*, by H.E. Mr Afonso Cardoso, Ambassador of Brazil, 26 April (44);
- ▲ *Italy: 'Why has it been such an extraordinary country for over 3,000 years?'* by H.E. Mr Giovanni Adorni Braccesi, Ambassador of Italy, 12 July (46);
- ▲ *Portugal: 'The first global village'*, by H.E. Mr Bernardo Futscher Pereira, Ambassador of Portugal, 15 November (53).

Weekly Talks

Over 60 talks were held on Wednesdays (12 noon) and Fridays (11am): January to June, September to December. They specifically focused on the Gallery's collection and displays and attracted approximately 130 members per week. Talks were free to members and were given by guides from the Education Department and Curators of in-house exhibitions, all of whom are paid by the Friends. Talks on Gallery displays included:

- ▲ *Turner Exhibition*, Anne Hodge & Niamh MacNally
- ▲ *Hennessy Portrait Prize* by Fala Buggy
- ▲ *Passion & Persuasion: Images of Baroque Saints* by Curator Audrey Nicholls
- ▲ *Remembering Hugh Lane* by Adrian le Harivel

Friends were invited to attend the Study Mornings and Art Studies Series organised by the Education department at a discounted rate. The Director of Sotheby's Ireland offered a special view for the Friends of the re-launch of their Irish Art Sale at the RHA and a talk by their London representative, Charlie Minter, 9 October.

Morning Outings

In Spring the Friends introduced half-day city outings on foot to offer members a number of shorter events at a lower price. The five which have taken place have proved very popular:

- ▲ *The Lost Fashion History of Merrion Square*, opened with a talk in the Friends Room by Ruth Griffin, fashion historian, who then led a walk on the Square where many past stylish residents and couturiers resided, 7 February (55 in attendance).
- ▲ Ib Jorgensen, Haute Couture designer, conducted a special tour of his exhibition *Ib Jorgensen – A Fashion Retrospective*, at Collins Barracks, 17 October (44).
- ▲ Private tours were given at the *Freemasons' Hall*, Molesworth Street and the *Mansion House*, 7 November (42).
- ▲ *Life at the Royal Hospital Kilmainham and Death at Bully's Acre*, was explored by Paul O'Brien, historian, with visits to the Master's Quarters, Great Hall and Chapel and to Dublin's oldest cemetery, 16 May (41).
- ▲ A tour of the *National College of Art and Design Graduate Exhibition*, showcased upcoming designers and artists who spoke about their work and aspirations, 20 June (13).

Day Outings

Friends of the National Gallery of Ireland at a day spent walking *In the Footsteps of History* with the Defence Forces in Cathal Brugha Barracks.



A total of 15 day outings to houses, gardens, museums and galleries, were well supported:

- ▲ *Exploring Henrietta Street*, under the guidance of Adrian Le Harivel, introduced Friends to 18th century houses Nos. 9 & 10, former home of Luke Gardiner, No.12, today home of Ian Lumley, still evocative of the period, and No.7, now divided into artists' studios. A tour at King's Inns included Gandon's dining hall, legal portraits, the Library and a talk by Sean Aylward, Under Treasurer at King's Inns. By special arrangement, lunch was in the Benchers Room, 28 February (53 attended).
- ▲ The heritage of *The Quakers in Kildare*, was traced at the Library and Friends Meeting House in Ballitore, where Quakers first settled in 1685. Lunch and a tour followed at Burtown House and gardens, home to four generations of the Quaker Fennell family, 11 April (47).
- ▲ A visit to *Malahide Castle* was timed to coincide with the on-site conservation of *The Battle of the Boyne*, on loan to the Castle from the NGI. Following a guided tour of the Castle, Friends engaged with both conservators to hear and view the finer details of the work in progress. A visit to the medieval church of St. Doulagh, concluded the day, 21 April (20).
- ▲ A visit to *Glasnevin Cemetery and the Botanic Gardens* included guided tours of the Cemetery and the Gardens where a special view of the National Herbarium and the renowned Art collection was arranged in the Botanic Library 26 May (25).
- ▲ A day *In County Laois*, included a visits to Fruitlawn Garden, Abbeyleix, designed by noted garden designer Arthur Shackleton, lunch and a tour of Stradbally House, home of the Cosby family since the 16th century, 15 July (32)
- ▲ *On the Shores of Lough Erne*, John, the Earl of Belmore personally conducted a tour of his ancestral home, Castle Coole, with lunch at the restored Tullymill, followed by a tour of Florence Court, home of the Earls of Enniskillen, 8 August, (55).
- ▲ A day exploring *Carlow's Historic Houses and Gardens*, included visits to Altamount Gardens and Lisnavagh House, where we enjoyed lunch followed by a talk in the Library by Turtle Bunbury, author and historian, on the history of his distinguished family, 26 August (35).

- ▲ *Discovering Kilkenny's Houses*, included coffee and a tour at the Georgian home of Kieran and Gerilyn White, Ballysallagh, Johnswell, lunch at Mount Juliet and a tour of restored Dangan Cottage, Thomastown, home of Christopher Moore, 26 September (51).
- ▲ *Houses not to be Missed*, brought Friends back to Russborough under the guidance of Adrian Le Harivel and in the afternoon to Lucan House, where we were warmly received by the Italian Ambassador Giovanni Adorni Braccesi, 8 October (34).
- ▲ Highlight of the year's outings was a unique day spent walking *In the Footsteps of History* with the Defence Forces in Cathal Brugha Barracks, by special invitation of the Brigade Commander Brigadier General Michael Beary. The fascinating programme featured displays of modern equipment, the armoured car which led Michael Collins' convoy at Beal na mBlath, (transported specially from the Curragh for our visit), a talk on the 1916 Rising by Lar Joye, military history historian, lunch at the Officer's Mess, a visit to the museum and the Garrison Chapel furnished with Evie Hone stained-glass windows, 11 November (59).

Summer Trip in Ireland

The Irish trip *The Land of Heart's Desire*, was an outstanding success and greatly enjoyed, with the largest number on record participating (47). Friends to Sligo for 5 days (8-12 June) to celebrate WB Yeats 150th Anniversary, following in the footsteps of the poet around Lough Gill, the Lake Isle of Innisfree, Knocknarea, Benbulbin, Drumcliff Church graveyard, Glencar Waterfall, Dromahair and Dooney Rock. Tours were also taken at the Model Gallery, home to the Niland Collection of art, the Hamilton Gallery, Sligo County Museum and Sligo Abbey. A highlight was attendance at the Gala Yeats Nobel Dinner with guest speaker Edna O'Brien, dinner at Coopershill House, lunch at Temple House and a day in County Donegal to visit Derek Hill's collection at Glebe House Gallery and Glenveagh Castle and Gardens. Our guide was Damien Brennan, President of the Yeats Society, Sligo, who hosted dinner at his home, Broc House.

Annual Trip Abroad

The Princely Courts of Northern Europe (8-15 September) was the focus of the Friends 8-day tour in Emilia Romagna, Northern Italy, 15 members travelled. From our base in Bologna, day outings were made to Parma, Ravenna, Mantua, Ferrara, Modena, where all the major galleries and museums were visited together with the splendid Romanesque cathedrals. Tours were also taken in the Renaissance city of Sabbioneta and the Castles of Soragna and Fontanellato. Overall, this engaging trip which covered an extensive area featuring some splendid treasures, was a big success and greatly enjoyed by all who travelled.

Pictured (l-r): Sean Rainbird, Director, National Gallery of Ireland; Sabina Coyne Higgins; Uachtarán na hEireann, President Michael D. Higgins; Renata Sperandio, Director of the Istituto Italiano di Cultura; H.E. Mr Giovanni Adorni Braccesi, Italian Ambassador to Ireland; and Maureen Beary Ryan, Friends of the National Gallery of Ireland, who attended a complete public reading of Dante's *Comedy* (from Dante's *Inferno*) in 13 languages on Saturday 28 November 2015, 11am–5pm at the National Gallery of Ireland.



Special Event

To mark the 750th Anniversary of the birth of Dante Alighieri, Friends, in collaboration with the Istituto Italiano di Cultura, Dublin, hosted a Reading of *Inferno* from *The Divine Comedy*, in the NG Theatre from 10am–5pm, 28 November. 34 Cantos were read in a variety of languages by many distinguished speakers, which included Uachtarán na hEireann, President Michael D. Higgins, his wife Sabina, Sean Rainbird, Director NGI, H.E. Mr Giovanni Adorni Braccesi, Ambassador of Italy, Sandra Collins NL, John Banville and many Italian scholars. It was a remarkable event with a large and enthusiastic audience in attendance throughout the day and which gained excellent media publicity for the Gallery and the Friends.

Friends 25th Anniversary

The foundation of the Friends NGI 1990, was marked with a *25th Anniversary Celebratory Dinner* and champagne reception in the elegant surroundings of No. 5. A festive and very successful event, it was greatly enjoyed and much appreciated by all partygoers, 4 December (73).

Christmas Concert

The *Friends Christmas Concert* in the Wintergarden was a big success with *Aspiro*, a young dynamic choir from Carlow directed by Mary Amond O'Brien and also featured Rising Star soloists, 13 year-old Megan Chan, violin, Tara Viscardi, concert harp and Meadhbh O'Rourke, flute. Mulled wine and mince pies were enjoyed in the Friends room afterwards, 17 December (82).

Promotional Events

Throughout the year Friends engaged in a number of very successful initiatives to attract new members and promote the rooms in No.5.

On **Culture Night**, 18 September, an appealing Friends programme organised by Laura Buckley and Evelyn Suttle which attracted a record number of 720 visitors to No. 5 which was opened to the public on a drop in and out basis from 6–9pm. Video art from eight contemporary Irish artists was projected in the Members' Room while the Hone Room was transformed into a Mini Cinema showing eight short films by graduates of Film Production at IADT, Dun Laoghaire. The event proved valuable in gaining publicity through social media and was recommended as one of the top places to visit by the Irish Examiner. A team of volunteers distributed leaflets on the Friends and on the History of No.5,

which resulted in a number of new members joining on the spot. Overall, the event proved very popular and was an enormous success.

No. 5 was also opened to the public for **Open House Dublin** in association with the Irish Architectural Foundation, on 17 October, when guided tours were conducted every half-hour throughout the day, conducted by Friends staff and volunteers (280 visitors participated).

The Friends hosted a reception in the members' room for 22 Trinity College Women Graduates, followed by a tour of the Turner Exhibition, 14 January. The above events resulted in gaining a number of new members.

Development

To contribute to the future growth of the Friends, it was decided that the organisational structure of the Friends be integrated with that of the newly expanding Development department of the NGI. In becoming part of the Gallery structure it will facilitate the provision of greater resources to and support of the Friends from the National Gallery.

Administration

13 new Friends Volunteers have come on board since January 2015, assisting the Friends Desk and on evening events.

Books, Articles, Conferences

Marie Bourke

The Age of Participation, ICOM NEWS, Vol 68, No 2, 2015.

Fighting Words: an initiative to engage young people, particularly those from educationally disadvantaged areas, Museums 4 Values - Values 4 Museums, (Eds) A S Gutsche, M Hoschler, G Kendall, J Pagel, Network of European Museum Organizations (NEMO), Berlin.
www.ne-mo.org

Public Engagement: Museums in the Age of a Participation Culture, to conference proceedings, (Eds. N Gesche-Koning, M. Haggag), 'Research, Museums and the Public', ICOM CECA & UMAC, Bibliotheca Alexandrina, Egypt.

Review of the publication *Governance and the arts world*, and a review of the exhibition *Ireland: Crossroads of Art and Design 1690-1840*, *Museum Ireland*, Journal of the Irish Museums Association, Vol. 25, 2015

Joanne Drum

Developing Early Years Programming at the National Gallery of Ireland, vol. 24, 2014 IMA Museum Ireland Journal, published in March 2015.

Article with Jacqueline Maguire and Professor Carmel O'Sullivan, *The Moonlight Project: An early years arts programme for babies aged 3 months to 12 months and their parents/carers in the National Gallery of Ireland*, Trinity College Dublin School of Education Arts Education Research Group journal in 2016.

Declan Garrett

Asset Risk Management, Co-editors J Byrne, L Quinn, L Maples

Available from The Security Institute of Ireland, online and print edition

Adrian Le Harivel

'Portrait of John Count McCormack by William Orpen', in *McCormack*, exh. cat. Luan Gallery, Athlone, 2015

Niamh MacNally

Co-ed., *Hennessy Portrait Prize, 2015*, exh. cat., NGI, 2015

Donal Maguire

Imagining a Diaspora: Visualising the Irish Diaspora Research Project by Donal Maguire, published in, *Sarah Pierce: Pathos of Distance: A collaboration with the ESB Centre for the Study of Irish Art*, November 2015.

Katy Milligan

published a blog for Four Nations History Network: 'Exploring a Four Nations Art History: An Irish Perspective', 24 August 2015.

'Edmond Delrenne: Witness to 1916', by Katy Milligan, *Irish Arts Review*, Winter 2015.

Andrew Moore

'Monuments Men and Martyred Towns: The Arras Belfry by Fernand Sabatté', *The Journal of Military History*, Vol. 79, No. 4, October 2015.

Brendan Rooney

'Regarding Irish 18th-century Artists: Comment, Culture and Community', in William Laffan and Christopher Monkhouse, eds, *Ireland. Crossroads of Art and Design, 1690-1840*, exh. cat. (The Art Institute of Chicago, 2015), 139-146.

Brendan Rooney and William Laffan, "'I have treated you as an artist": a Letter from Phillipe-Jacques de Louthembourg to Jonathan Fisher', *Irish Architectural and Decorative Studies. The Journal of the Irish Georgian Society*, vol. XVII (2014), 40-49.

'Uniform: a collaboration', and 'Uniform: a conversation' in Brendan Rooney, ed., exh. cat. (National Gallery of Ireland, 2015), 6-10, 34-43.

Co-ed., *Hennessy Portrait Prize, 2015*, exh. cat., NGI, 2015

Adriaan Waiboer

'Rembrandt van Rijn: *Interior with Figures*', Ildikó Ember (ed), *Rembrandt and the Dutch Golden Age*, exh. cat. Szépművészeti Múzeum, Budapest, 31 October 2014-15 February 2015, 332-3.

CONFERENCES & PAPERS***Leah Benson***

Presented a paper at the Archives & Records Association UK and Ireland Annual Conference, Dublin, 'Individual Rights to privacy and societal rights to memory: the retention of personal data for historic and research purposes in the Republic of Ireland.' (27 August)

Sile Boylan

Visitor Studies UK Conference: Embracing Change, London (4-5 March)

Seminar held by Volunteering Ireland on Volunteers and the Law (19 March)

Barry Carroll and Sile Boylan participated in a seminar 'Mapping your Audiences' (25 March)

Tadhg Condon

SEAI, Monitoring and Reporting workshop (14 February)

SEAI LED lighting and control workshop (13 November)

Private Security Authority Strategic Plan 2014 to 2017, workshops ISEC 2015, Citywest, Ireland (25 March)

Presentation, 'Developing a career progression model for the manned guarding sector: Where are we now and where do we need to go, research findings to date' REAPPRAISING PRIVATE SECURITY: TOWARDS A 'TRIPLE-HELIX' APPROACH, European Security Research Group, Ghent University, Belgium (25 June)

'Session 6: Looking at private security globally 'Reappraising Private Security Towards a 'Triple-Helix Approach', European Security Research Group, Ghent University, Belgium (26 June)

Participated in workshop on Disaster Planning and Emergency Response, Institute of Conservators-Restorers in Ireland, held at The Chester Beatty Library, Dublin Castle, Dublin (26 May)

Joanne Drum

IMA Annual Conference, *The Porous Museum*, in The Ulster Museum, Belfast (27-28 February)

Fingal County Council Early Years Arts Seminar in Farmleigh (9 May)

Annual IMA Education and Outreach Forum at NGI Collins Barracks (19 June)

Hands on! International Conference at the Rijksmuseum Amsterdam (13-16 October)

Lydia Furlong

Association for Cultural Enterprises Conference *A View from the Top* at the Wellcome Collection, London (June 4)

Declan Garrett

Presentation, 'Developing a career progression model for the manned guarding sector: Where are we now and where do we need to go, research findings to date' ISEC 2015, Citywest, Ireland (25 March)

Anne Hodge

Museum Accreditation Standards Programme Seminar, Heritage Council, Kilkenny (11 February)

Heritage Council Loans Forum, NGI (4 March)

NEMO training course, 'Staff Matters', Netherlands Museum Association, Amsterdam (13 March)

Print Curators Forum, Whitworth Gallery, Manchester (9-10 July)

Interpretation workshop by Lucy Trench (V&A, Heritage Council, Kilkenny (16 October)

Identifying digital prints, CNCI workshop, IMMA, (28 – 29 October)

Study day on Daniel Maclise, 'Waterloo' cartoon, Royal Academy (6 November)

Organised and introduced the Irish Museum's Association Annual Lecture, Sir Christopher Frayling, *Craft: a word to start an argument?* NGI (11 November)

Marie McFeely

Women In Media Conference in Ballybunion, Co. Kerry (18-19 April)

Open Data Seminar, Government Buildings (11 February)

Google Cultural Institute Initiative (25 February)

Investing in Europe's Future, Digital Opportunities, Convention Centre Dublin (21 May)

WIPO Seminar Francis Gurry, McCann Fitzgerald Offices, Dublin (6 May)

DPASSH Conference at Croke Park (25-36 June)

Arts Audiences seminar at National Gallery on 17.09.15

Automation & Streamlining the Licensing Process – MOCA (Ministry of Copyright UK),

Digital Catapult, London (25 November)

MMcFeely and L. Morgan attended Copyright Association of Ireland, Dublin (15 October)

Janet McLean

Convened academic session, *Shades of Grey: Painting without Colour*, Association of Art Historians, Conference, UEA, Norwich (9-11 April)

Niamh MacNally

The Clarke Studios Symposium, *Stained Glass, Religion and Cultural Identity in 19th and 20th Century Ireland*, Trinity Long Room Hub, (6 February)

Study Morning: *Sir Hugh Lane – Dublin's Legacy and Loss*, Dublin City Gallery, The Hugh Lane (16 October)

Irish Museum's Association Annual Lecture, Sir Christopher Frayling, 'Craft: a word to start an argument?' (11 November)

Donal Maguire

Presented 'Portraiture in Ireland', to the MPhil in Irish Art, TRIARC, Trinity College Dublin, (28 February)

Katy Milligan

Presented a paper, 'An Irishman in the fullest sense of the word: Walter Osborne and Irish Identity' at the conference, *Irishness? Changing perspectives on Irish Identity, 1700 – 1914*, Talbot Rice Gallery, University of Edinburgh (14 May)

Presented at TCD's Semester Start-Up Programme, School of Histories and Humanities, 'Dublin in Art, Art in Dublin' (8 September)

Closing remarks on the artist Harry Kernoff, at the New Dubliners, a symposium of the Dublin History Research Network (13 November)

Sinead K Rice

IMA Annual Conference, *The Porous Museum*, The Ulster Museum, Belfast (27-28 February)

NEMO Study Visit LEM-WORKING Group in Hamburg, Germany (28-30 May)

Oral History Network Ireland Conference in Trinity College Dublin (11-12 September)

Brendan Rooney

'Irish Art at the National Gallery of Ireland: Connections', Symposium: *Ireland. Crossroads of Art and Design*, The Art Institute of Chicago, (20 March)

Adriaan Waiboer

Chaired conference of Codart (International network of curators of Dutch and Flemish art), The National Gallery/The Wallace Collection, London (18-21 January).

'Johannes Vermeer and the Network of Dutch Genre Painters', Festival de l'histoire de l'art, Fontainebleau (30 May)

Organised study day, *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*, Netherlands Institute for Art History, The Hague (22 October)

Staff as at 31 December 2015

DIRECTOR'S OFFICE

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Sean Rainbird

Director's Personal Assistant

Marise Darragh

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Adrian Le Harivel

Curator of European Art 1850-1950

Janet McLean

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Dr Brendan Rooney

Curator of Northern European Art

Dr Adriaan Waiboer

Curator of Prints and Drawings

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Administrative Assistant

Laura Buckley

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Credits

Published in 2017 by the National Gallery of Ireland
Merrion Square, Dublin 2, Ireland

www.nationalgallery.ie

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Compiled and Edited: NGI Press & Communications Office

Design by Yellowstone

Printed by Hackett Digital

Translation by DCULS Translations

ISBN 0 9031 62 768

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Exhibitions 2015

At a preview of the exhibition *Passion & Persuasion: Images of Baroque Saints* with Dr Audrey Nicholls, guest-curator, were (l-r): Fr Noel Barber SJ; Dr Peter Sutherland SC; Sean Rainbird, Director, and Adrian Le Harivel, Curator of British Art.

The exhibition was opened by Dr Peter Sutherland SC on 19 February 2015.

National Gallery of Ireland Financial Statements

for the year ended 31 December 2015

Comptroller and Auditor General

Report for presentation to the Houses of the Oireachtas

NATIONAL GALLERY OF IRELAND

I have audited the financial statements of the National Gallery of Ireland (the National Gallery) for the year ended 31 December 2015 under the National Cultural Institutions Act 1997. The financial statements comprise the statement of income and expenditure, the statement of comprehensive income, the statement of financial position, the statement of changes in reserves and capital account, the statement of cash flows and the related notes. The financial statements have been prepared in the form prescribed under Section 35 of the Act, and in accordance with generally accepted accounting practice.

RESPONSIBILITIES OF THE BOARD OF GOVERNORS AND GUARDIANS

The Board is responsible for the preparation of the financial statements, for ensuring that they give a true and fair view and for ensuring the regularity of transactions.

RESPONSIBILITIES OF THE COMPTROLLER AND AUDITOR GENERAL

My responsibility is to audit the financial statements and report on them in accordance with applicable law.

My audit is conducted by reference to the special considerations which attach to State bodies in relation to their management and operation.

My audit is carried out in accordance with the International Standards on Auditing (UK and Ireland) and in compliance with the Auditing Practices Board's Ethical Standards for Auditors.

SCOPE OF AUDIT OF THE FINANCIAL STATEMENTS

An audit involves obtaining evidence about the amounts and disclosures in the financial statements, sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of:

- whether the accounting policies are appropriate to the National Gallery's circumstances, and have been consistently applied and adequately disclosed
- the reasonableness of significant accounting estimates made in the preparation of the financial statements, and
- the overall presentation of the financial statements.

I also seek to obtain evidence about the regularity of financial transactions in the course of audit.

NON COMPLIANCE WITH FINANCIAL REPORTING STANDARD

As set out in the statement of accounting policies, the National Gallery has not adopted the provisions of Financial Reporting Standard 102 (FRS 102) in relation to heritage assets. It has not recognised on its statement of financial position the cost or value of heritage assets acquired since 1 January 2011. Note 12 to the financial statements sets out information in relation to the nature and scale of the Gallery's fine art collection.

OPINION ON THE FINANCIAL STATEMENTS

In my opinion, except for the non-compliance with the requirements of FRS 102 in relation to heritage assets referred to above:

- the financial statements give a true and fair view of the assets, liabilities and financial position of the National Gallery as at 31 December 2015 and of its income and expenditure for 2015; and
- the financial statements have been properly prepared in accordance with generally accepted accounting practice.

In my opinion, the accounting records of the National Gallery were sufficient to permit the financial statements to be readily and properly audited. The financial statements are in agreement with the accounting records.

MATTERS ON WHICH I REPORT BY EXCEPTION

I report by exception if I have not received all the information and explanations I required for my audit, or if I find

- any material instance where money has not been applied for the purposes intended or where the transactions did not conform to the authorities governing them, or
- the statement on internal financial control does not reflect the National Gallery's compliance with the Code of Practice for the Governance of State Bodies, or
- there are other material matters relating to the manner in which public business has been conducted.

I have nothing to report in regard to those matters upon which reporting is by exception.



Seamus McCarthy
Comptroller and Auditor General
15 December 2016

Board Members' Report

for the year ended 31 December 2015

Section 35 of the National Cultural Institutions Act 1997 requires the Board of Governors and Guardians to prepare accounts for each financial year in such form as may be approved by the Minister for Arts, Heritage and the Gaeltacht, with the consent of the Minister for Public Expenditure and Reform.

In preparing these financial statements, the Board is required to:

- Select suitable accounting policies and apply them consistently
- Make judgements and estimates that are reasonable and prudent
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the National Gallery of Ireland will continue in operation
- State whether applicable accounting standards have been followed subject to any material departures disclosed and explained in the financial statements.

The Board is responsible for keeping adequate accounting records which disclose, with reasonable accuracy at any time, its financial position which enables it to ensure that the financial statements comply with Section 35 of the National Cultural Institutions Act 1997. The Board is also responsible for safeguarding its assets and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

On behalf of the Board of Governors and Guardians of the National Gallery of Ireland:



Michael Cush
 Chairman

Date: 7 December 2016



Bernie Brennan
 Board Member

Statement on Internal Financial Control

On behalf of the Board of Governors and Guardians I acknowledge our responsibility for ensuring that an effective system of internal financial control is maintained and operated. The system of internal financial control can provide only reasonable and not absolute assurance that assets are safeguarded, transactions authorised and properly recorded, and that material errors or irregularities are either prevented or would be detected in a timely manner. Maintaining the system of internal financial controls is a continuous process and the system and its effectiveness are kept under ongoing review.

KEY CONTROL PROCEDURES

The Board has undertaken these steps to ensure an appropriate control environment:

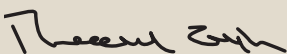
- Financial responsibilities have been assigned at management level with corresponding accountability
- Reporting arrangements have been established at all levels where responsibility for financial management has been assigned
- Formal procedures have been established for reporting significant control failures and ensuring appropriate corrective action
- There is an audit committee to advise in discharging the Board's responsibilities for the internal financial control system.

A framework of administrative procedures and regular management reporting is also in place including segregation of duties and a system of delegation and accountability. In particular:

- There is an appropriate budgeting system with an annual budget which is kept under review by senior management
- There are regular reviews by senior management of periodic and annual financial reports which indicate financial performance against forecasts
- A risk management system operates within the Gallery
- There are systems aimed at ensuring the security of the ICT systems
- There are appropriate capital investment control guidelines and formal project management disciplines
- Security procedures for safeguarding the collection are reviewed regularly
- The Gallery ensures that there is an appropriate focus on good practice in purchasing and that procedures are in place to ensure compliance with all relevant guidelines.

Through the processes outlined above, I confirm that the Board of Governors and Guardians is satisfied with the effectiveness of the internal controls in operation in respect of the year ended 31 December 2015, based on a review carried out by the Internal Auditor on 25 November 2015.

On behalf of the Board of Governors and Guardians of the National Gallery of Ireland:



Michael Cush

Chairman

Date: 7 December 2016



Bernie Brennan

Board Member

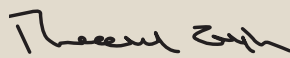
Statement of Income and Expenditure and Comprehensive Income

for the year ended 31 December 2015

	Note	Unrestricted Funds €	Restricted Funds €	2015 Total €	Re-stated 2014 Total €
Income:					
Exchequer Contribution	2	6,898,000	939,578	7,837,578	12,099,337
Donations Revenue		95,375	-	95,375	190,298
Café/Events Revenue		188,864	-	188,864	161,703
Exhibitions Income		56,165	-	56,165	57,945
Education Income	3	50,429	-	50,429	46,577
Royalties		213,129	-	213,129	182,375
Sponsorship/Research Income	4	90,326	353,011	443,337	327,390
Miscellaneous Income	5	45,429	14,819	60,248	110,292
Net Income from Friends of NGI	6	-	35,817	35,817	25,792
Net Income from Bookshop	7	139,876	-	139,876	136,599
Total Income:		7,777,593	1,343,225	9,120,818	13,338,308
Expenditure:					
Remuneration and Other Pay Costs	8	5,266,210	321,440	5,587,650	4,733,199
Travel & Subsistence		44,189	2,727	46,916	42,287
Night Security Costs		440,917	-	440,917	442,306
Lectures & Tours		97,815	17,040	114,855	122,304
Advertising		9,436	-	9,436	9,298
Insurance		15,094	-	15,094	37,381
Exhibition Costs		161,163	24,238	185,401	29,536
Training/Education		43,603	600	44,203	10,427
Postage & Telecommunication Costs		111,727	-	111,727	108,507
IT Costs		78,019	2,249	80,268	120,764
Printing, Stationery & Supplies		87,181	26,390	113,571	158,761
Premises Expenses		685,120	39,678	724,798	733,735
Consultancy/Professional Fees		302,550	17,684	320,234	415,730
Depreciation	11	110,864	-	110,864	181,338
Conservation Supplies		-	54,810	54,810	15,763
Incidental Expenses	9	114,072	44,653	158,725	249,988
Purchase of Heritage Assets	12	30,941	25,416	56,357	265,211
Total Expenditure		7,598,901	576,925	8,175,826	7,676,535
Surplus for the year before Appropriations		178,692	766,300	944,992	5,661,773
Transfer from Capital Account		50,548	-	50,548	107,686
Surplus for the year after Appropriations		229,240	766,300	995,540	5,769,459
Unrealised revaluation gain/(loss) on investments		(326,926)	17,441	(309,485)	870,005
Gain/(loss) on investment disposals		444,763	-	444,763	(619,238)
Unrealised gain in Foreign currency translation		-	1,526	1,526	1,536
Fixed Assets transferred /not previously capitalised		1,704	-	1,704	20,480
MDP Refurbishment		(4,699,771)	(800,229)	(5,500,000)	(5,618,000)
Revaluation of Property		140,000	260,000	400,000	950,000
Other Comprehensive Income for the Year		(4,440,230)	(521,262)	(4,961,492)	(4,395,217)
Total Comprehensive Income for the Year		(4,210,990)	245,038	(3,965,952)	1,374,242

The statement of Cash Flows and Notes 1 to 25 form part of these financial statements.

On behalf of the Governors and Guardians of the National Gallery of Ireland:



Michael Cush
Chairman

Date: 7 December 2016



Bernie Brennan
Board Member

Date: 7 December 2016

Statement of Financial Position

as at 31 December 2015

	Note	2015 €	Re-stated 2014 €
Fixed Assets			
Property, plant & equipment	11	5,211,592	4,886,276
Financial Assets	13	6,044,953	6,380,498
Total Fixed Assets		11,256,545	11,266,774
Current Assets:			
Inventory	14	230,376	254,821
Exchequer Account	15	-	(4,713)
Receivables	17	353,202	195,164
Cash and cash equivalents	16	2,103,652	5,924,281
Total Current Assets		2,687,230	6,369,553
Current Liabilities: (amounts falling due within one year)			
Payables	18	493,459	240,628
Deferred Income - Government Grant	20	112,074	192,652
Deferred Income - Other	21	2,811,292	2,651,597
Total Current Liabilities		3,416,825	3,084,877
Net Current Assets		(729,595)	3,284,676
Total Net Assets		10,526,950	14,551,450
Representing			
Capital Account	10	350,631	409,179
Unrestricted Reserves		7,710,118	9,842,271
Restricted Reserves		2,466,201	4,300,000
Total Reserves		10,526,950	14,551,450

The statement of Cash Flows and Notes 1 to 25 form part of these financial statements.

On behalf of the Governors and Guardians of the National Gallery of Ireland:



Michael Cush
Chairman

Date: 7 December 2016



Bernie Brennan
Board Member

Statement of Changes in Reserves and Capital Account

for the year ended 31 December 2015

	Note	Unrestricted Funds Capital Account €	Reserves €	Restricted Funds Reserves €	Total €
Balance at 1 January 2014		516,865	9,418,029	3,350,000	13,284,894
Surplus for the year		-	424,242	950,000	1,374,242
Payment to acquire Fixed Assets		58,442	-	-	58,442
Amortisation of Fixed Assets		(166,128)	-	-	(166,128)
Balance at 31 December 2014		409,179	9,842,271	4,300,000	14,551,450
Balance at 1 January 2015		409,179	9,842,271	4,300,000	14,551,450
Transfer to restricted reserve	21	-	(21,163)	21,163	-
Reclassification of Property Assets	11	-	2,100,000	(2,100,000)	-
Fixed Assets Adjustment	10	(8,000)	-	-	(8,000)
Adjusted Opening Balance 1 January 2015		401,179	11,921,108	2,221,163	14,543,450
Surplus for the year after appropriations		-	229,240	766,300	995,540
Other Comprehensive Income		-	(4,440,230)	(521,262)	(4,961,492)
Payment to acquire Fixed Assets		42,295	-	-	42,295
Amortisation of Fixed Assets		(92,843)	-	-	(92,843)
Balance at 31 December 2015		350,631	7,710,118	2,466,201	10,526,950

Included in the balances at 31 December 2015:

Value of property revaluations:

Unrestricted Reserves	1,306,951
Restricted Reserves	1,730,128

Statement of Cash Flows

for the Year Ended 31 December 2015

	2015 €	Re-stated 2014 €
Net Cash Flows from Operating Activities		
Excess Income over Expenditure	995,540	5,769,459
Depreciation and impairment of fixed assets	126,400	196,875
Fixed Assets not previously capitalised	1,704	20,480
Gain/(Loss) on Foreign Currency Translation	1,526	1,536
(Increase)/Decrease in Inventory	24,445	8,027
(Increase)/Decrease in Exchequer Account	(4,713)	827,663
(Increase)/Decrease in Receivables	(158,038)	(34,964)
Increase/(Decrease) in Payables	252,831	49,418
Bank Interest received	(15,794)	(63,991)
Dividends received	(44,454)	(46,273)
Miscellaneous Income	-	(28)
Increase/(Decrease) in Deferred Government Grant	(80,578)	(4,835,000)
Increase/(Decrease) in Deferred Income - Other	159,695	233,590
Expenditure on MDP Refurbishment	(5,500,000)	(5,618,000)
Movement on Capital Account	(50,548)	(107,686)
	<hr/>	<hr/>
Net Cash Inflow from Operating Activities	(4,291,984)	(3,598,894)
Cash Flows from Investing Activities		
Payments to acquire property, plant and equipment	(59,716)	(205,784)
Payments to acquire quoted investments	(2,302,484)	(7,936)
Receipts from disposal of quoted investments	1,749,431	57,656
Movement of investment cash balances	1,023,876	(3,897,865)
	<hr/>	<hr/>
Net Cash Flows from Investing Activities	411,107	(4,053,929)
Cash Flows from Financing Activities		
Bank interest received	15,794	63,991
Dividends received	44,454	46,273
Miscellaneous income received	-	28
	<hr/>	<hr/>
Net Cash Flows from Financing Activities	60,248	110,292
	<hr/>	<hr/>
Net Increase /(Decrease) in Cash and Cash Equivalents	(3,820,629)	(7,542,531)
Cash and Cash Equivalents at 1 January	5,924,281	13,466,812
	<hr/>	<hr/>
Cash and Cash Equivalents at 31 December	2,103,652	5,924,281

Notes to the Financial Statements

for the year ended 31 December 2015

1. Accounting Policies

The basis of accounting and significant accounting policies adopted by the National Gallery of Ireland are set out below. They have been applied consistently throughout the year and for the preceding year.

a) General Information

The National Gallery of Ireland was founded by an Act of Parliament in 1854 and opened to the public in 1864 at Merrion Square, Dublin 2.

The National Gallery of Ireland's primary objectives as set out in Part VI of the *National Cultural Institutions Act, 1997*, are as follows:

- 60.** – (1) it shall be a function of the Governors and Guardians –
- (a) to increase and diffuse in or outside the State knowledge of the visual arts by whatever means they consider appropriate,
 - (b) to dispose of land or an interest in land subject to the consent of the Minister, and to dispose of any other property (other than cultural objects in the collection of the National Gallery), and
 - (c) to engage in such activities for the purpose of raising funds for purposes of the National Gallery as they think appropriate.
- (2) The functions aforesaid are in addition to and not in substitution for any functions conferred on the Governors and Guardians by the National Gallery of Ireland Acts, 1854 to 1963.

The National Gallery of Ireland is a Public Benefit Entity.

b) Statement of Compliance

The financial statements of the National Gallery of Ireland for the year ended 31 December 2015 have been prepared in accordance with FRS 102, the Financial Reporting Standard applicable in the UK and Ireland issued by the Financial Reporting Council (FRC), as promulgated by Chartered Accountants Ireland. These are the National Gallery of Ireland's first set of financial statements prepared in accordance with FRS 102. The date of transition to FRS 102 is 1 January 2014.

c) Basis of Preparation

The financial statements have been prepared under the historical cost convention, except for certain assets and liabilities that are measured at fair values as explained in the accounting policies below. The financial statements are in the form approved by the Minister for Arts, Heritage & the Gaeltacht, with the concurrence of the Minister for Finance under the National Cultural Institutions Act, 1997. The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the financial statements.

d) Format of Financial Statements

The format of these financial statements has been approved by the Minister for Arts, Heritage and the Gaeltacht and comprises the Statement of Accounting Policies, Statement of Income and Expenditure and Statement of Changes in Reserves and Capital Account, Statement of Comprehensive Income, Statement of Financial Position, Statement of Cash Flows and related notes. These financial statements are a consolidation of all the activities of the National Gallery of Ireland (Gallery) and comprise:-

Notes to the Financial Statements (continued)

National Gallery Grant	This represents the Exchequer Grant allocated by the Department of Arts, Heritage and the Gaeltacht
Exhibitions Account	This account records income and expenditure relating to Exhibitions.
John Barry/Petronella Brown Scholarship Fund	This fund was established in 1988 to provide for a scholarship for the promotion and encouragement of educational research.
Donations Account	This account records all transactions in respect of monies donated to the Gallery and commercial income generated including sponsorships, educational activities, restaurant licence income and the hire of Gallery facilities.
Fellowship Fund	This fund was set up by deed in 1986 (and amended in 2005) to generate income in order to provide Fellowships in areas of research, conservation, painting, sculpture and other academic purposes.
National Gallery Bookshop	The bookshop trades as the Publications and Retail Department of the Gallery and was initially established under The Magawley Banon Trust.
Lane Fund	This fund was established in 1918 when Sir Hugh Lane bequeathed part of his estate to the National Gallery of Ireland specifically for the acquisition of Irish paintings.
Shaw Fund	This fund was established in 1950 on the death of George Bernard Shaw who bequeathed one-third of the residuary income of his estate to the National Gallery of Ireland to be expended at the discretion of the Board of Governors and Guardians.
The Millennium Wing Fund	This fund was set up to record donations from private benefactors towards the construction of the Gallery's Millennium Wing and its related expenditure.
Friends of the National Gallery of Ireland*	This company, which is limited by guarantee, was established in 1986 to support the activities of the Gallery by recruiting membership, to encourage an appreciation of painting, sculpture and architecture.
The British Fund for the National Gallery*	This company, which is limited by guarantee, is a registered charity in the UK, was set up to raise funds for the construction of the Millennium Wing, and has also donated Funds for the acquisition of paintings of a particular origin and era.
Dargan Council	The Dargan Council was established in 2005 to raise funds to purchase major works of art that will most benefit the Gallery's Collection.

*These are legal entities, separate to the Gallery, limited by guarantee.

e) Format for Charities

The National Gallery of Ireland is a registered charity (CHY2345). In accordance with recommended practice for charities, the Gallery's income and expenditure have been analysed to reflect their availability to the Board of Governors and Guardians as follows:

f) Revenue

Oireachtas Grants

Oireachtas Grant is accounted for on a cash receipts basis. All other income is recognised on an accruals basis.

Government Grants and Sponsorship Income

Government Grants and sponsorship income received for specific purposes are recognised in the *Statement of Income and Expenditure and Statement of Changes in Reserves and Capital Account* so as to match them with the expenditure towards which they are intended to contribute. Unspent amounts at the balance sheet date are included in Deferred Income in the *Statement of Financial Position*.

Interest Income

Interest income is recognised on an accruals basis using the effective interest rate method

Dividend Income

Dividend income is recognised on a cash receipts basis.

Other Income

Other income is recognised on an accruals basis.

Notes to the Financial Statements (continued)

g) Receivables

Receivables are recognised at transaction price, less a provision for doubtful debts. All movements in the provision for doubtful debts are recognised in the *Statement of Income and Expenditure* and *Statement of Changes in Reserves and Capital Account*.

h) Recognition of Expenditure

All expenditure is recognised in the period to which it relates and any such expenditure incurred but unpaid at the balance sheet date is included in *Payables*.

Restricted Funds: These funds may be expended by the Gallery only for the specific purposes for which they were received.

Unrestricted Funds: These funds are available to the Gallery to apply for the general purposes of the Gallery as set down in the legislation under which it has been established.

i) Capital Account

A capital account has been included in 2015 to show that State grants used for the purchase of fixed assets are transferred to the Capital Account in the year in which the expenditure occurs and reflected in the *Statement of Income and Expenditure* and *Statement of Changes in Reserves and Capital Account*, over the useful life of the related assets.

The balance in the Capital Account represents the unamortised funds utilised for the acquisition of fixed assets. The 2014 Financial Statements have been re-stated to reflect this new policy.

j) Property, Plant and Equipment

Except as below, property, plant and equipment are stated at cost or valuation, less accumulated depreciation. The depreciation charge is calculated to write off the original cost or valuation, less estimated residual value, over the expected useful life as follows:

Land & Buildings	-	Nil
Furniture & Fittings	-	10% Straight line
Equipment & Motor Vehicles	-	20% Straight line

A full year's depreciation is applied in the year of acquisition and no depreciation is applied in the year of disposal. Assets below the value of €1,000 are not capitalised and are charged to the *Statement of Income and Expenditure* and *Statement of Changes in Reserves and Capital Account*.

Buildings occupied by the National Gallery of Ireland is in State ownership (with the exception of No. 90 Merrion Square and No. 5 South Leinster Street, which are owned by the Gallery). These buildings are maintained by the OPW. There is no rent charged for these buildings.

Property owned by the Gallery is re-valued annually to reflect their current fair value. The resultant revaluations are recognised in the *Statement of Comprehensive Income*. Although FRS 102, the Financial Reporting Standard applicable in the UK and Ireland, Section 17, Property, Plant and Equipment, normally requires the systematic annual depreciation of buildings, the Board of Governors & Guardians believes the policy of not providing depreciation on buildings is appropriate. The policy adopted of annual re-valuation of buildings more accurately reflects its value to the Gallery because the Gallery has a policy and practice of regular maintenance and repairs such that the buildings are kept to its previously assessed standard of performance and the estimated residual values are material.

Notes to the Financial Statements (continued)

k) Heritage Assets

Heritage assets acquired by the National Gallery of Ireland either by purchase, donation, under Section 1003 of the Taxes Consolidation Act 1997, or by long term loan are not valued as assets in these financial statements. The Gallery's Heritage assets have the unique characteristics of being inalienable, irreplaceable, and fragile. Therefore the Board of Governors and Guardians has decided that there is no useful purpose in capitalising its Heritage assets in these statements. As a result, these financial statements do not comply with the requirements of FRS 102, Financial Reporting Standard applicable in the UK, and Ireland, Section 34.49 Heritage Assets issued by the Accounting Standards Board.

All expenditure on acquiring Heritage assets and expenditure on the conservation and management of these assets is recognised in the *Statement of Income and Expenditure and Statement of Changes in Reserves and Capital Account* when incurred/paid.

Further information on the nature and scale of the Gallery's collection can be found at Note 12.

l) Financial Assets

Quoted investments are stated at current market value. Realised gains or losses on disposal of investments are recognised in the period of disposal. Income from investments is recognised in the year in which it is received, and changes in the market value of investments are recognised in the year in which the changes take place. All these items are accounted for in the *Statement of Income and Expenditure and Statement of Changes in Reserves and Capital Account*.

m) Inventory

Inventory comprise goods for resale in the Gallery's bookshop and are valued at the lower of cost and net realisable value. Full provision is made for obsolete and slow moving items.

n) Foreign Currencies

Monetary assets and liabilities denominated in foreign currencies are translated at the rates of exchange ruling at the balance sheet date. The resulting translation differences are recognised in the *Statement of Income and Expenditure and Statement of Changes in Reserves and Capital Account*. Transactions during the year, which are denominated in foreign currencies, are translated at the rates of exchange ruling at the date of the transaction. The resulting exchange differences are accounted for in the *Statement of Income and Expenditure and Statement of Changes in Reserves and Capital Account*.

o) Employee Benefits

Short-term Benefits

Short term benefits such as holiday pay are recognised as an expense in the year, and benefits that are accrued at year-end are included in the Payables figure in the *Statement of Financial Position*.

Retirement Benefits

The Gallery operates the following pension schemes:

The defined benefit pension payable to established civil servants and non-established state employees in the Gallery, liability for which has been assumed by the *Minister for Public Expenditure and Reform*. The pension contributions deducted from employees are remitted to the Department of Arts, Heritage and the Gaeltacht.

The Single Public Services Pension Scheme ('Single Scheme'), which is a defined benefit scheme for pensionable public servants appointed on or after 1 January 2013. Single Scheme member's contributions are paid over to the Department of Public Expenditure and Reform (DPER).

Personal Retirement Savings Accounts (P R S A), operated through an authorised PRSA provider.

The Gallery makes a contribution of up to 7% to the scheme and both contributions are remitted directly to the PRSA provider on a monthly basis.

Notes to the Financial Statements (continued)

p) Cessation of the Vote

The funding of the Gallery, which had until 2014 been allocated by way of a dedicated National Gallery Vote, is provided from 2015 onward, by way of an Exchequer Grant through the Department of Arts, Heritage and the Gaeltacht Vote.

The Gallery will continue to prepare financial statements that are designed to give a comprehensive account of all of its income and expenditure and its state of affairs in accordance with Section 35 of the National Cultural Institutions Act 1997. The funding provided from 2015 through the Department of Arts, Heritage and the Gaeltacht Vote is accounted for in these financial statements. A service level agreement between the Gallery and the Department of Arts, Heritage and the Gaeltacht is now in place.

q) Critical Accounting Judgements and Estimates

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the balance sheet date and the amounts reported for revenues and expenses during the year. However, the nature of the estimation means that actual outcomes could differ from those estimates. The Gallery has not made any judgements that have made a significant effect on amounts recognised in the financial statements.

Depreciation and Residual Values

The assets lives and associated residual values of all fixed asset classes and in particular the useful economic life and residual values of fixtures and fittings, have been reviewed. It has been concluded that the assets lives and residual values are appropriate.

Notes to the Financial Statements (continued)

	Unrestricted Funds €	Restricted Funds €	2015 Total €	2014 Total €
2. Exchequer Grant				
Contribution to Operating costs	6,898,000	-	6,898,000	6,405,337
Contribution to Acquisitions, Refurbishment and Conservation	-	858,000	858,000	858,000
Contribution to Jesuit Fellowship	-	1,000	1,000	1,000
Release of deferred grant for MDP project, Conservation, Library & Jesuit Fellowship (Note 20)	-	80,578	80,578	4,835,000
	<u>6,898,000</u>	<u>939,578</u>	<u>7,837,578</u>	<u>12,099,337</u>

3. Education Income

This income is generated from the provision of tutorials and guided educational tours.

	Unrestricted Funds €	Restricted Funds €	2015 Total €	2014 Total €
4. Sponsorship/Research Income				
Library Research Projects	-	273,527	273,527	245,367
Education sponsorships	-	25,000	25,000	28,720
Development Office	-	214,180	214,180	166,896
Conservation, commercial sponsorship	-	-	-	110,000
Other	90,326	-	90,326	10,000
	<u>90,326</u>	<u>512,707</u>	<u>603,033</u>	<u>560,983</u>
Total transferred to Deferred Income	-	(159,696)	(159,696)	(233,593)
	<u>90,326</u>	<u>353,011</u>	<u>443,337</u>	<u>327,390</u>

5. Miscellaneous Income

	Unrestricted Funds €	Restricted Funds €	2015 Total €	2014 Total €
Bank Interest	12,037	3,757	15,794	63,991
Dividends	33,392	11,062	44,454	46,273
Other	-	-	-	28
	<u>45,429</u>	<u>14,819</u>	<u>60,248</u>	<u>110,292</u>

6. Friends of the National Gallery of Ireland

	Unrestricted Funds €	Restricted Funds €	2015 Total €	2014 Total €
Income	-	140,485	140,485	121,684
Operating Costs	-	104,668	104,668	95,892
Surplus	-	<u>35,817</u>	<u>35,817</u>	<u>25,792</u>

7. Bookshop

	Unrestricted Funds €	Restricted Funds €	2015 Total €	2014 Total €
Sales / Other Income	1,113,019	-	1,113,019	1,058,794
Cost of sales	583,690	-	583,690	555,770
	<u>529,329</u>	<u>-</u>	<u>529,329</u>	<u>503,024</u>
Operating Costs	389,453	-	389,453	366,425
Net profit	<u>139,876</u>	<u>-</u>	<u>139,876</u>	<u>136,599</u>

Notes to the Financial Statements (continued)

	Unrestricted Funds €	Restricted Funds €	2015 Total €	Re-stated 2014 Total €
8. (a) Remuneration & Other Pay Costs				
The staff costs are comprised of:				
Wages and salaries	4,536,027	286,076	4,822,103	4,428,122
Employers PRSI	431,977	29,481	461,458	417,196
Annual Leave Accrual	56,609	5,883	62,492	-
Agency Staff	241,597	-	241,597	115,082
	5,266,210	321,440	5,587,650	4,960,400
Less Pension Levy ¹	-	-	-	(227,201)
	5,266,210	321,440	5,587,650	4,733,199
Staff Costs classified elsewhere (See Notes 6 & 7)				
Bookshop	268,038	-	268,038	238,070
Friends of the NGI	-	86,443	86,443	74,541
Payroll Costs	25,048	(4,878)	20,170	25,867
Annual Leave Accrual	4,718	3,488	8,206	-
Pension Costs	2,661	4,081	6,742	6,647
	300,465	89,134	389,599	345,125
Total Remuneration	5,566,675	410,574	5,977,249	5,078,324

¹ Prior to 2015, pension levy deductions were offset against Exchequer grants through Appropriations-in-Aid.

(b) Number of employees

The number of persons employed (including executive directors) at 31 December :

	2015	2014
Office staff	72	72
Attendants	47	48
	119	120

The salary of the Director of the Gallery for 2015 was €96,551. In addition he also received travel and subsistence expenses of €8,075 in the year.

The pension entitlement of the current Director is the standard public service terms that apply to the position.

A termination payment of €18,692 was made to an employee in 2015 and is included in 'Staff Costs classified elsewhere', above

(c) Employee benefits breakdown		No. of Employees	No. of Employees
Range of total employee benefits		2015	2014
From	To		
€60,000	€69,999	11	7
€70,000	€79,999	1	-
€80,000	€89,999	-	2
€90,000	€99,999	2	1

Notes to the Financial Statements (continued)

(d) Board Members' Attendance and Expenses for 2015

Board Member	Meetings Attended/ Meetings Eligible to Attend	Expenses Paid				
Mr. Michael Cush (Chair)	8/8	-				
Ms. Bernie Brennan	5/8	€117				
Prof. Mary Daly	8/8	-				
Mr. Matthew Dempsey	8/8	-				
Mr. Dermot Dwyer	1/1	-				
Mr. Martin Gale	1/1	-				
Ms. Margaret Glynn	8/8	-				
Mr. James Hanley	7/7	-				
Ms. Mary Keane	7/8	-				
Mr. Fred Krehbiel	3/8	-				
Ms. Suzanne Macdougald	7/8	€907				
Dr. Tom McCarthy	1/1	-				
Ms. Claire McGrath	5/8	-				
Mr. Stephen McKenna	1/1	-				
Ms. Carolyn Mulholland	3/6	-				
Mr. John O'Brien	4/8	-				
Mr. Mick O'Dea	7/8	-				
Ms. Vivienne Roche	1/1	-				
			Unrestricted Funds €	Restricted Funds €	2015 Total €	2014 Total €
9. Incidental Expenses						
Sundry Expenses			57,454	17,845	75,299	55,668
Compensation Awards			-	-	-	74,000
Portrait Prize			-	20,000	20,000	15,000
Education Costs			8,035	2,790	10,825	30,204
Conferences & Seminars			6,099	1,178	7,277	5,049
Subscriptions			10,768	-	10,768	21,324
Board Fees & Expenses			1,024	-	1,024	20,979
Gallery Functions			17,977	-	17,977	19,561
Publications			5,601	19	5,620	10,733
Currency (Gain)/Loss			(39,669)	375	(39,294)	(26,813)
Uniforms			10,776	-	10,776	6,385
Carriage of Pictures			11,103	-	11,103	5,427
Photography			6,617	600	7,217	4,616
Courier & Taxis			5,699	-	5,699	4,079
Art Handling Costs			5,882	-	5,882	2,030
Images & Copyright			6,706	1,846	8,552	1,746
			114,072	44,653	158,725	249,988

Notes to the Financial Statements (continued)

	2015 €	2014 €
10. Capital Account		
Balance 1 January	409,179	516,865
Adjustment ¹	(8,000)	-
<i>Transfer from Income & Expenditure Account:</i>		
Additions to Fixed Assets	42,295	58,442
Asset Depreciation	(92,843)	(166,128)
Total Movement in the year	(50,548)	(107,686)
Closing Balance 31 December	350,631	409,179

The change in accounting policy reflects Exchequer funding applied for the acquisition of fixed assets. It results in the unnamortised funding of acquisitions being shown as a separate reserve. This has no overall impact on the financial position of the Gallery.

¹ This adjustment relates to a reclassification of assets dating back to 2000.

11. Property, Plant and Equipment

Cost / Valuation	Land and	Office	Furniture	Total
	Buildings	Equipment and	and	
	€	Motor Vehicles	Fittings	€
	€	€	€	€
At 1 January 2015	4,300,000	1,980,852	1,955,952	8,236,804
Additions	-	51,462	8,254	59,716
Revaluation ¹	400,000	-	-	400,000
Adjustments ²	-	(1,809,553)	(1,136,805)	(2,946,358)
At 31 December 2015 ³	4,700,000	222,761	827,401	5,750,162
Depreciation	€	€	€	€
At 1 January 2015	-	1,876,901	1,473,627	3,350,528
Charge for the year	-	44,552	81,848	126,400
Depreciation on Adjustments ²	-	(1,826,213)	(1,112,145)	(2,938,358)
At 31 December 2015	-	95,240	443,330	538,570
Net Book Value				
At 31 December 2015 ³	4,700,000	127,521	384,071	5,211,592
At 31 December 2014	4,300,000	103,951	482,325	4,886,276

¹ The revaluation of the land and buildings was carried out by qualified Chartered Surveyors of independent valuers Lambert Smith Hampton. The Assets were individually revalued on 31 December 2015 at an aggregate fair value of €4,700,000. They are based on the definition of Market Value as defined in the Royal Institution of Chartered Surveyors Appraisal and Valuation Standards Manual on an Existing Use basis. The valuation was carried out on 15 February 2016. The buildings referred to above are owned by the National Gallery of Ireland. All other offices and buildings occupied by the Gallery are owned and maintained by the Office of Public Works.

² This adjustment to the cost or valuation and accumulated depreciation reflects the value of assets which are fully depreciated.

³ Following a review, a property has now been reclassified as unrestricted reserves in line with the related fund provisions.

Notes to the Financial Statements (continued)

Depreciation charge	Unrestricted Funds €	Restricted Funds €	2015 Total €	2014 Total €
Charged to the Income & Expenditure Account:	110,864	-	110,864	181,338
Charged elsewhere:				
Bookshop	15,492	-	15,492	15,493
Friends	-	44	44	44
Total	126,356	44	126,400	196,875

12. Heritage Assets

The National Gallery of Ireland is Ireland's major national cultural institution devoted to the collection and care of fine art comprising some 15,000 paintings, drawings, water colours, miniatures, prints, sculpture and objets d'art, and over 100,000 volumes in the Fine Art Library. The institution's extensive holdings include masterpieces by many of the most celebrated figures in the history of western European art. In addition, the Gallery houses the most representative collection of historic Irish Art. Funded by the State, the Gallery provides free access to the public 361 days a year.

All acquisitions are approved by the Board of Governors and Guardians of the Gallery, except for Library and Archives items which may be approved by the Director or the Librarian. The Gallery's Acquisitions policy is reviewed periodically.

Approximately 150 works of art are currently on public display in the Gallery and 500 are on loan elsewhere. Works on paper are displayed throughout the year in the current temporary exhibition space, as the Print Gallery cannot currently be used to display artworks. Items from the prints, drawings and water-colours collection are available to view on request. Approximately 75% of galleries are currently closed for major refurbishment.

The Board of Governors and Guardians is prohibited from disposing of any Heritage assets.

13. Quoted Investments

	2015 Total €	Re-stated 2014 Total €
Market Value at 1 January	2,482,633	2,281,586
Additions at cost	2,302,484	7,936
Disposals at market value	(1,749,431)	(57,656)
Realised Gain/(Loss) on disposal	444,763	(619,238)
Unrealised Gain/(Loss) on revaluation	(309,485)	870,005
Value of Quoted Investments at 31 December	3,170,964	2,482,633
Cash held as part of the Investment Portfolio	2,873,989	3,897,865
At 31 December at Market Value	6,044,953	6,380,498

The Gallery's Funds are managed by Davy Stockbrokers and Tilman Brewin Dolphin. The Gallery's Investment Policy has been approved by the Board of Governors and Guardians and is reviewed regularly.

Notes to the Financial Statements (continued)

14. Inventory	2015 Total €	2014 Total €
Stock in Trade	230,376	254,821

The National Gallery of Ireland operates a Bookshop on its premises. Inventory consists of goods for re-sale in these operations.

Inventory to the value of €583,690 (2014: €555,770) was charged to the cost of sales. Following the stock take at the reporting date, a write off to the value of €8k (2014: €6k) was required.

15. Exchequer Account

The net liability to the exchequer was settled in 2015 and this account is now closed.

16. Cash & cash equivalents	2015 €	Restated 2014 €
Current Accounts	1,061,974	861,386
Deposit Accounts	963,716	1,019,169
Credit Card	(122)	(416)
Petty Cash	612	481
Other	77,472	4,043,661
Total	2,103,652	5,924,281

17. Receivables	2015 €	2014 €
Trade debtors	58,856	43,625
Other debtors	128,923	50,825
Prepayments and accrued income	165,423	100,714
	353,202	195,164

18. Payables	2015 €	2014 €
Amounts falling due within one year		
Trade creditors	45,156	57,630
VAT, PSWT & PAYE/PRSI	67,198	41,468
Other creditors	11,390	10,182
Accruals and deferred income	369,715	131,348
	493,459	240,628

19. Related Party Disclosures

Key management personnel in the National Gallery consist of the Director and members of the Board of Governors and Guardians. Details of the salary and expenses of the Director is included in Note 8. Following a decision by the Minister for Arts, Heritage and the Gaeltacht, board fees are no longer payable after 28 February 2014.

The National Gallery adopts procedures in accordance with the guidelines issued by the Department of Public Expenditure and Reform, covering the personal interests of Board members. In the normal course of business, the National Gallery may enter into contractual arrangements with entities in which its Board members are employed or are otherwise interested. In cases of potential conflict of interest, Board members do not receive Board documentation or otherwise participate in or attend discussions regarding these transactions. A register is maintained and available on request of all such instances.

Notes to the Financial Statements (continued)

	2015 €	2014 €
20. Deferred Government Grant		
Opening Balance 1 January	192,652	5,027,652
Release of deferred grant for MDP project, Conservation, Library & Jesuit Fellowship (note 2)	(80,578)	(4,835,000)
Closing Balance at 31 December	112,074	192,652

The balance of €112,074 above comprises €98,874 in respect of the Jesuit Fellowship, €9,751 for the conservation of works of art, €3,449 for the purchase of books and journals.

21. Deferred Income - Other	Balance 1 January 2015	Adjustment to Opening Balance	Movement Income	Movement Expenditure	Balance 31 December 15
Millennium Wing Fund	818,234	-	3,232	(13,628)	807,838
Dargan Council Fund	585,946	-	-	-	585,946
British Fund	24,926	-	263	-	25,189
Fellowship Fund	309,195	-	37,139	-	346,334
Friends of the NGI	152,525	-	140,485	(104,668)	188,342
John Barry/Petronella Brown Scholarship Fund	198,400	-	351	(4,669)	194,082
Lane Fund	72,356	-	857	(666)	72,547
Maclise Fund	23,363	-	-	-	23,363
Sir Denis Mahon Archive Fund	79,017	-	163,704	(137,074)	105,647
Decipher EU Library Research Fund	50,520	-	37,294	-	87,814
LEM Education Fund	2,616	-	-	-	2,616
M O P Education Fund	28,718	-	25,000	(36,112)	17,606
Vermeer Project Fund	16,105	-	13,942	(23,360)	6,687
Wilson Library Project	18,856	-	22,529	-	41,385
O'Neill Research Fund	7,543	-	-	-	7,543
Monet Conservation Project	2,045	-	-	(757)	1,288
Spilsbury Taylor Conservation Project	(18)	-	-	-	(18)
Ageing Creatively Education Fund	2,497	-	-	(193)	2,304
Battle of the Boyne Conservation Project	90,784	-	-	(61,938)	28,846
Hennessy Portrait Prize	5,000	-	20,000	(20,000)	5,000
Head of Development	113,021	-	180,237	(109,487)	183,771
Centre for the Study of Irish Art ¹	49,948	21,163	50,000	(43,949)	77,162
Total	2,651,597	21,163	695,033	(556,501)	2,811,292

¹ This adjustment relates to a balance from a previous sponsorship agreement transferred from unrestricted reserves.

22. Master Development Plan

The Master Development Plan (MDP) is a major refurbishment project which commenced in January 2014, comprising the complete renovation of the Gallery's two oldest wings at an estimated total cost of €31.4 million. During the project to date, additional works were required, resulting in agreed additional costs, which were funded equally by the Department of Arts, Heritage and the Gaeltacht and the Office of Public Works (OPW). Following the receipt of €0.8 million in capital funding for the MDP from the Department of Arts, Heritage and the Gaeltacht in 2015, the Board of Governors and Guardians has now committed a total of €12.1 million as a contribution towards the cost of the MDP, with the balance of the estimated total cost of €31.4 million and agreed additional costs to date being funded by Department of Arts, Heritage, and the Gaeltacht and the OPW. The National Gallery of Ireland had provided €11.1 million of its contribution by the end of 2015, and will make a further contribution of €1m in 2016. This project is expected to be completed in late 2016. At the conclusion of the project, the building will remain as an asset of the OPW, operated by the National Gallery of Ireland.

Notes to the Financial Statements (continued)

23. Contingent Liabilities

The Gallery is involved in a number of legal challenges which may give rise to financial liabilities depending on their outcome. The total amount or timing of these contingent liabilities cannot be estimated with certainty at this time but it is unlikely to exceed €500,000 in any event.

24. Approval of Financial Statements

The financial statements were approved by the Board on 7 December 2016.

25. CONSTITUTION

The National Gallery was established by Act of Parliament on 10 August 1854. It has Charitable Status and is registered with the Revenue Commissioners under CHY 2345.

Prompt Payment of Accounts Act 1997

Section 12

Statement of Payment Practice

1. The National Gallery of Ireland confirms that its payment practices comply with the terms of the Prompt Payment of Accounts Act 1997 (Act). The National Gallery of Ireland has also complied with specific payment terms included in written contracts with suppliers.
2. The National Gallery of Ireland also confirms that 5 payments in excess of €317 was late by reference to the Act. The proportion of late payments to total payments was less than 0.07%.
3. Accounting procedures have been implemented to ensure that invoices are processed speedily and efficiently and thereby comply with the terms of the Act. Notwithstanding these procedures, circumstances outside our control may result in some degree of non-compliance with the terms of the Act.
4. During the year 2015, interest and compensation totaling €297 was paid to suppliers on late payments.

