

2023

Annual Report
Tuarascáil Bhliantúil





ANNUAL REPORT AND ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2023

Contents

Introduction

| | |
|--|----|
| Board of Governors and Guardians | 7 |
| National Gallery of Ireland Corporate Structure | 10 |
| Statement from the Chair | 12 |
| Director's Welcome | 14 |
| Mission, Vision, Role & Values | 18 |
| Master Development Plan | 19 |
| Strategy: Our Revised Strategic Focus up to 2023 | 20 |
| 2023 in Numbers | 21 |
| Aims for 2024 | 22 |

Collections and Research

| | |
|---|----|
| List of Exhibitions 2023 | 24 |
| Exhibition Highlights | 25 |
| Collection Highlights | 32 |
| Conservation Highlights | 39 |
| Library and Archives Highlights | 41 |
| Education Highlights | 44 |

Audience Development & Stakeholder Engagement

| | |
|--|----|
| Communications, Marketing & Digital Engagement | 48 |
|--|----|

| | |
|---|----|
| Commercial | 49 |
| Development, Friends & Patrons Highlights | 50 |
| Publications and Images | 57 |

Corporate Services

| | |
|---|----|
| Finance | 59 |
| Operations Highlights | 59 |
| Legal and Compliance Office | 60 |
| Statutory Reporting and Obligations | 61 |
| IT | 69 |
| Human Resources | 69 |

Financial Statements for the Year Ended 31 December 2023

| | |
|---|-----|
| Governance Statement | 72 |
| Statement on Internal Control | 88 |
| Comptroller and Auditor General Report for Presentation to the Houses of the Oireachtas | 94 |
| Statement of Financial Activities | 95 |
| Statement of Comprehensive Income | 96 |
| Statement of Financial Position | 97 |
| Statement of Changes in Reserves and Capital Account | 98 |
| Statement of Cash Flows | 101 |

| | |
|---|-----|
| Notes to the Financial Statements | 102 |
|---|-----|

Appendices

| | |
|---|-----|
| Appendix 1 – Acquisitions in 2023 | 142 |
|---|-----|

| | |
|---|-----|
| Appendix 2 – Loans from the National Gallery of Ireland to Temporary Exhibition in 2023 | 163 |
|---|-----|

| | |
|--|-----|
| Appendix 3 – National Gallery of Ireland Staff – Media, Lectures and Publications 2023 | 167 |
|--|-----|

INTRODUCTION

Board of Governors and Guardians

The Board comprises up to seventeen members. Ten are appointed by the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media, five are ex-officio holders of the offices listed below, and two are nominated and appointed by the Royal Hibernian Academy pursuant to a power bestowed on them in the 1854 Act. Members appointed by the Minister serve a term of five years. Ex-officio members serve a term of varying duration, depending on the constitution of their organisation.

Further information on terms and appointment dates is available here:

[National Gallery of Ireland State Boards Membership](#)

Ex-Officio Members:

Royal Dublin Society (RDS) | President and Vice President
Royal Hibernian Academy (RHA) | President
Royal Irish Academy (RIA) | President
Office of Public Works (OPW) | Chairman

All Members:

- Maurice Buckley (Chairman OPW)
- Mary Canning (President RIA) (term expired on the Board on 16 March 2023)
- Sandra Collins (appointed to the Board 18 January 2023)
- Diana Copperwhite RHA
- Gary Coyle RHA
- Michelle D. Cullen (appointed to the Board on 18 January 2023)
- John Dardis (President RDS)

- Dan Flinter
- Patrick Guiry (President RIA) (appointed to the Board on 16 March 2023)
- Jacqueline Hall (term expired on the Board on 16 November 2023)
- Hilary Hough (Vice-President RDS)
- Gary Jermyn (term expired on the Board on 16 November 2023)
- Mary Keane (Chairperson)
- Margie McCarthy (appointed to the Board on 18 January 2023)
- Abigail O'Brien (President RHA)
- Adrian O'Carroll (appointed to the Board on 18 January 2023)
- John O'Doherty (Vice-Chairperson with effect from 14 December 2023)
- Barney Whelan (Vice-Chairperson) (term expired on the Board on 16 November 2023)

The Board appoints its own Chairperson and Vice Chairperson, pursuant to a power bestowed on them under the Acts.

Further information on the Board of Governors and Guardians is available on the Gallery website:

[National Gallery of Ireland Board of Governors and Guardians](#)



Back Row Left to Right: Niamh O'Connor (Board Secretary), Kim Smit, Dan Flinter, John O'Doherty, Hilary Hough RDS, Gary Jermyn, Barney Whelan, John Dardis RDS, Margie McCarthy, Gary Coyle RHA, Andrew Hetherington, Gillian De Marco.

Front Row Left to Right: Abigail O'Brien PRHA, Dr. Sandra Collins, Dr. Caroline Campbell, Mary Keane, Jacqueline Hall, Dr. Michelle D. Cullen.

Not in picture: Maurice Buckley OPW, Patrick Guiry PRIA, Diana Copperwhite RHA, Adrian O'Carroll.

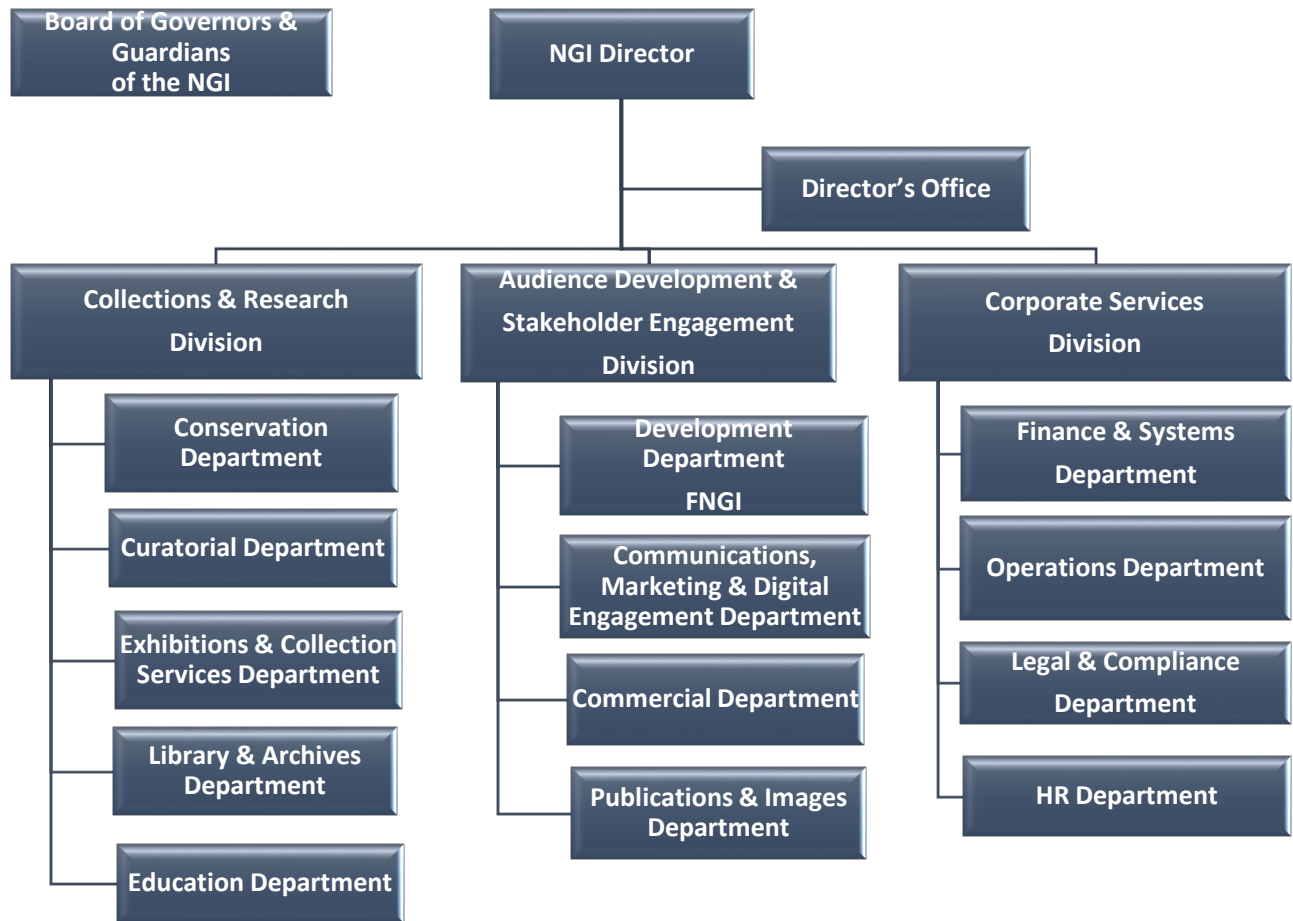
National Gallery of Ireland Corporate Structure

The Gallery's *Strategic Plan 2019 – 2023* sets out key strategic priorities to enrich lives and care for the collections that we hold in trust. The Gallery continues to place significant emphasis on good governance practice, ensuring that all necessary workplace policies and procedures are in place and operational. Within the organisational structure there are three strategic pillars of the Gallery. These are the Collections and Research Division, the Audience Development and Stakeholder Engagement Division, and the Corporate Services Division, led by the Director of the Gallery.

Executive Leadership Team

| | |
|--|--|
| Director | Dr Caroline Campbell |
| Director of Corporate Services | Patricia Golden (until 6 February 2023) |
| Director of Corporate Services | Gillian De Marco (interim, from 1 March 2023; permanently from 15 December 2023) |
| Head of Collections & Research | Kim Smit |
| Head of Audience Development & Stakeholder Engagement | Andrew Hetherington |

Organisational Structure



Statement from the Chair

On behalf of the Board of Governors and Guardians of the National Gallery of Ireland, I am pleased to present our *Annual Report 2023*. The Gallery has made a number of important advances in 2023. We welcomed over one million visitors through our doors last year. This marked the highest attendance numbers since the reopening of the Gallery's Historic Wings in 2017. It is also pleasing to note that there were over a million visits to our digital platforms – enabling us to reach more people across Ireland, and across the world.

Our outstanding programme of exhibitions and displays provided an appealing programme for our growing audiences. *Lavinia Fontana: Trailblazer, Rule Breaker*, supported by Bank of America, attracted considerable attention at home and abroad. *It Took a Century: Women Artists and the RHA* celebrated one hundred years of women in Ireland's principal art academy. At the end of the year, *Lavery. On Location*, supported by Arthur Cox, entranced visitors with its novel take on one of the island's best-loved artists. Our strong offer helped visitor attendance at the Gallery increase by 29%, in comparison to 2022.

One of our core purposes is to add to the National Gallery of Ireland's collection. Last year, our acquisitions included *La vie des champs* (1876-77) by Paul Cézanne; *Vase of Flowers with an Ear of Corn* (1742) by Rachel Ruysch; *Duft* (1937) by Hannah Höch; and *The Enchantment of Bottom by Titania* (1922) by Harry Clarke. For these we thank the Department of Tourism, Culture, Arts, Gaeltacht, Sport & Media, and generous private supporters, including an anonymous donor, and the Patrons of Irish Art.

The Gallery's wide-ranging education and public engagement programme – devised to support all ages and abilities – continued to deliver experiences in-person, online and beyond the Gallery.

Highlights of 2023 included National Drawing Day and a new innovative programme, Cultural Art Therapy in the Community, funded by Bank of America. We are indebted to Minister Catherine Martin TD and her officials, for their essential support of the Gallery and its visitors, as well as to the Office of Public Works. I would also like to thank all of the Gallery's hard-working staff, under the inspiring and tireless leadership of the Gallery's Director, Dr Caroline Campbell. A special word of thanks to everyone who has supported the Gallery during 2023. Your contributions are vital to the Gallery's success.

Mary Keane, Chair, Board of the Governors and Guardians,
National Gallery of Ireland

Mary Keane

Director's Welcome

In 2023, the National Gallery of Ireland presented ten exhibitions and numerous changing displays in our galleries, spanning many centuries, and covering a range of artistic media.

We welcomed in the New Year with the much-loved annual display of J.M.W. Turner's luminous watercolours from the Vaughan Bequest, in tandem with *Turner: The Sun is God*, our successful collaboration with Tate. Both exhibitions were supported by Grant Thornton, Turner Exhibitions Partner. Like Turner, John Lavery is an assured favourite with our visitors, and we concluded 2023 with *Lavery. On Location*, supported by Arthur Cox, and organised in partnership with National Museums Northern Ireland and the National Galleries of Scotland. During 2023 we also presented a number of equally important artists who historically have been lesser known - simply because they are women.

Lavinia Fontana: Trailblazer, Rule Breaker, supported by Bank of America, was the first major monographic exhibition devoted to a female artist to be held at the National Gallery of Ireland. Fontana was the first woman in the Western world to achieve success as a professional artist outside the confines of a court or a convent. The exhibition and a wide-ranging education programme have brought her to greater prominence. We complemented the Lavinia Fontana exhibition with *It Took a Century: Women Artists and the RHA*, which displayed works by all the women who have been elected to the Royal Hibernian Academy in the past century. *Shelter*, in the Print Gallery, combined work by Shell/ter Collective, formed of four contemporary women artists, with thoughtful selections from the National Gallery of Ireland's collection.

In December, the *Zurich Portrait Prize* and *Zurich Young Portrait Prize* celebrated the vibrancy of the portrait art of Ireland and the

diaspora. This was our final year of working with Zurich Insurance Plc, and I want to thank them for their long-standing commitment to the Gallery. Other exhibitions presented at the Gallery in 2023 included *James Coleman: Still Life, 2013-16, Pastel Revealed*, supported by the Friends of the National Gallery of Ireland, *Roller Skates and Ruins*, a lively reflection in three iterations on the Decade of Centenaries, and a presentation of archival material relating to the Gallery during the revolutionary period. The latter two projects, together with *Sarah Purser: Private Worlds*, were organised under the aegis of the ESB Centre for the Study of Irish Art. The Gallery's Library and Archives collections play a key role in the Gallery's programmes, and I want to highlight their pop-up displays and commitment to researchers and to wide audiences, in person and digital. Thanks to the Samuel H. Kress Foundation and the Heritage Council Stewardship Fund we have been able to digitise and publish more of Sir Denis Mahon's internationally significant archive, and the Gallery's Board Minute books until 1970.

The Chair has mentioned several of the important acquisitions the Gallery was able to make in 2023, thanks to governmental and private support. We drew the year to a close with the addition of *Hughie O'Donoghue's Original Sins (2022)* to the national collection, through the Section 1003 Scheme for Heritage Gifts. It is most pleasing that this series of works by one of the leading artists active in Ireland, made in dialogue with Daniel Maclise's *The Marriage of Strongbow and Aoife (1854)*, has now entered our collection.

The Gallery has a growing reputation outside the island. In 2023, we cemented this with key partnerships and loans. These include The Phoebus Foundation, Antwerp (lenders to the St Dymphna exhibition), and to the landmark Vermeer exhibition at the Rijksmuseum, as well as the development of important research projects with the Getty Foundation and the Mauritshuis.

Conservation is an expanding area of our activity, and I want to thank Ivor O'Shea whose generosity is enabling us to establish the first Scientific Research Laboratory in an art museum in Ireland. I also wish to record our gratitude to the American Friends and International Friends of the National Gallery of Ireland for their continued support and advocacy.

Growing and sustaining our audiences is a substantial part of our work. In 2023 there were 352,293 participants in our education activities. We work with every age group, from babies to pensioners. A particular focus this year has been to develop activity with new partners, including members of the Traveller Community and schools to further embed others, thanks to the support of funders including Bank of America and SMBC Aviation Capital. We are working hard to take programmes outside the Gallery walls, from *Drawing on the Lawn* in the summer, to our online inter-generational workshops, and community projects, including with Frontline in Inchicore. We want to do more of this in the future.

Today's museum is digital as well as physical, and in 2023 the Gallery continued to grow its audiences through online platforms. On social media, we are ranked as Ireland's leading cultural institution, alongside a 16% increase in visitors to the Gallery's website. The Gallery remains committed to facilitating greater access to high quality, free images of art from the national collection by making images available through Creative Commons. Over 1,500 images by artists including Degas, Titian, Orpen and Jellett are now available for the public to access.

We are extremely grateful to all our supporters and stakeholders, including Minister Catherine Martin TD and her officials in the Department of Tourism, Culture, Arts, Gaeltacht, Sport & Media, and all those who fund and advance the Gallery and its activities. I would like to thank the Gallery's Board of Governors and

Guardians, and our Chair, Mary Keane, for all they do for the Gallery. Finally, the Gallery remains indebted to its committed staff and volunteers. I wish to acknowledge my gratitude to all those who have worked at the Gallery and promoted its purpose in 2023.

Dr Caroline Campbell, Director, National Gallery of Ireland

A handwritten signature in black ink that reads "Caroline Campbell". The signature is written in a cursive, flowing style with a large initial 'C'.

Mission, Vision, Role & Values

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

Vision: An outstanding experience that inspires an interest in and an appreciation of art.

Role: We are dedicated to bringing people and their art together

Values:

Integrity – we do things for the right reasons and provide people with an enriching experience of art.

Openness – we engage with a wide range of audiences and stakeholders. We embrace diversity and promote equality. Our doors are open seven days a week and admittance is free.

Creativity – we are creative, innovative and resourceful. We inspire our audiences by deepening their knowledge and heightening their enjoyment of art.

Expertise – our many specialists share their skills, knowledge and insights with all our audiences, both online and within the Gallery, in exciting and inventive ways.

Master Development Plan

In April 2018, in the Gallery's Shaw Room, government ministers announced Project Ireland 2040, relating to the improvement of cultural infrastructure.

The Gallery continues to pursue progress to build on the success of completing the first phases of the MDP, which concluded in June 2017 with the reopening of the refurbished, historic Dargan and Milltown wings.

The final phase of the MDP will be managed through the requirements of the Public Spending Code.

In November 2020, the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media provided new guidance on the Governance and Operational Arrangements between itself, the Office of Public Works (OPW) and the Gallery, for the progressing the Project Ireland 2040 plan.

At the end of 2021, the Gallery's Strategic Assessment Review was finalised and submitted.

The Gallery engaged regularly with the Office of Public Works (OPW) and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media throughout 2023 to prepare to plan for the final phase of the MDP. The OPW continued works on refitting No.7 Merrion Square North as temporary office for Gallery staff, in order to allow for the refurbishment of the office buildings at 88-89 Merrion Square West.

Strategy: Our Revised Strategic Focus up to 2023

The Gallery continues to focus on the repurposed strategic goals:

1. **Greater Engagement** – To broaden and deepen engagement with the widest possible audience
2. **Sustainable Funding Sources** – To achieve greater financial resilience and freedom
3. **Advancing Legacy & Developing the Collection** – To sustain and enhance the Gallery’s living legacy and the National Collection

The Gallery commenced work on a new Strategic Plan for the period 2024–28 in 2023.

2023 in Numbers

- 10 Exhibitions
- 16,938 Works in the Collection
- 74 Works Acquired
- 1,017,636 Onsite Visitors
- 352,293 Education Participants
- 1,025,034 Website Visitors
- 214,911 Social Media Followers
- 40,007 Newsletter Subscribers
- 2,290 Press Articles
- 1,566 New Items Accessioned to Library & Archives
- 10,857 Library & Archives Items Digitised
- 1,222 Researchers Assisted
- 9 Publications
- 20,503 Publications Distributed
- 4,600 Free High Resolution Images Downloaded
- 3,800 Friends of the Gallery
- 182 Employees
- 148 Volunteers

Aims for 2024

As per our 2024 Performance Delivery Agreement, we aim to:

1. Welcome 800,000 visitors to the Gallery.
2. Have over 225,000 followers on our key social media profiles (Facebook, Instagram, LinkedIn and X).
3. Provide educational activities for 346,250 visitors.
4. Mount ten temporary exhibitions, of which two will be ticketed.
5. Continue to build on our culture of inclusivity, diversity and equality to ensure the National Gallery of Ireland remains a vibrant, joyful and immersive experience, enjoyed by all.

COLLECTIONS AND RESEARCH

List of Exhibitions 2023

Turner: The Henry Vaughan Bequest (1 January–31 January)

James Coleman: Still Life, 2013–2016 (21 January–8 October)

St Dymphna. The Tragedy of an Irish Princess (28 January–28 May)

Lavinia Fontana: Trailblazer, Rule Breaker (6 May–27 August)

Pastel Revealed (25 February–5 June)

It Took a Century: Women Artists and the RHA (1 July–22 October)

Shelter (8 July–12 November)

Lavery. On Location (7 October–14 January 2024)

Sarah Purser: Private Worlds (21 October–25 February 2024)

Zurich Portrait Prize & Zurich Young Portrait Prize (2 December–10 March 2024)

Exhibition Highlights

Turner: The Henry Vaughan Bequest

(1 January 2023–31 January) | Print Gallery | Free Entry

Curator: Niamh MacNally

Turner: The Henry Vaughan Bequest is the popular free annual display of light-filled Turner watercolours, bequeathed by English collector Henry Vaughan in 1900. This year's selection included the 31 Vaughan Bequest works, and five additional Turner watercolours, alongside eight of the artist's much-loved *Liber Studiorum* prints.

Proudly supported by Grant Thornton, Turner Exhibitions Partner

James Coleman: Still Life, 2013–2016

(21 January–8 October) | Hugh Lane Room | Free Entry

Curator: Donal Maguire

James Coleman's recent video installation *Still Life, 2013-2016 (yellow version)*, comprises a silent, large-scale projection of an uprooted poppy against a black background. This was the first display of the work at the Gallery – a year after its acquisition in February 2022 - and its first appearance in Ireland. Coleman, born in County Roscommon, works primarily in film and slide projection. A pioneer of lens-based installation art, he is recognised internationally for his influence on late-twentieth century conceptual art.

St Dymphna. The Tragedy of an Irish Princess

(28 January–28 May) | Grand Gallery | Free Entry

Curators: Dr Brendan Rooney and Dr Lizzie Marx

This exhibition involved the innovative display in freestanding cases in the Grand Gallery of the surviving panels of an altarpiece painted by Goossen Van der Weyden (grandson of Rogier Van der Weyden) around 1505 and dedicated to the 7th-century Irish saint Dymphna. It is the only known artwork to depict in such detail the life of this particular figure, and the earliest work of its kind to focus on an Irish saint. Dymphna was martyred in Belgium, where she has historically been venerated as patroness of those suffering mental illness. A work of high quality and rich iconography, the altarpiece was commissioned for the Church of Our Lady in Tongerlo Abbey near Antwerp, where it remained until the eighteenth century. It was later deinstalled, cut into several pieces, and probably sold. It resurfaced in Geel in 1837, albeit without one of the panels, and was returned to the abbey community, who sold it on in the early twentieth century. It was recently comprehensively conserved by the Antwerp-based Phoebus Foundation.

Organised in partnership with The Phoebus Foundation, Antwerp

Lavinia Fontana: Trailblazer, Rule Breaker

(6 May–27 August) | Beit Wing (Rooms 6–10) | Ticketed

Curator: Dr Aoife Brady

The major exhibition *Lavinia Fontana: Trailblazer, Rule Breaker* was revelatory, and the international response to it from critics, academics and museum professionals itself a revelation. This emphatically positive reaction echoed the feedback from the general public who visited the exhibition. The Gallery's own *The*

Visit of the Queen of Sheba to King Solomon (1599) was central to the exhibition, which explored and re-examined the artist's life and work, and included loans from prestigious collections in Italy, the United States and beyond. Prof. Catherine R. Puglisi, concluding her review in the *Woman's Art Journal* (vol. 44, Fall/Winter 2023), declared that 'the Dublin exhibition and its catalogue have deepened understanding of Lavinia Fontana's art and Bolognese milieu'.

Proudly supported by Bank of America, Exhibition Partner

Pastel Revealed

(25 February–5 June) | Print Gallery | Free Entry

Curator: Adrian Le Harivel and Niamh MacNally

Pastel Revealed highlighted the richness of the Gallery's pastel collection, with works spanning four centuries. It showcased a number of skilled practitioners from both Ireland and abroad, and highlighted how the pastel technique has changed over time, with talents such as Edgar Degas in France having raised it to the rank of painting. This exhibition also featured work by artists including Rosalba Carriera, Hugh Douglas Hamilton, Jean-François Millet, Edgar Degas, Maurice Marinot, Harry Kernoff, and Brian Bourke.

Supported by the Friends of the National Gallery of Ireland.

It Took a Century: Women Artists and the RHA

(1 July–22 October) | Room 21 | Free Entry

Curators: Dara McElligott and Dr Brendan Rooney (National Gallery of Ireland) Patrick T. Murphy and Kate McBride (Royal Hibernian Academy of Arts)

The exhibitions programme featured important collaborations with partners in Ireland and abroad. Prominent among them was *It Took a Century: Women Artists and the RHA*, planning for which began during the pandemic. The exhibition showcased the work of the 59 women elected to membership of the Royal Hibernian Academy since its establishment, and marked the bicentenary celebrations of the academy. The title acknowledged the fact that the first woman to become to be admitted as a full academician, was not elected until 1923. The exhibition featured works in a wide variety of media, which were drawn principally from the collections of the National Gallery of Ireland and the RHA.

Organised by the National Gallery of Ireland and The Royal Hibernian Academy of Arts.

Shelter

(8 July–12 November) | Print Gallery | Free Entry

Curator: Anne Hodge

Shelter showcased new artworks created by the five members of the Shell/Ter Artist Collective (S/TAC). Diana Copperwhite, Allyson Keehan, Niamh McGuinne, Sharon Murphy and Geraldine O'Neill work in a variety of formats: painting, sculpture, expanded print and photography. Their work was complemented by a selection of objects from the Gallery's collection, and pieces by international artists whose work and practice resonates with the Collective.

They explored the concept and definition of shelter, expanding and disrupting traditional methods of display to create a vibrant, thought-provoking exhibition.

Lavery. On Location

(7 October–14 January 2024) | Beit Wing (Rooms 6–10) | Ticketed

Curators: Professor Kenneth McConkey and Dr Brendan Rooney

Lavery. On Location, which celebrated one of Ireland's most popular artists, took its place on the schedule alongside several other Irish exhibitions. The appointment of Prof. Kenneth McConkey, the acknowledged authority on Lavery's life and work, as guest curator, added weight to the project, and provided the Gallery with welcome knowledge of and access to works in private collections. The selection of paintings, which traced Lavery's travels from France in the 1880s to California in the 1930s – taking in Morocco, Switzerland, Scotland and Ireland, among other locations, en route – introduced a general audience to a hugely important but less well-known dimension of the artist's oeuvre. The exhibition travelled from Dublin to the Ulster Museum in Belfast, and on to the National Galleries of Scotland in Edinburgh in 2024.

Proudly supported by Arthur Cox LLP, Exhibition Partner. Organised by the National Gallery of Ireland, in collaboration with National Museums NI and National Galleries of Scotland.

Sarah Purser: Private Worlds

(21 October–25 February 2024) | Hugh Lane Room | Free Entry

Curator: Donal Maguire

Sarah Purser overcame the many restrictions placed on women of her time to play a pivotal role in the development of modern Irish art, exhibition practice and patronage. Her achievements as an advocate and activist for the arts in Ireland are significant, and she maintained a lucrative portrait practice throughout her long life.

However, it is in her scenes of everyday life, and her portraits of friends and family members, that her artistic abilities and her awareness of developments in modern painting can be appreciated more fully.

The exhibition presented a selection of Purser's finest oils, highlighting her interest in a more intimate style of portraiture and in scenes of domestic life. The works displayed not only represented a lesser-known aspect of her practice, but connected with her training in Paris and her enduring interest in modern European painting.

Supported by ESB, sponsor of the ESB Centre for the Study of Irish Art.

Zurich Portrait Prize & Zurich Young Portrait Prize

(2 December 2023–10 March 2024) | Portrait Gallery | Free Entry

Curators: Dara McElligott and Niamh MacNally

The 2023 Zurich Portrait Prize and Zurich Young Portrait Prize attracted hundreds of submissions from all over Ireland, as well as several from overseas. Represented among them were works in a wide range of media, from photographs and drawings to sculpture and painting. The high quality of the work presented the judges (Dorothy Cross RHA, artist; Dr Nicholas Cullinan, Director, National Portrait Gallery, London; and Anne Stewart, Senior Curator of Art, National Museums Northern Ireland) with a challenge in settling first on a shortlist of twenty-six works, and then the award winners. Their careful selection was shown alongside the equivalent shortlist of artworks for the Zurich Young Portrait Prize. David Stephenson's *Ann and Ollie, Main Street, Wexford*, 2023 was selected as the winner of the Zurich Portrait Prize. Marie Smith's *Armand*, 2023 and Mantas Poderys' *Shota*, 2021 were selected as the two highly commended works. *Self-*

Portrait, 2023, a painting on canvas by Ruaidhrí Condon (age 15) was selected as the overall winner of the Zurich Young Portrait Prize.

An exhibition sponsored by Zurich Insurance Plc, organised by the National Gallery of Ireland.

Collection Highlights

New Acquisitions

Paul Cézanne (1839-1906)

La vie des champs, 1876–77

Oil on canvas

27.5 × 35.2 cm

Purchased, 2022, with special support from the Government of Ireland and a generous contribution from a private donor

NGI.2023.1

La vie des champs (“Life in the Fields”) was completed in 1877, the year in which Cézanne decided to show his work with the Impressionists again, following an absence of three years. It dates from a pivotal moment in Cézanne’s career, and is an important early example of how he developed what became his signature style. This picture coincides with Cézanne’s departure from the darker, violent and thickly painted manner seen in his earlier paintings, and his move towards a lighter, more colourful palette, the use of parallel brush strokes to convey sensations, and the more extensive exploration of the possibilities of perspective and distance.

Rachel Ruysch (The Hague 1664 –1750 Amsterdam)

Vase of Flowers with an Ear of Corn, 1742

Oil on canvas

50.6 × 40.2 cm

Purchased, 2023

NGI.2023.20

Rachel Ruysch is regarded as one of the most important flower still-life painters of her era. She produced works for foreign nobles and aristocrats, and continued painting into old age, completing this flower piece in her 78th year. Here, Ruysch presents a beautiful bouquet of flowers, including tulips, hyacinths, forget-me-nots and roses. The ear of corn, with papery husks, is a rare addition in her flower paintings. Contrasting with the sombre, brooding still-lives that constitute her earlier style, this painting reflects the cheerful, brighter compositions of her later period.

Hannah Höch (Gotha 1889–1978 West Berlin)

Duft, 1937

Oil on canvas

80 × 70 cm

Purchased, 2023

NGI.2023.21

Titled *Duft*, meaning 'fragrance', this painting is a nude self-portrait of the artist. Höch, a hugely influential figure in twentieth-century German art, depicts herself breathing in the scent of the flowers that she holds to her body and that surround her. Her slender hands are crossed in saint-like ecstasy. The colouring is vibrant and expressive rather than naturalistic, which heightens the dreamlike mood of the scene. Certain compositional details, such as the flower petals, are outlined in contrasting colours and seem to be layered, reflecting the artist's skill in photomontage, graphics and stained glass.

Estella Solomons (1882–1968)

Night in Achill, 1916

Etching on paper

10 × 19.5 cm

Purchased, 2023

NGI.2023.32

In this nocturnal view of cottages in Achill, Solomons demonstrates her skill in using a variety of hatched lines to give tone, texture and atmosphere to a landscape. The style was informed by the principles of the Etching Revival, while the detailing and sense of spontaneity suggest that Solomons worked directly from nature, at least in the preparation of the image. Solomons was particularly adept at capturing darkness, in night scenes such as this, in the shadows of an urban alleyway or in the gloom of an overcast day.

Hugh O'Connor (b.1975 Dublin)

Sinéad O'Connor – 8 Good Reasons, 2014

Archival pigment print on Hahnemühle fine art fibre-based lustre paper

62.7 × 59.7 cm (image)

Purchased, 2023

NGI.2023.33

O'Connor took this candid photograph in Bray while shooting the music video for O'Connor's single '8 Good Reasons' in 2014. The song, which addresses despondency and resilience in the face of adversity, has acquired a particular poignancy since O'Connor's death in 2023. So too has this photograph, recording a moment of

quiet respite. The clear winter light gives the photograph a heightened realism and immediacy and highlights the singer's love of costume as the light draws attention to her leather trousers and priest's garb.

Dairine Vanston (Dublin 1903–1988 Dublin)

On Huband Bridge, Dublin, 1974

Oil on canvas

55 × 80 cm

Presented, 2023

NGI.2023.34

Vanston's work from the 1970s and 1980s reflects the breadth of influences, both artistic and environmental, under which the artist worked. Comprising landscapes, still-life, flower paintings, portraits and abstract compositions in a variety of media, it calls to mind the late Cubism of André Lhote, but even more strongly the work of German Expressionist Franz Marc in theme and composition, and vernacular Costa Rican art in the often vibrant palette. *On Huband Bridge, Dublin* records a Dublin landmark just a few minutes' walk from Vanston's home and studio on Mount Street Crescent, but suggests more tropical climes.

Hughie O'Donoghue (b.1953)

Original Sins, 2022

Oil, mixed media on tarpaulin

350 × 275 cm (each work)

Heritage gift, 2023

NGI.2023.40

A bespoke installation, this set of six large canvases was conceived in response to Daniel Maclise's *The Marriage of Strongbow and Aoife*, adjacent to which they were installed in the Gallery's Shaw Room. O'Donoghue has long been fascinated by the fugitive nature of history, and the ways in which it is layered, faceted and bound up with memory, both personal and public. In *Original Sins* he addresses these complexities with reference to carefully chosen historical figures. The series features three men and three women, three Irish and three British, who have contributed in various ways and contexts, and to differing degrees, to how Irish and British people see themselves.

Edward A. McGuire (Dublin 1932–1986 Dublin)

Paddy Moloney (1938–2021), Musician, Composer, Producer, 1982

Oil on panel

76.2 × 60.9 cm

Purchased, 2023

NGI.2023.68

After painting Patrick Kavanagh in 1961, Edward McGuire embarked on what has been described as 'an astonishing specialisation', producing portraits of many other Irish poets and writers, and men and women from other walks of Irish public life. This ordered, highly finished and schematic portrait of virtuoso musician and founder of The Chieftains Paddy Moloney is typical of McGuire's work. The artist preferred to present his sitters in austere interior settings, looking through or with their back to a window, or against backdrops with repeating patterns.

Harry Clarke (Dublin 1889–1931 Switzerland)

The Enchantment of Bottom by Titania, 1922

Stained glass in a wooden cabinet

Purchased, with the support of the Friends of the National Gallery of Ireland (Patrons of Irish Art Funds), 2023

NGI.2024.3

This stained glass panel, one of just five such works Clarke produced, depicts a scene from Shakespeare's romantic comedy *A Midsummer Night's Dream*. In the play, Nick Bottom and Fairy Queen Titania have been subjected to magic spells, as a consequence of which Bottom has assumed the head of a donkey, and Titania has fallen in love with him. In Clarke's panel, the unlikely pair recline in a glade while the fairy attendants and meddling King Oberon stand by. Commissioned by Sir Robert Woods, the panel comprises three sheets of glass, plated to achieve a range of colours and tones, and is set within a James Hicks cabinet.

Rembrandt van Rijn (1606–1669)

Landscape with Cottages and a Hay Barn, 1641

Etching with touches of drypoint on paper

14.5 × 32.4 cm

Purchased, 2023

NGI.2024.13

In this exquisite print, the first by Rembrandt to enter the collection, the artist presents three contrasting dwellings – a rich city on the left, a wealthy manor house on the right, and a humble rural dwelling in the centre. Although realistic, the scene is

undoubtedly a work of Rembrandt's imagination, created in his studio from various motifs observed in the surrounding countryside. The city in the distance at left is Amsterdam, while the ruins probably belong to the Kostverloren estate, which Rembrandt drew several times. This is undoubtedly an early impression, in which Rembrandt's play with light and shade in the foreground is beautifully realised.

***A full list of acquisitions in 2023 can be found in the Appendix 1**

Conservation Highlights

Getty Foundation Conserving Canvas Initiative

This major research and conservation project presented a unique opportunity to advance conservation knowledge on the structural repair of works on textile support, focusing on two artworks from different historical backgrounds and pictorial technical structures from the Gallery's collection. They are *Saint Joseph with the Christ Child* by Giovanni Francesco Barbieri, called Guercino (1591–1666), oil on canvas (NGI.192) and two collages by Juan Gris (1887–1927), *A Guitar, Glasses and a Bottle* and *Carafe, Cups and Glasses* (NGI.1313.1–2). Guided the experience of the Gallery's senior conservators and research scientist, and with the participation of several senior guest conservators from international museums and conservation institutes, three young conservators, recruited through an international selection process, successfully completed the twelve-month project. This project also presented an opportunity to promote international exchange for professionals, students, scholars and experts in the field of structural care and conservation of paintings on canvas.

Heritage Council Internship Programme

For the fourth year, the Gallery partnered with the Hugh Lane Gallery on the Heritage Council internship programme. The intern worked under the supervision of senior conservators and research scientist in the newly established Scientific Research Laboratory. The objective of this new strand of conservation training is the understanding of artists' practices and processes through considering the nature of materials and composition methods in varied objects in the collections from both galleries.

The Holy Family with Saint Jerome

A beautiful oil-on-panel originally described as *The Holy Family* (NGI.580) was attributed to the Venetian artist Jacopo Palma il vecchio, (c.1479–1528). Purchased in London in 1906, it remained in storage until 2023 due to its condition. In 2023, this work underwent a full-scale restoration treatment. Thanks to the support of the Friends of the National Gallery, the purchase of a new optical microscope helped the Gallery to reveal the pigments' elemental composition. Following the restoration process, the work is now described as *The Holy Family with Saint Jerome*. It has been reattributed to the Workshop of Bonifazio de' Pitati (1487–1553) and presented for display in its original Sansovino-style gilt frame.

Scientific Research Laboratory

The establishment of the Scientific Research Laboratory marked an essential success in advancing our analytical capabilities and furthering our commitment to the Conservation Centre of Excellence. During the year, procurement of cutting-edge analytical instrumentation was complete with thanks to support from Ivor O'Shea. The associated research programme will focus on technical analysis of materials. Our objective is to characterise both inorganic and organic materials, considering the varied nature of the artworks in the Gallery's collections.

Library & Archives Highlights

Drop In Displays

Drop-in displays provide an opportunity to take out material from the stores and highlight the treasures held in the Gallery's library and archives to new audiences.

- During Heritage Week, *Threads Through the Archive* delved into the Yeats Archive to look at the embroidery produced by the women of Cuala. This was followed by a hands-on embroidery workshop attended by over thirty women.

- *Paper & Glass: Irish Stained Glass Industries*, introduced members of the public to the fascinating stained glass archives held by the CSIA. Over 150 people were in attendance. - A special display for Bloomsday – *Illustrating Ulysses: Joycean Highlights* from the Library & Archives.

- *Illustrating Ulysses: Joycean Highlights from the Library & Archives* – was a special drop-in display created for Bloomsday.

Source Update

The Gallery received funding from the Samuel H. Kress Foundation to digitise, preserve and publish selected collections relating to Italian art contained in Sir Denis Mahon's Archive. The objective of the project was to provide access to the archives and stories relating to Baroque art on our digital collections platform *Source*. Key activities undertaken included the digitising of three collections within the Sir Denis Mahon Archive & Library: his photographic archive, his research binders and a selection of early printed books. A key accomplishment of this project was to

create a dedicated digital resource for the archives of the preeminent scholar.

2023 also saw the launch of the Minutes of the Meetings of the Board of Governors and Guardians of the National Gallery on *Source*. The Heritage Council Stewardship Fund provided support for the project, which catalogued, digitised, transcribed and published the minute books from 1855–1970. The automated AI transcription of the minute books produced fully searchable transcriptions containing 4,148 pages of text. This exciting development makes the Gallery the first of the national cultural institutions to provide access online to its historic board papers.

Sarah Purser: Private Worlds

Sarah Purser: Private Worlds presented a selection of Purser's finest oils and highlighted her interest in a more intimate style of portraiture. The exhibition helped to build on the ESB Centre for Study of Irish Art's work in the area of promoting and displaying the work of Irish women artists. It was the last in a series of ten in-focus shows, produced over the past decade, which explored aspects of Irish art and were possible through the generous support of ESB.

New Acquisitions

Roderic O'Conor Archive

An Important archive relating to the Irish painter Roderic O'Conor (1860–1940) was purchased at auction from Isabelle Goxe & Laurent Belaïsch, Paris. The archive includes letters from O'Conor's artistic peers, including Joseph Milner Kite, Francis

Brooks Chadwick, Mortimer Menpés and Ernest de Chamaillard. Other items include a letter from the Irish sculptor John Hughes, who spent time in Paris. The collections also contains some sketches and a number of items relating to Renee Honta, the artist's wife.

Susan Mary 'Lily' Yeats's embroidery

A late Cuala embroidery by Susan Mary 'Lily' Yeats is a mesmerising departure from her earlier work. Based on a design by Boris Anrep, it was commissioned by W.B. Yeats. Purchased for the Library and Archives in the Bonhams Irish Sale, November 2023.

Education Highlights

Lavinia Fontana Community Programme

We collaborated with Galway Roscommon Education & Training Board, Galway Rural Development, Galway Traveller Movement and the community artist and educator Helen Monaghan on *The Pockets Project*. Taking place in Galway, this involved a blend of art historical learning, sewing techniques and community work. Women from both Traveller and non-Traveller communities participated. They learned about the life and work of Lavinia Fontana, while reviving traditional techniques and customs from Traveller heritage. The group came to the Gallery to visit *Lavinia Fontana: Trailblazer, Rule Breaker*, share their experience of the project and present us with their pockets, which we displayed in the Gallery Shop.

Inspired by *Lavinia Fontana: Trailblazer, Rule Breaker* and supported by Bank of America, we worked with Saoirse Domestic Violence Services and Art Therapist Andrea Plunkett to develop *No Words* employing replicable methodology for connecting with vulnerable women and domestic abuse support networks, through cultural art therapy. The project comprised the following strands: Offsite Art Therapy Sessions and children's sensory support sessions in refuge settings; Art Therapy CPD Sessions for the Education Team and staff from Saoirse DVS at the Gallery; and Family Days for Saoirse DVS service users at the Gallery.

A longer term, closed art therapy group also took place in the Gallery's Education Studio on a weekly basis, participants in which were drawn from Saoirse's client base. The project will continue as we work to develop this methodology, sustainably embed the programme and disseminate our learnings through publications, presentations and demonstrations.

New Drawing Initiatives

Drawing the Collection comprises new tutored lunchtime sessions offered as part of our life-long learning programme. Participants enjoy an informal drawing lesson, responding directly to a work from the collection in the galleries once a month. This lunchtime event was hugely popular and regularly booked out. It supports our strategic ambitions to increase engagement with the permanent collection and encourage drawing in the galleries.

In July, we moved outside to increase visibility of inclusive art practices as we encouraged all ages, abilities and nationalities to join us at the Merrion Square forecourt for *Drawing on the Lawn*. Taking place on Thursdays, these sessions were free, drop-in, informal and self-directed. Participants were encouraged to observe and record the Gallery façade and surroundings.

Third-Level Collaborations

Memory Machines: Archival Art Practices was an eight-week accredited module, and the fourth year of our annual collaboration exploring *Art + Writing* with the National College of Art and Design MA Programme *Art in the Contemporary World*. The module supported postgraduate research on the Gallery's archives and Irish artists. By adopting the exhibition *Roller Skates & Ruins*, the students examined the potential of Gallery archives in the context of contemporary discourse.

Our collaboration with the Royal Irish Academy of Music produced a dynamic and innovative programme of research, composition and performance inspired by *Lavinia Fontana: Trailblazer, Rule Breaker*. From historical instruments and arrangements to entirely new compositions, the programme presented music by

exceptional female composers that took the audience far beyond the visual. Comprising pop-up performances in the exhibition and wider galleries, the programme culminated with a concert in the Shaw Room. This included the world premiere of *Makeda*, a new composition from the young composer and pianist Laoise McMullen, created in response to Fontana's *The Visit of the Queen of Sheba to King Solomon*, 1599.

Children and Families

2023 was a jam-packed year for families at the Gallery, with existing activities going from strength to strength. This was the first full year of *our Sunday Family Drop-in Workshops* taking place in the Shaw Room. We facilitated forty workshops exploring artworks and themes in the collection and exhibitions. The Shaw Room was also the home of our workshops for neurodiverse children in the summer months, and we resumed our workshops for babies at the Gallery.

Let's get creative!, our online intergenerational workshop, continued and ensured that families from across the island and beyond could engage with their National Gallery. Going beyond the walls of the Gallery, the Education Team collaborated with Kaleidoscope Music and Arts Festival for Families at Russborough House, delivering workshops for both younger children and teens to connect music and art.

We also collaborated with Frontline, Inchicore to begin a new early years outreach project, *Artline*. Frontline works with people experiencing addiction, and childcare is provided to children of service users. We worked with artist Mags Harnett to run monthly sensory workshops for early-years children at the centre in Inchicore.

AUDIENCE DEVELOPMENT & STAKEHOLDER ENGAGEMENT

Communications, Marketing & Digital Engagement

The Gallery welcomed 1,017,636 visitors in 2023, a 29% increase on 2022 and the highest visitor numbers since 2017. The busiest day of the year was 22 September (Culture Night) when we had a similar 30% increase in onsite attendance when compared to 2022. The programme for the night included 18 free themed tours. Visitors found out about Paul Cézanne's *La vie des champs* (1876–77), and the Gallery's French collection was celebrated with our collaboration with the French Embassy, *Painting Mirror*.

Turner: The Sun is God, which closed in February, had the fourth-highest tickets issued for a Gallery exhibition in recent years. With the annual *Turner: The Henry Vaughan Bequest* exhibition on display at the same time, we had high visitor attendance in January. *Lavinia Fontana: Trailblazer, Rule Breaker* attracted national and international media attention and critical acclaim. A series of press days for this exhibition resulted in 13 national and 25 international articles published. The winter exhibition, *Lavery. On Location*, proved popular with Irish audiences in the build-up to Christmas and received a 97% satisfaction rate from visitors surveyed. The exhibition had the fifth-highest tickets issued for an exhibition at the Gallery in recent years.

In the autumn, we presented a four-part *Thursday Lates* series of free music, art, craft and design evening events, funded by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media in support of the night-time economy.

2023 was also a successful year for the Gallery's press coverage. Highlights of which included four Gallery photographs on the front cover of the Irish Times and widespread coverage of the annual *Zurich Portrait Prize* and *Zurich Young Portrait Prize*. New acquisitions were prominently featured, with *La vie des champs* by Paul Cézanne, *The Enchantment of Bottom* by Titania by Harry

Clarke and Rachel Ruysch's *Vase of Flowers with an Ear of Corn* achieving strong national and some international coverage.

Commercial

The Gallery's commercial activities continued their post-pandemic recovery in 2023. As part of the Commercial Department's regrowth, new staff appointments were made. These included a Corporate Engagement & Events Manager and a new Retail Manager, who were recruited to oversee and develop the Gallery's venue hire and events, and its retail activities.

In the Gallery Shop, a range of new exhibition-specific merchandise, Irish design collaborations, promotions and meet-the-maker events resulted in a successful year in terms of sales. The Gallery's retail planning included a strong focus on expanding the product range related to the national collection and increasing the € value of the average customer transaction.

The café operators, continued the development of their café and catering offering. Weddings, civil ceremonies and other event hire bookings continued to grow, while corporate event bookings were slower to return to pre-pandemic levels. The Gallery completed the technical upgrade of the lecture theatre.

Over 65,000 tickets were issued to the three ticketed exhibitions that ran during the calendar year. The ticketed exhibitions were *Turner: The Sun is God*, *Lavinia Fontana: Trailblazer Rule Breaker* and *Lavery: On Location*.

Development, Friends & Patrons Highlights

Thank you to our funders, corporate partners, members & donors who support the Gallery.

- The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media
- Friends of The National Gallery of Ireland
- International Friends Of The National Gallery of Ireland
- American Friends of The National Gallery of Ireland

Cézanne Acquisition

The Gallery announced the acquisition *La vie des champs* by Paul Cézanne. The acquisition was made possible for the Gallery with generous and special support from the Government of Ireland and a private philanthropic donation.

Scientific Research Laboratory

Made possible with the philanthropic support of Ivor O'Shea, the Gallery collaborated with the OPW to complete the first phase of development of the Scientific Research Laboratory, ensuring that this new facility meets the highest conservation and safety standards.

SMBC Aviation Capital

SMBC Aviation Capital continued its support of *Your Gallery at School*, a holistic schools outreach programme which aims to

break down barriers that young people encounter when engaging with art.

Arthur Cox

Arthur Cox commenced a three-year Corporate Partnership with the Gallery by generously supporting the widely acclaimed exhibition *Lavery. On Location* as Exhibition Partner.

Grant Thornton

As Turner Exhibitions Partner, Grant Thornton supported *Turner: The Henry Vaughan Bequest*, which ran throughout January at the same time as *Turner: The Sun is God*, which closed in February. January 2023 recorded the highest ever visitor numbers at the Gallery.

Bank of America

Following its support of the conservation of Fontana's *The Visit of the Queen of Sheba to King Solomon*, 1599, Bank of America generously supported the exhibition *Lavinia Fontana: Trailblazer, Rule Breaker*, and a special programme of *Art Therapy in the Community* which was piloted in tandem with the exhibition.

Individual Donors

Brian Kennelly S.C.

Brian & Susan Dickie

Ivor O'Shea

John & Eleanor Sullivan

Laurie M. & Brendan Keegan

Tony Ahearne

and others who prefer to remain anonymous

Corporate Partners & Sponsors

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and others who prefer to remain anonymous

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Mary & Mairtin MacAodha
Mary Higgins
Maureen Beary Ryan
Maurice Collins & Nora Rice

Michael & Alison Walsh
Michael & Gemma Maughan
Michael & Maria Rosa Fry
Michael Champion
Michael D. Kunkel in memory of Henry Cox
Norma Smurfit
Pat Flynn
Patricia Golden
Patricia Lawless
Peter Woods MBE
Randall & Nuala Tierney
Róisín Drury
Sarah Conroy
Sinéad Kearney
Sonia Rogers
Stuart Cole
Susann Claffey
Susie Tinsley
Terence Lauenders
Terry Walsh & Brid Kemple
Therese Coyle
Tony Kilduff
Vincent Hibbert
and others who prefer to remain anonymous

Publications and Images

Gallery Publications

The Gallery produced several publications in 2023, including *It Took a Century: Women Artists and the RHA*; the annual *Zurich Portrait Prize/Zurich Young Portrait Prize*; *Lavery. On Location*, which was written and edited by Professor Kenneth McConkey and Dr Brendan Rooney; and *Lavinia Fontana: Trailblazer, Rule Breaker* by Dr Aoife Brady, which was distributed by Yale University Press.

Notably, *Lavinia Fontana: Trailblazer, Rule Breaker* which was supported by Bank of America, was selected for several accolades including *The Financial Times* 'Best Books of 2023' in the Visual Arts category, and listed by renowned classicist Mary Beard in an article in *The Observer* as one of her 'books of the year'.

The *Lavery. On Location* publication was supported by Arthur Cox LLP. Additional support for this publication was received from Brian and Susan Dickie and Brian Kennelly SC. The publishing list for 2023 also included three issues of *The Gallery* magazine, the *2022 Year in Review* and *2022 Annual Report*.

Creative Commons

We now provide professionally photographed free images of over 1,500 works of art from the collection via our Creative Commons platform. This allows the Gallery to facilitate greater and easier engagement with the collection by our audiences, enabling use of Gallery images in a vast array of inspiring and creative projects.

CORPORATE SERVICES

Finance

The Finance department is responsible for accurately processing and recording all financial transactions in the Gallery, preparing and presenting timely financial reports, and implementing and maintaining an effective system of internal financial control. It also manages the preparation and oversight of the Gallery's annual budgeting system.

In 2023, the department processed 3,914 invoices and made 3,641 payments.

- 64% of the total payments were made within 15 days
- 25% were made within 16 to 30 days
- 10% of payments were made in excess of 30 days, with 82 payments subject to LPI and compensation costs.

Operations Highlights

In 2023, the Operations Department were responsible for completing:

- Safety modifications to the Dargan Wing lighting system.
- Upgrading the lighting system in Rooms 6-10 to new LED luminaires in advance of the *Lavery. On Location* exhibition.
- A new Scientific Research Laboratory, which was constructed in the Conservation Department.
- Refurbishing the Clare Lane security post.
- Undertaking negotiations on a new roster arrangement. The negotiations were chaired by Mr. Raymond McGee.
- Publishing the Gallery's First Climate Action Roadmap and uploading it to the SEAI database.

- Completing a simulated Disaster Planning exercise in December.

Legal and Compliance Office

The Legal and Compliance Department is responsible for oversight of legal, compliance and risk management. It also serves as DPO, Board Secretary and carries out company secretarial duties for the Gallery's Irish and UK corporate entities.

Key Highlights

- Maintaining effective communication and engagement with the Board
- Maintaining Triple Lock Status from Charities Institute Ireland and the Gallery's annual NSAI SWiFT 3000 corporate governance accreditation
- Improving web accessibility throughout the Gallery, including the Gallery website's web accessibility score
- Meeting new obligations under the Official Languages (Amendment) Act 2021
- Processing an increased volume of information requests (FOI and data protection)
- Maintaining the Gallery's risk management framework
- Maintaining the Gallery's Corporate Governance Framework and other compliance records
- Advising and supporting colleagues generally on legal, data protection, compliance and risk-related issues.

Statutory Reporting and Obligations

Climate Action & Sustainability Report 2023

Climate Action Mandate

The Climate Action Plan 2021 (CAP21) committed that all public sector bodies must complete a Climate Action Roadmap by the end of 2022.

In our Climate Action Roadmap, we focus most of our attention on our plans for reducing total energy related emissions and fossil fuel related emissions from our operations in line with the targets in CAP21.

The Gallery remains committed to implementing the Public Sector Climate Action Mandate (PSCAM) and demonstrating leadership in climate action. In alignment with the PSCAM, the Gallery's Climate Action Roadmap for 2023 was approved, published on our website, and uploaded to the SEAI M&R Database in June 2024. This roadmap is reviewed and updated annually, with progress presented to the Board of Governors and Guardians. The annual executive review assesses climate action progress, reports on the gap-to-target, and incorporates updates from the National Climate Action Plan, the PSCAM, and Guidance for Roadmaps.

Our People

The Gallery has appointed a Climate and Sustainability Champion, an Energy Performance Officer, and established a Gallery Green Team. Collectively, they are focused on delivering the managerial, technological, and behavioural improvements that will help the

Gallery achieve our climate action targets. They are responsible for leading sustainable development within the Gallery by driving awareness and engagement, and rolling out appropriate training to all staff to ensure that sustainability is embedded in our way of working.

Our Targets

The Gallery aims to meet the emissions reduction and energy efficiency targets, which include a:

- 51% reduction in energy related Greenhouse Gas emissions in 2030 (2016-2018 baseline),
- 50% increase in the improvement of energy efficiency by 2030 (2009 baseline), and
- net zero energy-related emissions target for 2050 at the latest.

Our Way of Working / Sustainable Activities

Some highlights on the Gallery's Climate Action journey are outlined below:

- i. digitisation of all invoice approval processes,
- ii. digitisation of all papers for formal Board and Committee meetings, and
- iii. replacement of bleached printed paper with recycled paper.
- iv. The Gallery has also upgraded its energy efficiency by re-lamping all rooms and back-of-house areas with LED lighting and replacing two chiller units as part of broader HVAC improvements.

We assess the improvements made through our actions and continue to report our Greenhouse Gas emissions and energy consumption, with our data being returned into the SEAI Monitoring and Reporting System, as required.

Energy and Environmental Management Systems and Accreditation

The Gallery has been awarded an F Display Energy Certificate (DEC) rating for 2023 which is displayed in the reception area of the Millennium Wing. The Gallery installed a Building Management System (BMS) several years ago, providing a computer-based platform with limited capabilities that nonetheless effectively controls and monitors essential mechanical and electrical equipment, including HVAC, lighting, electric power systems, and ventilation. Complementing this, the Environmental Management System (EMS), also a computer-based control platform, focuses primarily on monitoring equipment performance and environmental conditions within the facility.

Environmental and Energy Management Certification requirements mandate that public bodies with an annual energy spend exceeding €2 million achieve ISO 50001 certification by the end of 2024, while all others must implement energy management programmes in line with SEAI's guidance (S.I. 426 of 2014). As the Gallery's annual energy spend exceeds €35,000 but remains below the €2 million threshold, and its energy consumption is under 50 GWh, it falls under the latter category and complies with the European Union (Energy Efficiency) Regulations 2014 (S.I. 426 of 2014), Section 2.1.2.

Green Public Procurement

The National Gallery of Ireland takes green and social considerations into account at a category level when planning its public procurement activities. Each procurement process is analysed for opportunities to include green and/or social considerations. On a case by case basis, these considerations are applied at an appropriate level in the tender in question. For categories with an environmental and/or social impact, appropriate weightings and technical considerations are applied in tender procedures. This includes but is not limited to categories like food services, cleaning, power and heat, maintenance and ICT equipment and consumables.

Our Metrics

Energy and GHG Targets – Key Indicators

| Fossil CO₂ emissions | Units | |
|--|-------------------|---|
| 2023: | kgCO ₂ | 962,754 |
| 2030 target: | kgCO ₂ | 437,292 |
| Overall Status 1 | - | In 2023, fossil CO ₂ was 7.9% above the baseline of 892,432 kgCO ₂ . |
| Overall Status 2 | - | To achieve this target, fossil CO ₂ must reduce by 54.6% from 2023 level within 7 years. |

| Total CO₂ emissions | Units | |
|---------------------------------------|-------------------|--|
| 2023: | kgCO ₂ | 1,938,162 |
| 2030 target: | kgCO ₂ | 758,978 |
| Overall Status 1 | - | In 2023, total CO ₂ was 19.1% below the baseline of 2,394,281 kgCO ₂ . |
| Overall Status 2 | - | To achieve this target, total CO ₂ must reduce by another 60.8% from 2023 level within 7 years. |

| Energy efficiency | Units | |
|--------------------------|--------------|---|
| 2023: | - | 67.4 |
| 2030 target: | - | 50.0 |
| Overall Status 1 | - | By 2023, energy performance had improved by 32.6% since the baseline. |
| Overall Status 2 | - | To achieve the efficiency target, energy performance must improve by another 17.4 percentage points within 7 years. |

Waste Management Data (January – October 2023)

| | Weight (Kg) | Recycled (Kg) | Landfill (Kg) | Recycling Rate % (Kg) | CO ₂ e tonnes (%) |
|-------------------------------|---------------|---------------|---------------|-----------------------|------------------------------|
| Bulky Municipal Waste | 12,690 | 11,750 | 1,100 | 92 | 0.77 |
| Mixed Municipal Waste | 17,377 | 16,050 | 1,320 | 92 | 0.92 |
| Dry Mixed Recyclables | 1,802 | 1,802 | 0 | 100 | 100 |
| Shredded Paper (Confidential) | 1,045 | 1,045 | 0 | 100 | 0.00 |
| Glass | 218 | 218 | 0 | 100 | 0.00 |
| Total (Kg) | 31,330 | 29,063 | 2,420 | 97 | 1.69 |

Emissions Associated with Official Air Travel

| Department | Kilometres | Tonnes of CO ₂ | Multiplier | Total Value (€) |
|--|------------|---------------------------|------------|-----------------|
| National Gallery of Ireland (under aegis of TCAGSM*) | 253,254 | 21.9202 | 48.5 | 1,063.13 |
| Overall Total | 253,254 | 21.9202 | 48.5 | 1,063.13 |

*TCAGSM – Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

Public Sector Equality and Human Rights Duty – Action Plan 2022–2023

All public bodies in Ireland have a responsibility, under the Public Sector Equality and Human Rights Duty, to promote equality, prevent discrimination, and protect the human rights of their employees, customers, service users, and everyone affected by their policies and plans. This is a legal obligation and is contained in Section 42 of the Irish Human Rights and Equality Act 2014. In this regard, the following key priorities for 2023 were identified for the Gallery:

- Recruitment of an EDI Officer
- Introduction of an Equality, Diversity & Inclusion (EDI) Policy
- Improving web accessibility
- Enhancing diversity in recruitment
- Consulting with affected groups to inform the Gallery's next Strategic Plan

Regarding progress on the above priorities:

- An EDI Officer post for the Gallery has been included in the Workforce Plan. Subject to budget availability, once sanction is received, recruitment for this role will progress.
- Significant progress has been made in the area of web accessibility across a number of the Gallery's public-facing platforms and social media activities.
- EDI will be a key consideration in the planning and consultation phase for the Gallery's next Strategic Plan (2024–2029).

The Gallery's current Action Plan runs to the end of the current strategic planning cycle (2023). It will continue to evolve with the functions and activities of the Gallery, reflecting the fact that this

is an ongoing duty that must be continuously monitored, reviewed, and developed.

Official Languages (Amendment) Act 2021

The Official Languages (Amendment) Act 2021 (the **Act**) came into law in December 2021. Pursuant to Section 4(B) of the Act, in 2022, the Gallery appointed a senior member of staff to oversee the performance and reporting in relation to Gallery's obligations under the Act.

In 2023, in support of fulfilling its obligations under the Act, the following actions were taken:

- Pursuant to Section 10(A) of the Act, the Gallery submitted its 2023 report on Irish language advertising activities to An Coimisinéir Teanga by the required deadline. The Gallery continuously reviews and tracks its compliance with Section 10(A) throughout the year.
- The Legal and Compliance Department continue to communicate the details of all Department and An Coimisinéir Teanga updates on the Act to all relevant staff and liaise with staff on addressing compliance with the various sections of the Act.
- The Gallery's Communication, Marketing and Digital Engagement Department have made incremental improvements to Irish language content use on the Gallery's social media channels and advertising. In 2023, work also commenced on publishing the Gallery's newsletter in Irish.
- The Gallery's Education Department has hosted free Irish Language Ciorcal Comhrá events.
- The Gallery provided six Irish language training sessions to staff in 2023.

- The Gallery's Human Resources Department commenced advertising recruitment posts in Irish.
- The Gallery corresponded with the Joint Committee on Irish Language, the Gaeltacht and the Irish-Speaking Community in 2023.
- The Gallery awaits the publication (and related consultation phase) of the new Irish Language Standards in accordance with the provisions of the Act.

IT

The Gallery's IT Department (IT) successfully supports the secure operation and infrastructure of all IT systems and hardware. In 2023, IT continued to support the Civil Service Blended Working Policy Framework introduced in early 2022, which enables a work-life balance for Gallery staff. IT also continued to liaise with the Office of the Government Chief Information Officer (OGCIO) on solutions the OGCIO may implement regarding services and infrastructure which best cater for the Gallery needs and growth.

The Gallery's IT Department guides the Gallery with a number of projects to further strengthen the Gallery's IT infrastructure and systems in parallel with expansion projects across the Gallery which will greatly assist the Gallery and visitors needs.

Human Resources

Human Resources (HR) is committed to ensuring our people are provided with the resources, support, and learning and development opportunities to achieve their full potential, through the development and management of progressive programmes, policies, and procedures which are aligned towards the Gallery's

overall strategic objectives and values.

HR continues to promote an equitable, diverse and inclusive work environment, providing a culture where all voices are valued and our people have the opportunity to be involved in the future of the Gallery.

Recruitment is centered on the principle of the right person, with the right skills, at the right time. In 2023, 35 recruitment campaigns were held resulting in 41 appointments with

- 20 in Corporate Services,
- 16 in Audience Development and Stakeholder Engagement
- 5 in Collections and Research

Of these appointments, 23 were permanent, 2 were fixed-term, and 16 were temporary contracts.

The *Safe to Create* initiative with training for all staff was launched in October 2023. In November 2023, TULSA Child Protection Training was provided to all staff.

2023 also saw the first gender pay gap survey launched in the Gallery.

Additional learning and development initiatives throughout the year included Interview Preparation, Negotiate with Confidence and Navigate Conflict, and Managing Investigations.

**FINANCIAL STATEMENTS FOR THE YEAR
ENDED 31 DECEMBER 2023**

Governance Statement and Board Members' Report

Governance

The National Gallery of Ireland (the Gallery) is a statutory corporate body established by the National Gallery of Ireland Act, 1854 (the 1854 Act). The Gallery operates in accordance with the provisions of National Gallery of Ireland Acts 1854 to 1963 and the National Cultural Institutions Act, 1997 to 2023 (together, the Acts) and under the aegis of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (the Department).

The business and affairs of the Gallery are managed on its behalf by a non-executive Board of Governors & Guardians (the Board). The main functions of the Board are set out in the Acts and its Byelaws. The Board is responsible for ensuring good governance and performs this task by setting strategic objectives and targets and taking strategic decisions on all key business issues.

The regular day-to-day management, control and direction of the Gallery is the responsibility of the Director, assisted by the Executive Leadership Team (ELT). The Director and the ELT must follow the broad strategic direction set by the Board, and must ensure that all Board members have a clear understanding of the key activities and decisions related to the entity, and of any significant risks likely to arise. The Director acts as a direct liaison between the Board and management.

Since 2017, the Gallery has been certified under the National Standards Authority of Ireland (NSAI) SWiFT 3000 standard. SWiFT 3000 is a standard relating to Corporate Governance in Ireland and is assessed against the Code of Practice for the Governance of State Bodies (as

revised) (the Code). Its objective is to assess the corporate governance frameworks of organisations and specifically the level of compliance by organisations with governance codes and best practice. The award evidences the Gallery's commitment to operate to best practice corporate governance standards. In 2023, the Gallery underwent its annual SWiFT 3000 review process and on 28 November 2023, the Gallery received its annual SWiFT 3000 accreditation, with an improved overall score of 3.98/4.

In 2022, the Gallery was the first National Cultural Institution to receive the Triple Lock Accreditation from Charities Institute of Ireland (CII). Achieving this standard provides assurance to the Gallery's donors, stakeholders and the general public of the Gallery's commitment to maintain this standard of excellence. The Gallery was re-accredited with the Triple Lock Standard on 13 June 2023.

The following sections set out Gallery's governance structures and details the main updates for 2023.

Board Responsibilities

The main work and responsibilities of the Board are set out in the Byelaws. The Board has also adopted a formal schedule of matters specifically reserved for Board decision. The Schedule of Reserved Matters also includes the Universe of Approvals which summarises all contracts and approval processes involving the Board and/or its Committees.

Key matters reserved for the Board include:

- approval of acquisitions, donations, loans and exhibitions of works of art
- assessment and approval of the Annual Report and Financial Statements

- compliance with statutory and non-statutory obligations, including under the Byelaws, the Code, the Charities Governance Code and Government circulars
- approval of strategic plans, the annual operating plan and budget
- approval of appointment, remuneration, assessment of performance and succession planning for the Director
- appointment of the Chairperson of the Board and
- approval of the Terms of Reference of all Board Committees
- amending or updating the Byelaws
- approval of the terms of major contracts, investments and capital projects, significant acquisitions, disposals, export licences (pursuant to a delegated authority from the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media (the Minister) under the National Cultural Institutions Act, 1997) and retirement of assets
- maintenance of a sound system of internal controls, including financial, operational and compliance controls and risk management processes
- approval of risk management policy, monitoring the Gallery's risk management processes and systems, to ensure the effective identification, monitoring and control of external risks, and identification of opportunities, to support the Gallery's statutory objectives (delegated to the Audit, Risk & Finance Committee which reports back to the Board at regular intervals)
- approval of fundraising strategy and treasury policy
- authorisation to open bank accounts and approve borrowing facilities
- formal review of its own performance, that of its committees and individual Board members.

Standing items considered by the Board include:

- Declaration of interests
- Reports from Board committees and from the Director
- Finance & risk, including financial reports and management accounts

- Performance reports
- Corporate governance
- Loans & acquisitions of works of art
- Commercial & development reports
- Reserved matters

Section 35 of the National Cultural Institutions Act 1997 requires the Board to prepare accounts for each financial year in such form as may be approved by the Minister, with the consent of the Minister for Public Expenditure, NDP Delivery 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 it 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 and enables it to ensure that the financial statements comply with section 35 of the National Cultural Institutions Act, 1997. The maintenance and integrity of the corporate and financial information on the Gallery's website is the responsibility of the Board.

The Board is responsible for approving the annual budget. The performance review of the Gallery, by reference to its annual plan and budget, was carried out at regular intervals at Board meetings throughout 2023.

The Board is also responsible for safeguarding its assets and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Board considers that the financial statements of the Gallery give a true and fair view of the financial performance and the financial position of the Gallery at 31 December 2023.

Board Effectiveness

In line with the Code, each year, the Board and all Committees complete an annual self-assessment. The results of the self-assessments are tabled for discussion by each Committee and the Board accordingly.

Every three years the Gallery completes an external evaluation in conjunction with its tri-annual SWiFT 3000 re-certification process. The next external evaluation will take place during 2024.

Board Structure

The Board comprises up to seventeen members, of which ten are appointed by the Minister, five are ex-officio holders of the offices listed below, and two are nominated and appointed by the Royal Hibernian Academy pursuant to a power bestowed on them in the 1854 Act. Members appointed by the Minister serve terms of five years. Ex-officio members serve terms of varying duration depending on the constitution of their organisation.

Ex-Officio Members:

- Royal Hibernian Academy (RHA) | President
- Royal Dublin Society (RDS) | President and Vice President
- Royal Irish Academy (RIA) | President
- Office of Public Works (OPW) | Chairman

The Board appoints its own Chairperson and Vice-Chairperson, pursuant to a power bestowed on them under the Acts.

Current Members

The table below details the appointment period for current members:

Ministers' Nominees (5-year term)

| Name | Appointed | Expiration Date |
|--------------------------|-------------------|-------------------|
| John O'Doherty | 19 September 2019 | 18 September 2024 |
| Mary Keane (Chairperson) | 2 July 2014 | 30 June 2024 |
| Dan Flinter | 19 September 2019 | 18 September 2024 |
| Adrian O'Carroll | 18 January 2023 | 17 January 2028 |
| Margie McCarthy | 18 January 2023 | 17 January 2028 |
| Sandra Collins | 18 January 2023 | 17 January 2028 |
| Michelle D. Cullen | 18 January 2023 | 17 January 2028 |

RHA Nominees (3-year term)

| Name | Appointed | Reappointment Date | Expiration Date |
|-----------------------|------------|--------------------|-----------------|
| Diana Copperwhite RHA | 6 May 2020 | 13 June 2023 | 12 June 2026 |
| Gary Coyle RHA | 1 Jan 2022 | N/A | 31 Dec 2024 |

Ex-officio Members

| Name | Appointed | Expiration Date |
|-----------------------------------|------------------|-----------------|
| Maurice Buckley (Chairman OPW) | 12 December 2016 | Ongoing |
| Abigail O'Brien (President RHA) | 9 October 2018 | Ongoing |
| Patrick Guiry (President RIA) | 16 March 2023 | 15 March 2026 |
| John Dardis (President RDS) | 5 December 2019 | 5 December 2025 |
| Hilary Hough (Vice-President RDS) | 8 December 2022 | 7 December 2028 |

Board Changes

In relation to Ministerial appointments, Sandra Collins, Michelle D. Cullen, Margie McCarthy and Adrian O'Carroll were appointed to the Board on 18 January 2023.

Barney Whelan, Jacqueline Hall and Gary Jermyn's terms expired on 16 November 2023. As at 31 December 2023, there were three Ministerial vacancies on the Board.

Diana Copperwhite was re-appointed as an RHA Nominee on 13 June 2023.

Professor Patrick Guiry was appointed to the Board as an ex officio member on 16 March 2023, replacing Professor Mary Canning.

Board Committees

During 2023, the Board operated five committees as follows:

Acquisitions & Exhibitions Committee

The role of the Committee is to recommend potential acquisitions, donations, gifts and purchases of works of art and exhibition proposals to the Board for its approval. The Committee reports to the Board in writing after each meeting. The Committee currently comprises five members, of which one is the Chairperson of the Board. The Director, the Head Curator and the Head of Collections and Research attend all meetings. There were nine meetings of the Committee in 2023.

Committee Members 2023¹: Mary Canning (Committee member until 15 March 2023), Gary Jermyn (Committee Chairperson until 16 November 2023), Mary Keane, Abigail O'Brien, Adrian O'Carroll (appointed 16 February 2023, appointed as Committee Chairperson 17 November 2023) Michelle D. Cullen (appointed 16 February 2023) and Dan Flinter (appointed 17 November 2023)

¹ Serving during 2023

Audit, Risk & Finance Committee

The role of the Committee is to support the Board in ensuring that it meets its relevant statutory functions and advise the Board on the robustness and effectiveness of corporate governance, financial management, risk management and internal audit. The Committee reports to the Board in writing after each meeting, as well as annually. The Committee generally comprises of seven members, including one external member and the Chairperson of the Board. The Director, the Director of Corporate Services and the Head of Finance and Systems attend all meetings. The Gallery's Internal and External Auditors attended relevant meetings throughout the year. There were nine meetings of the Committee in 2023.

Committee Members 2023²: Hilary Hough (appointed as Committee Chairperson on 16 February 2023), Maurice Buckley, Dan Flinter, Jean Philippe Grigy (external member), Mary Keane, Barney Whelan (Committee member until 16 November 2023), Adrian O'Carroll (appointed 16 February 2023) and Sandra Collins (appointed 16 February 2023).

Development Committee

The role of the Committee is to promote and facilitate the future development of all aspects of the Gallery. The Committee reports to the Board in writing after each meeting, The Committee currently comprises five members, including the Chairperson of the Board. The Director, Head of Audience Development and Stakeholder Engagement and the Head of Development attend all meetings. There were five meetings of the Committee in 2023.

² Same as note above

Committee Members 2023³: John O’Doherty (Committee Chairperson until 16 November 2023) John Dardis, Mary Keane, Gary Coyle, Jacqueline Hall (Committee member until 16 November 2023), Michelle D. Cullen (appointed 16 February 2023, appointed as Committee Chairperson on 16 November 2023) and Margie McCarthy (appointed 16 February 2023)

Audience Committee

The role of the Committee is to oversee the development and implementation of key strategic objectives in the area of audience engagement and development at the Gallery. The Committee reports to the Board in writing after each meeting. The Committee currently comprises of five members, including one external member and the Chairperson of the Board. The Director, Heads of Audience Development and Stakeholder Engagement and Collections and Research attend all meetings. There were five meetings of the Committee in 2023. Committee Members 2023⁴: Mary Canning (Committee member until 16 March 2023), Patrick Guiry (appointed 18 May 2023) Barney Whelan (Committee Chairperson until 16 November 2023), Diana Copperwhite, James Hanley (Committee member until 6 July 2023) (external member), Martina Byrne (external member), and Mary Keane, Margie McCarthy (appointed 16 February 2023, appointed as Chairperson 16 November 2023)

Governance & Strategy Committee

The role of the Committee is to support the Board on matters relating to governance and organisation, to monitor and advise on the Gallery’s strategic plan and on external legislative and strategic matters. The Committee reports to the Board in writing after each meeting. This Committee currently comprises five Board members including one

³ Same as note above

⁴ Same as note above

external member, and the Chairperson of the Board. The Director and the Director of Corporate Services attend all meetings. There were five meetings of the Committee in 2023.

Committee Members 2023⁵: Mary Keane, Jacqueline Hall (Committee Chairperson until 16 November 2023) John Dardis, Mary Canning (external member appointed on 30 March 2023), John O'Doherty (appointed as Committee Chairperson on 16 November 2023), Sandra Collins (appointed 16 February 2023).

Board Meetings and Expenses

The Board meets at least six times a year and seven Board meetings were scheduled for 2023. Four additional Board meetings were held at short notice throughout the year to consider items such as proposed acquisitions.

A session without the Executive present is included as a standing item on the agenda of each Board meeting.

⁵ Same as note above

| Board Member | Meetings Attended/ Meetings Eligible to Attend | Expenses Paid € |
|---------------------------------|---|----------------------------|
| Mary Keane (Chairperson) | 11/11 | 4,596 |
| Maurice Buckley | 5/11 | - |
| Mary Canning | 1/2 | - |
| Diana Copperwhite | 7/11 | - |
| Gary Coyle | 10/11 | - |
| John Dardis | 10/11 | - |
| Dan Flinter | 11/11 | - |
| Jacqueline Hall | 8/8 | - |
| Hilary Hough | 8/11 | |
| Gary Jermyn | 8/8 | - |
| Abigail O'Brien | 10/11 | - |
| John O'Doherty | 10/11 | - |
| Barney Whelan | 8/8 | 6,332 |
| Margie McCarthy | 9/11 | - |
| Michelle D. Cullen | 10/11 | - |
| Adrian O'Carroll | 11/11 | - |
| Sandra Collins | 7/11 | - |
| Patrick Guiry | 7/9 | - |
| Total | | 10,928 |

Fees

No Board fees are payable to Board members.

Salary of the Director

See Note 9 (d) to the Financial Statements.

Schedule of Attendance at Committee Meetings in 2023

Five meetings were scheduled for the Development, Audience and Governance & Strategy Committees for 2023.

Six Audit, Risk and Finance and Acquisitions and Exhibitions Committee meetings were scheduled in 2023. Three additional meetings were held for these Committees at short notice.

| | Acquisitions & Exhibitions | Audit, Risk & Finance | Development | Audience | Governance & Strategy |
|--------------------------------|---------------------------------------|----------------------------------|--------------------|-----------------|----------------------------------|
| No. of meetings | 9 | 9 | 5 | 5 | 5 |
| Mary Keane (Chairperson) | 6/9 | 5/9 | 4/5 | 2/5 | 2/5 |
| Maurice Buckley | | 5/9 | | | |
| Jean-Philippe Grigy (external) | | 6/9 | | | |
| Jacqueline Hall | | | 2/4 | | 4/4 |
| James Hanley | | | | 2/3 | |
| Gary Jermyn | 7/7 | | | | |
| Abigail O'Brien | 8/9 | | | | |
| Barney Whelan | | 6/7 | | 4/4 | |
| Martina Byrne (external) | | | | 5/5 | |
| Mary Canning | 0/2 | | | 0/1 | 4/4 |
| Dan Flinter | 2/2 | 9/9 | | | 4/4 |
| John Dardis | | | 3/5 | | 5/5 |
| John O'Doherty | | | 4/4 | | 1/1 |
| Diana Copperwhite | | | | 3/5 | |
| Gary Coyle | | | 4/5 | | |
| Hilary Hough | | 8/8 | | | |
| Patrick Guiry | | | | 2/3 | |
| Margie McCarthy | | | 5/5 | 5/5 | |
| Adrian O'Carroll | 8/8 | 8/8 | | | |
| Sandra Collins | | 4/8 | | | 4/5 |
| Michelle D. Cullen | 7/8 | | 5/5 | | |

Gender Balance, Diversity and Inclusion

On 31 December 2023, the Board had 6 (43%) female and 8 (57%) male members, with three positions vacant. The Board therefore met the Government target of a minimum of 40% representation of each gender in the membership of State Boards in 2023.

The Gallery ensures that Gender Balance, Diversity and Inclusion are highlighted in the Gallery’s Public Appointments Service recruitment booklets when seeking to fill Board vacancies.

Disclosures Required by the Code of Practice for the Governance of State Bodies (2016)

The Board is responsible for ensuring that the Gallery has complied with the requirements of the Code. The following disclosures are required by the Code:

Employee Short Term Benefits Breakdown

See Note 9 (a) to the Financial Statements.

Consultancy Costs

Consultancy costs include the cost of external advice to management and exclude outsourced “business-as-usual” functions.

| | 2023 | 2022 |
|-----------------|----------------|----------------|
| | € | € |
| Legal Fees | 164,796 | 122,117 |
| Economic/MDP | 89,447 | 43,103 |
| Financial | 25,060 | 21,162 |
| Human Resources | 9,958 | 9,891 |
| Operational | 35,391 | 8,664 |
| Total | 324,652 | 204,937 |

Travel and Subsistence Expenditure

| | 2023 | 2022 |
|--------------------------|----------------|---------------|
| Domestic | € | € |
| - Board | 12,264 | 7,807 |
| - Employees | 13,022 | 1,687 |
| - Non Staff ¹ | 14,095 | 3,644 |
| International | | |
| - Board | 652 | 0 |
| - Employees | 42,787 | 28,151 |
| - Non Staff ¹ | 19,243 | 6,525 |
| - Friends of the NGI | | - |
| Total | 102,063 | 47,814 |

¹ Non Staff Travel & Subsistence expenditure relates to guest speakers, intern travel and consultant expenses.

| | 2023 | 2022 |
|---|----------------|---------------|
| | € | € |
| Travel and Subsistence in the Statement of Financial Activities | 89,147 | 40,007 |
| Board Travel and Subsistence included in Note 9 (Other Costs) | 12,916 | 7,807 |
| Bookshop Travel and Subsistence included in Note 7 (Operating Costs) | - | - |
| Total | 102,063 | 47,814 |

Hospitality Expenditure

The Statement of Financial Activities includes the following hospitality expenditure:

| | 2023 | 2022 |
|--------------------|---------------|---------------|
| | € | € |
| Staff hospitality | 13,559 | 9,642 |
| Client hospitality | 13,055 | 8,686 |
| Total | 26,614 | 18,328 |

Protected Disclosures

Section 22 of the Protected Disclosures Act 2014 (as amended) requires the submission of an annual report to the Minister for Public Expenditure, NDP Delivery and Reform and the publication of a report on the Gallery's website each year. The Gallery can confirm that no disclosures were made during the period 1 January 2023 – 31 December 2023 and the required reporting has been completed.

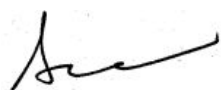
Statement of Compliance

The Board has adopted the Code of Practice for the Governance of State Bodies (2016) (as revised) and has put procedures in place to ensure compliance with the Code.

In 2023, the Gallery completed the Code of Practice governance checklist exercise in conjunction with the Department, confirming its overall compliance with the Code as at July 2023. This was reviewed and signed off by the Gallery's Board on 14 December 2023 and the Department on 12 January 2024 accordingly.

In relation to para. 1.4 (ii) of the Business and Financial Reporting (Including Business and Financial Reporting Requirements Guidance Document and Circular 24/2021) regarding the submission of financial statements for audit no later than 2 months after year-end, the Gallery has notified the Department that it will not be possible for the Gallery to adhere to the two month deadline due to time and resources required to complete the valuation of gifted assets and complete SORP reporting. The Gallery will be in the position to submit financial statements no later than 3 months after year-end.

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



Adrian O'Carroll
Chairperson



Hilary Hough
Board Member

Date: 14/10/2024

Date: 14/10/2024

Statement on Internal Control

Scope of Responsibility

On behalf of the Board of Governors and Guardians of the National Gallery of Ireland, I acknowledge our responsibility for ensuring that an effective system of internal control is maintained and operated. This responsibility takes account of the requirements of the Code of Practice for the Governance of State Bodies (2016).

Purpose of the System of Internal Control

The system of internal control is designed to manage risk at a tolerable level rather than to eliminate it. The system of internal control can therefore 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 controls is a continuous process and the system and its effectiveness are kept under ongoing review. The system of internal control, which accords with guidance issued by the Department of Public Expenditure, NDP Delivery and Reform was in place in the Gallery for the year ended 31 December 2023 and up to the date of approval of the financial statements.

Capacity to Handle Risk

The Board has an Audit, Risk & Finance Committee (ARF) comprising seven members, with financial and audit expertise, one of whom is Chairperson of the Board. The ARF met nine times in 2023. The ARF produces an annual report of activity which is circulated to the Board.

The Gallery has outsourced the internal audit function. Mazars were appointed as the Gallery's internal auditor for the 2023-2025 period. The internal audit function is adequately resourced and conducts a programme of work agreed with the ARF Committee. The programme of work is prepared taking into consideration results of the previous internal audit reviews; industry risks; risk register; and is then discussed and agreed with the ARF.

The ARF has developed a risk management policy which sets out the Gallery's risk appetite, the risk management processes in place and details the roles and responsibilities of staff in relation to risk. This policy has been issued to all staff who are expected to work within its terms, to alert management to emergent risks and control weaknesses and assume responsibility for risks and controls within their own area.

Risk and Control Framework

The Gallery has implemented a risk management framework which outlines risk appetite, and identifies and reports key risks and the management actions being taken to address and, to the extent possible, to mitigate those risks.

A strategic risk register is in place which identifies the key risks facing the Gallery and these have been identified, evaluated and graded according to their significance. Divisional risk registers are also maintained that identify risks at departmental level. Risks are categorised as strategic, operational, financial, compliance or reputational. Existing controls and further actions necessary to minimise the impact of each risk on the organisation, in the event of the risk occurring are also set out in each register. The strategic risk register is reviewed by the Executive Leadership Team and the Board and is updated on an ongoing basis and is used to plan and allocate resources to ensure risks are managed to an acceptable level. Both risk

registers detail the controls and actions needed to mitigate risks and responsibility for operation of controls assigned to specific staff.

In 2023, Deloitte (the Gallery's previous internal auditors) and Mazars provided comprehensive internal audit reports focused on areas of higher risk, but with an overall objective of evaluating controls in all of the Gallery's major areas of activity over a cycle of three years. The internal audit plan is done in three year cycles and the ARF approved the Internal Audit Plan for years 2023-2025 in May 2023.

In 2023:

- Deloitte, completed and presented the following internal audit reports; Internal Financial Controls and IT Security Assessment.
- The 2023 Internal Audit cycle included reviews by Mazars of Business Continuity Management and IT Disaster Recovery, Shop, Human Resources, IT Access Management Controls internal audits and Internal Financial Controls. All reviews have been presented to the ARF committee.

Reports for the period were prepared in accordance with both Deloitte and Mazars' internal audit approach, which is consistent with standards laid down by the Chartered Institute of Internal Auditors. Findings identified during internal and external audit were used to inform the updated risk register and the 2023-2025 Internal Audit Work Plan.

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 approved 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
- The strategic risk register is presented and reviewed in full by the ARF annually
- There are systems aimed at ensuring the security of the Information and Communication Technology (ICT) systems
- There are appropriate capital investment control guidelines and formal project management disciplines
- 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

Ongoing Monitoring and Review

Formal procedures have been established for monitoring control processes and control deficiencies are communicated to those responsible for taking corrective action and to management and the Board, where relevant, in a timely way. I confirm that the following ongoing monitoring systems are in place:

- Key risks and related controls have been identified and processes have been put in place to monitor the operation of those key controls and report any identified deficiencies;
- Reporting arrangements have been established at all levels where responsibility for financial management have been assigned; and
- There are regular reviews by senior management of periodic and annual performance and financial reports which indicate performance against budgets/forecasts.

Non Use to date of Exchequer Funded Fixed Assets

In November 2017, the Gallery purchased an x-ray system valued at €124,805 as part of the Digital Investigative Imaging Project, funded by the Department under Creative Ireland's Digitisation Scheme. This

system was essential to reinstate a facility that supports the non-destructive examination of the collection.

Since 2018, the Gallery has worked with the Office of Public Works (OPW) to locate a suitable space for the x-ray room. However, issues arose with the room's load-bearing capacity due to the lead lining required for the system. A tender was issued in November 2019, but the only bid received was non-compliant.

Alternative options, including offsite locations or waiting for the next phase of the Master Development Plan were considered. The Gallery is now exploring the use of the x-ray machine as a mobile unit on-site, in collaboration with the Environmental Protection Agency (EPA), with the system expected to come into use in 2025.

Procurement

I confirm that the Gallery has procedures in place to ensure compliance with current procurement rules and guidelines.

Review of Effectiveness of Controls

I confirm that the Gallery has procedures to monitor the effectiveness of its risk management and control procedures. The Gallery's monitoring and review of the effectiveness of the system of internal control is informed by the work of the internal and external auditors, the ARF which oversees their work, and the senior management within the Gallery responsible for the development and maintenance of the internal control framework.

I confirm that the Board conducted an annual review of the effectiveness of the internal controls for 2023 in March 2024.

Through the processes outlined above, the ARF confirms that the Board is satisfied with the effectiveness of the internal controls in operation in

respect of the year ended 31 December 2023, based on a review carried out by Mazars, which noted no significant findings.

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

A handwritten signature in black ink, appearing to read 'Adrian O'Carroll', with a stylized flourish at the end.

Adrian O'Carroll

Chairperson

Date: 14/10/2024

Comptroller and Auditor General Report for Presentation to the Houses of the Oireachtas



Ard Reachtaire Cuntas agus Ciste Comptroller and Auditor General

Report for presentation to the Houses of the Oireachtas

National Gallery of Ireland

Opinion on the financial statements

I have audited the financial statements of the National Gallery of Ireland for the year ended 31 December 2023 as required under section 35 of the National Cultural Institutions Act 1997. The financial statements comprise the statement of financial activities, 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, including a summary of significant accounting policies.

In my opinion, the financial statements give a true and fair view of the assets, liabilities and financial position of the National Gallery of Ireland at 31 December 2023 and of its income and expenditure for 2023 in accordance with Financial Reporting Standard (FRS) 102 — *The Financial Reporting Standard applicable in the UK and the Republic of Ireland*.

Basis of opinion

I conducted my audit of the financial statements in accordance with the International Standards on Auditing (ISAs) as promulgated by the International Organisation of Supreme Audit Institutions. My responsibilities under those standards are described in the appendix to this report. I am independent of the National Gallery of Ireland and have fulfilled my other ethical responsibilities in accordance with the standards.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Report on information other than the financial statements, and on other matters

The National Gallery of Ireland has presented certain other information together with the financial statements. This comprises the annual report, the governance statement and Board members' report, and the statement on internal control. My responsibilities to report in relation to such information, and on certain other matters upon which I report by exception, are described in the appendix to this report.

Ineffective expenditure on X-ray system

The statement on internal control discloses that in 2017 the National Gallery acquired an x-ray system at a cost of just under €125,000 to provide for non-destructive examination of collection items. This system has not been used to-date because a suitable location is not available in the Gallery's premises to accommodate its safe operation. The Gallery is currently exploring alternative means to bring the system into use.

Seamus McCarthy
Comptroller and Auditor General

30 October 2024


Statement of Financial Activities for the Year Ended 31 December 2023

| | Note | Unrestricted Funds | Restricted Funds | 2023 Total | Unrestricted Funds | Restricted Funds | 2022 Total |
|---|-----------|--------------------|------------------|-------------------|--------------------|------------------|--------------------|
| | | € | € | € | € | € | € |
| Incoming resources | | | | | | | |
| Oireachtas Grant | 2 | 12,457,817 | 958,000 | 13,415,817 | 11,314,752 | 958,000 | 12,272,752 |
| Oireachtas Grant - Other | 2a | 1,152,750 | - | 1,152,750 | 1,266,811 | 1,850,000 | 3,116,811 |
| Donations Revenue | | 135,892 | - | 135,892 | 148,684 | - | 148,684 |
| Café/Events Revenue | | 244,547 | - | 244,547 | 127,494 | - | 127,494 |
| Exhibitions Income | | 502,619 | - | 502,619 | 396,368 | - | 396,368 |
| Education Income | 3 | 130,779 | - | 130,779 | 120,544 | - | 120,544 |
| Royalties | | 29,453 | - | 29,453 | 40,510 | - | 40,510 |
| Sponsorship/Research Income | 4 | 570,621 | 401,791 | 972,412 | 459,030 | 1,049,742 | 1,508,772 |
| Miscellaneous Income | 5 | 121,621 | 6,226 | 127,847 | 222,591 | 13,798 | 236,389 |
| Heritage Asset Donations | 10 | | 1,652,650 | 1,652,650 | - | 2,228,392 | 2,228,392 |
| Net Income from Friends of the NGI | 6 | 2,050 | | 2,050 | (14,834) | - | (14,834) |
| Net Income from Shop | 7 | 339,759 | | 339,759 | 269,224 | - | 269,224 |
| Total Income | | 15,687,908 | 3,018,667 | 18,706,575 | 14,351,174 | 6,099,932 | 20,451,106 |
| Resources expended | | | | | | | |
| Charitable Activities | | | | | | | |
| Collections and Research | 8c | 8,818,551 | 418,429 | 9,236,980 | 8,452,526 | 149,549 | 8,602,075 |
| Public Engagement | 8c | 4,146,097 | | 4,146,097 | 3,612,498 | - | 3,612,498 |
| Education | 8c | 1,304,437 | 49,867 | 1,354,304 | 1,251,340 | 31,593 | 1,282,933 |
| Development | 8c | 890,652 | | 890,652 | 771,203 | - | 771,203 |
| Total Resources expended | 8c | 15,159,737 | 468,296 | 15,628,033 | 14,087,567 | 181,142 | 14,268,709 |
| Surplus for the year before Appropriations | | 528,171 | 2,550,371 | 3,078,542 | 263,607 | 5,918,790 | 6,182,397 |
| Transfer (to)/from the Capital Account | 10 | 70,674 | - | 70,674 | 145,912 | - | 145,912 |
| Transfer (to) Heritage Asset Reserve | 11 | (44,904) | (2,641,709) | (2,686,613) | (9,878) | (6,138,191) | (6,148,069) |
| Unrealised revaluation Gain/(loss) on investments | 13 | 562,527 | 65,166 | 627,693 | (832,905) | (253,628) | (1,086,533) |
| Gain/(loss) on investment disposals | 13 | 23,518 | 100,161 | 123,679 | (57,318) | (30,464) | (87,782) |
| MDP commissioning costs | | (135,862) | - | (135,862) | (30,180) | - | (30,180) |
| Surplus/(Deficit) for the year after Appropriations | | 1,004,124 | 73,989 | 1,078,113 | (520,762) | (503,493) | (1,024,255) |

The statement of Cash Flows and Notes 1 to 27 form part of these financial statements.

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

Adrian O'Carroll 

Hilary Hough 

Chair Date: 14/10/2024

Board Member Date: 14/10/2024

Statement of Comprehensive Income For the Year Ended 31 December 2023

| | Note | Unrestricted Funds € | Restricted Funds € | 2023 € | 2022 Total € |
|--|------|-------------------------|-----------------------|------------------|--------------------|
| Surplus /(loss) for the year after Appropriations | | 1,004,124 | 73,989 | 1,078,113 | (1,024,255) |
| Revaluation of Property | 12 | (290,000) | (340,000) | (630,000) | (200,000) |
| Other Comprehensive loss for the year | | (290,000) | (340,000) | (630,000) | (200,000) |
| Total Comprehensive Income (loss) for the Year | | 714,124 | (266,011) | 448,113 | (1,224,255) |

The statement of Cash Flows and Notes 1 to 27 form part of these financial statements.

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



Adrian O'Carroll
Chair
Date: 14/10/2024



Hilary Hough
Board Member
Date: 14/10/2024

Statement of Financial Position

For the Year Ended 31 December 2023

| | Note | 2023 | 2022 |
|--|-------|-------------------|-------------------|
| Fixed Assets | | € | € |
| Heritage Assets¹ | 10/11 | 56,905,200 | 54,218,587 |
| Property, Plant & Equipment | 12 | 5,506,219 | 6,283,579 |
| Financial Assets | 13 | 7,289,143 | 6,480,471 |
| Total Fixed Assets | | 69,700,562 | 66,982,637 |
| Current Assets | | | |
| Inventory | 14 | 213,500 | 312,196 |
| Receivables | 16 | 512,936 | 1,248,455 |
| Cash and Cash Equivalents | 15 | 4,233,841 | 6,785,429 |
| Total Current Assets | | 4,960,277 | 8,346,080 |
| Current Liabilities (amounts falling due within one year) | | | |
| Payables | 17 | 1,548,831 | 4,799,757 |
| Deferred Income - Government Grant | 19 | 1,000,000 | 1,618,848 |
| Deferred Income - Other | 20 | 2,711,209 | 2,573,366 |
| Total Current Liabilities | | 5,260,040 | 8,991,971 |
| Net Current (Liabilities) | | (299,763) | (645,891) |
| Total Net Assets | | 69,400,798 | 66,336,746 |
| Representing | | | |
| Capital Account | 10 | 548,622 | 619,296 |
| Unrestricted Reserves | 21 | 8,445,954 | 7,752,647 |
| Restricted Reserves | 21 | 3,501,022 | 3,746,216 |
| Capital Account - Heritage Assets | 11/21 | 56,905,200 | 54,218,587 |
| Total Reserves | | 69,400,798 | 66,336,746 |

¹All Heritage Assets acquired since 1 January 2007 have been included in the Statement of Financial Position at their cost or value at the date of donation.

The statement of Cash Flows and Notes 1 to 27 form part of these financial statements.

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



Adrian O'Carroll

Chair

Date: 14/10/2024



Hilary Hough

Board Member

Date: 14/10/2024

Statement of Changes in Reserves and Capital Account For the Year Ended 31 December 2022

| | | Unrestricted Funds | Unrestricted Funds | Restricted Funds | Restricted Funds | |
|--|--------------|-----------------------|-----------------------|--|---------------------------------|-------------------|
| | | Capital Account | Reserves | Capital Account - Heritage Assets | Other Restricted Reserves | Total |
| | Note | € | € | € | € | € |
| Balance 1 January 2022 | | 765,208 | 8,383,409 | 48,075,396 | 4,339,709 | 61,563,722 |
| Surplus / (Deficit) for the year after appropriations | | - | (520,762) | | (503,493) | (1,024,255) |
| Other Comprehensive Income | | - | (110,000) | | (90,000) | (200,000) |
| Heritage Assets purchased | 10/11 | - | - | 3,914,799 | - | 3,914,799 |
| Heritage Assets at valuation | 10/11 | - | - | 2,228,392 | - | 2,228,392 |
| Payment to acquire Fixed Assets | 10 | 61,488 | - | - | - | 61,488 |
| Amortisation of Fixed Assets | 10 | (207,400) | - | - | - | (207,400) |
| Balance at 31 December 2022 | | 619,296 | 7,752,647 | 54,218,587 | 3,746,216 | 66,336,746 |

Statement of Changes in Reserves and Capital Account

For the Year Ended 31 December 2023

| | | Unrestricted Funds | Unrestricted Funds | Restricted Funds | Restricted Funds | |
|--|-----------|--------------------|--------------------|-----------------------------------|---------------------------|-------------------|
| | | Capital Account | Reserves | Capital Account - Heritage Assets | Other Restricted Reserves | Total |
| | Note | € | € | € | € | € |
| Balance 1 January 2023 | | 619,296 | 7,752,647 | 54,218,587 | 3,746,216 | 66,336,746 |
| Surplus / (Deficit) for the year after appropriations | | - | 1,004,124 | | 73,989 | 1,078,113 |
| Other Comprehensive Loss - Property Revaluation | | - | (290,000) | | (340,000) | (630,000) |
| Heritage Assets purchased | 10/1 1 | - | - | 1,033,963 | - | 1,033,963 |
| Heritage Assets at valuation | 10/1 1 | - | - | 1,652,650 | - | 1,652,650 |
| Payment to acquire Fixed Assets | 10 | 126,706 | - | - | - | 126,706 |
| Amortisation of Fixed Assets | 10 | (197,380) | - | - | - | (197,380) |
| Balance at 31 December 2023 | | 548,622 | 8,466,771 | 56,905,200 | 3,480,205 | 69,400,798 |

| | | |
|--|--|-----------|
| Included in the balances at 31 December 2023: | | |
| Value of property revaluations: | | € |
| Unrestricted Reserves | | 2,250,000 |

| | | |
|--|--|-----------|
| Included in the balances at 31 December 2023: | | |
| Restricted Reserves | | 2,500,000 |

Statement of Cash Flows For the Year Ended 31 December 2023

| | 2023 | 2022 |
|--|--------------------|------------------|
| | € | € |
| Net Cash Flows from Operating Activities | | |
| Excess Income over Expenditure | 1,078,113 | (1,024,255) |
| Depreciation and impairment of fixed assets | 274,063 | 321,973 |
| Decrease / (Increase) in Inventory | 98,696 | 71,541 |
| (Increase) / Decrease in Receivables | 735,519 | (992,635) |
| (Decrease)/ Increase in Payables | (3,250,926) | 3,000,374 |
| Bank Interest received | | - |
| Dividends received | (27,847) | (55,880) |
| Increase / (Decrease) in Deferred Government Grant | (618,848) | 994,068 |
| Increase / (Decrease) in Deferred Income - Other | 137,843 | 158,488 |
| Movement on Capital Account | (70,674) | (145,912) |
| Net Cash Inflow / (Outflow) from Operating Activities | (1,644,061) | 2,327,762 |
| Cash Flows from Investing Activities | | |
| Payments to acquire property, plant and equipment | (126,703) | (93,794) |
| Payments to acquire quoted investments | (1,033,872) | (1,402,371) |
| Receipts from disposal of quoted investments | 839,107 | 633,189 |
| Movement of investment cash balances | 137,466 | 817,035 |
| Unrealised revaluation gain/(loss) on investments | (627,693) | 1,086,532 |
| Gain/(loss) on investment disposals | (123,679) | 87,782 |
| Net Cash Inflow / (Outflow) from Investing Activities | (935,374) | 1,128,373 |
| Cash Flows from Financing Activities | | |
| Bank interest received | 0 | 0 |
| Dividends received | 27,847 | 55,880 |
| Net Cash Inflow / (Outflow) from Financing Activities | 27,847 | 55,880 |
| Net Increase in Cash and Cash Equivalents | (2,551,588) | 3,512,015 |
| Cash and Cash Equivalents at 1 January | 6,785,429 | 3,273,414 |
| Cash and Cash Equivalents at 31 December | 4,233,841 | 6,785,429 |

Notes to the Financial Statements

1. Accounting Policies

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

(a) General Information

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

The Gallery'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 Gallery is a Public Benefit Entity.

Notes to the Financial Statements

(b) Statement of Compliance

The financial statements of the Gallery are 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.

(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 Tourism, Culture, Arts, Gaeltacht, Sport and Media, with the concurrence of the Minister for Finance under the National Cultural Institutions Act, 1997. A Performance Delivery Agreement and Oversight Agreement between the Gallery and the Department is now in place. 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 Tourism, Culture, Arts, Gaeltacht, Sport and Media, and comprises the *Statement of Financial Activities*, *Statement of Comprehensive Income*, *Statement of Financial Position*, *Statement of Changes in Reserves and Capital Account*, *Statement of Cash Flows* and related notes. These financial statements are a consolidation of all the activities of the Gallery and comprise of: -

Notes to the Financial Statements

Deferred Income Accounts (Notes 19 & 20)

John Barry/Petronella Brown Scholarship Fund: Established in 1988 to provide scholarships that promote and encourage educational research.

Fellowship Fund: Created by deed in 1986 and amended in 2005 to generate income for providing fellowships in areas such as research, conservation, painting, sculpture, and other academic purposes.

Lane Fund: Established in 1918, this fund was set up when Sir Hugh Lane bequeathed part of his estate to the Gallery for the specific purpose of acquiring Irish paintings.

Millennium Wing Fund: This fund was established to record donations from private benefactors toward the construction of the Gallery's Millennium Wing and its related expenditures.

The following are legal entities, separate to the Gallery, limited by guarantee (Note 6):

Friends of the National Gallery of Ireland: This company, limited by guarantee, was established in 1986 to support the activities of the Gallery. It aims to recruit membership and encourage an appreciation of painting, sculpture, and architecture.

International Friends of the National Gallery of Ireland: This company, also limited by guarantee and registered as a charity in the UK, was set up to raise funds for the construction of the Millennium Wing. It has additionally donated funds for the acquisition of paintings from specific origins and eras.

Notes to the Financial Statements

The income, expenditure, asset and liabilities of the legal entities have been recognised in the financial statements of the Gallery to reflect the contribution of the legal entities to the activities of the Gallery.

Reserve Accounts (Note 21)

Shaw Fund: Established in 1950 upon the death of George Bernard Shaw, who bequeathed one-third of the residuary income of his estate to the Gallery. The funds are to be expended at the discretion of the Board of Governors and Guardians (the Board). Shaw Fund royalties effectively ceased in 2020.

National Gallery Shop: The shop was initially established under The Magawley Banon Trust, which was created to fund reproductions and catalogues of works of art in the collection.

Own Resources Accounts: This account records all transactions related to donations made to the Gallery and commercial income generated, including sponsorships, educational activities, restaurant licence income, and the hire of Gallery facilities. It also includes income and expenditure related to exhibitions.

(e) Format for Charities

The Gallery is a registered charity (CHY2345). In accordance with recommended practice for charities, the Gallery's Statement of Financial Activities has been analysed to reflect their availability to the Board as follows:

- **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.

Notes to the Financial Statements

(f) Capital Account

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 Financial Activities* over the useful life of the related assets. The Capital Account represents the unamortised funds utilised for the acquisition of fixed assets.

(g) Revenue

Income accounted for on a cash receipts basis includes:

- Oireachtas Grants
- Donations Revenue
- Dividend Income
- Government Grants/Sponsorship/Research/Education Income

Government Grants and sponsorship income received for specific purposes are recognised in the Statement of Financial Activities, so as to match them with the expenditure towards which they are intended to contribute. Unspent amounts at the Statement of Financial Position date are included in Deferred Income in the Statement of Financial Position. Sponsorship income received for non-specific purposes is recognised in the Statement of Financial Activities on a cash receipts basis.

Income recognised on an accruals basis includes:

- Café/Events Revenue
- Exhibition Income
- Royalties
- Other Income
- Net Income from Friends of the NGI
- Net Income from Shop

Notes to the Financial Statements

Interest Income

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

Heritage Asset Donations

Where pictures have been donated, bequeathed or acquired other than on the open market, valuations have been performed by the Gallery's curators, who are recognised experts in their field. The primary method of valuation involves the analysis of recent market values for comparable works, together with a detailed technical assessment of the painting's physical condition to arrive at a reasonable valuation.

However, there is an inherent limitation to valuation of works acquired by the Gallery, because by their nature they are usually unique works of art for which there is little or no comparable market.

(h) 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 Financial Activities*.

(i) Recognition of Expenditure

All expenditure is recognised in the period to which it relates and any such expenditure incurred but unpaid at the Statement of Financial Position date is included in *Payables*.

(j) Heritage Assets

The Gallery's collection comprises paintings, sculpture, works on paper, miniatures, books, archives and applied art, chiefly silverware, stained glass and furniture. These are treated as Heritage Assets.

Notes to the Financial Statements

In accordance with FRS 102, works of art acquired or donated are capitalised and recognised in the Statement of Financial Position at their cost or value at the date of acquisition, where such a cost or value is reasonably obtainable.

Additions to the collection are made by purchase, bequest, gift of the asset and/or the purchase of assets funded by donation.

Initial Recognition

Purchased items are recorded at cost in the Financial Statements.

Donation items are recorded at a current valuation ascertained by the Gallery's curators with reference, where possible, to commercial markets using recent transaction information from auctions.

Donations, where the Gallery avails of Section 1003 of the Taxes Consolidation Act 1997, are recorded on the basis of the valuation of the Office of the Revenue Commissioners. Donations are recognised as income with a corresponding transfer to the Heritage Fixed Assets capital account.

Valuation

The Board of Governors and Guardians is of the opinion that the collection is unusual as an asset in many ways. It is unique, irreplaceable, fragile and extraordinarily valuable. In this regard, it is an asset that is difficult to value in a way that would be meaningful for readers of financial statements.

The Board considers that even if valuations could be obtained for some of the works of art in the collection, the cost of performing such an exercise would not be commensurate with any benefit that could be

Notes to the Financial Statements

derived by the reader of the financial statements from the inclusion of part of the collection on the Statement of Financial Position. As a result, no value has been included in the Statement of Financial Position for Heritage Assets acquired before 2007, the point at which additions to the collection were first capitalised.

The treatment required by FRS 102, section 34 results in a partial capitalisation of Heritage Assets on the basis of the date of acquisition.

Impairment

Heritage Assets are not depreciated. If there is objective evidence of impairment of the value of a Heritage Asset, an impairment loss is recognised in the Statement of Financial Activities and Retained Revenue Reserves in the year. A Heritage Asset may be impaired, for example, where it has suffered physical deterioration, breakage or doubts arise as to its authenticity.

Conservation Costs

Expenditure which is required to preserve or prevent further deterioration of individual collection items, as well as the costs of managing the collection, are recognised in the Statement of Financial Activities when incurred.

Further information on the nature and scale of the Gallery's collection can be found in Note 11.

(k) Property, Plant and Equipment

Except as below, property, plant and equipment are stated at cost or valuation, less accumulated depreciation. The depreciation charge is

Notes to the Financial Statements

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, or on Assets under Development. Assets below the value of €10,000 are not capitalised and are charged to the Statement of Financial Activities.

The majority of the buildings occupied by the Gallery are owned and maintained by the OPW and accordingly these buildings are recognised in OPW's financial statements.

The Gallery owns two properties – No. 90 Merrion Square and No. 5 South Leinster Street. These properties are recognised in the financial statements using the revaluation model. Revaluations are conducted on an annual basis so as to ensure the carrying amount does not differ materially from that which would be determined using fair value at the end of the reporting period.

If the asset's carrying amount is increased as a result of a revaluation, the increase is recognised in the Statement of Comprehensive Income. If the carrying amount has decreased as a result of revaluation it is recognised in the Statement of Comprehensive Income to the extent that it reverses a revaluation increase of the same asset previously and any balance is recognised in the *Statement of Financial Activities*.

The Board is prohibited from disposing of any Heritage Assets. Disposal of fixed assets in this section refers only to non-Heritage Assets.

Notes to the Financial Statements

Disposals include sale, long-term loan, give away, scrapping and donation to a charitable organisation. The Board may specify that any disposal above an approved threshold should be formally endorsed by the Board who may impose specific restrictions with regard to any such disposal. It is the policy to adhere to the Code of Practice for the Governance of State Bodies when disposing of assets where such assets are surplus to general requirements. This should be by auction or competitive tendering process, other than in exceptional circumstances (such as a sale to a charitable body). The method used should be both transparent and likely to achieve a fair market-related price. The reserve value of the asset being disposed of should be determined, where required and practicable, on foot of a professional valuation. Details of all disposals or grants of access to property or infrastructure for commercial arrangements with third parties (save for connected third parties) below the threshold of €150,000 without auction or competitive tendering process should be formally reported to the Board, including the paid price and name of buyer, on an annual basis.

The Gallery does not depreciate its buildings as it has a policy of regular maintenance and repairs such that the buildings are kept to previously assessed standard of performance.

(I) Financial Assets

The Gallery has a number of funds relating to amounts both bequeathed and gifted to the Gallery for specific purposes. The funds are managed by external fund managers and included in the Statement of Financial Position at market value. The funds are valued at the end of each reporting period and the changes in the value of the managed funds due to changes in market value are recognised in the Statement of Financial Activities as unrealised gains or losses. Any gains or losses

Notes to the Financial Statements

on disposal of investments are recognised in the Statement of Financial Activities.

(m) Inventory

Inventory comprise goods for resale in the Gallery's Shop 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 Statement of Financial Position date. The resulting translation differences are recognised in the Statement of Financial Activities. 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 Financial Activities.

(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 is 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

Notes to the Financial Statements

pension contributions deducted from employees are remitted to the Department.

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

Personal Retirement Savings Accounts (PRSA) is a scheme 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.

(p) 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 Statement of Financial Position 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

2. Oireachtas Grant¹ - received from Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

| | Unrestricted Funds | Restricted Funds | 2023 | 2022 Total |
|--|---------------------------|-------------------------|-------------|-------------------|
| | € | € | € | € |
| Current - Contribution to Administration costs | 12,437,000 | | 12,437,000 | 11,299,000 |
| Capital-Contribution to Refurbishment, Conservation & Library | | 958,000 | 958,000 | 958,000 |
| Current - Contribution to Jesuit Fellowship | | | - | - |
| Release of deferred grant for Conservation, Library & Jesuit Fellowship | 20,817 | | 20,817 | 15,752 |
| | 12,457,817 | 958,000 | 13,415,817 | 12,272,752 |

¹Oireachtas Grant (Vote 33 Subhead A.13) is the Gallery's annual grant for current and capital expenditure. Current expenditure relates to pay, operation costs and programme expenditure.

Capital costs relate to the expenditure on the refurbishment project, conservation and library books.

Notes to the Financial Statements

2a. Oireachtas Grant – Other- received from Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media & Revenue

| | Unrestricted Funds | Restricted Funds | 2023 Total | 2022 Total |
|---|--------------------|------------------|------------------|------------------|
| | € | € | € | € |
| Current - Administration costs¹ | 460,000 | - | 460,000 | 1,228,000 |
| Capital - Acquisition of Heritage Assets | | | | 1,850,000 |
| Exhibition - Lavinia Fontana | 500,000 | | 500,000 | - |
| Exhibition - Decade of Centenaries | 32,008 | | 32,008 | - |
| Night Time Economy (Thursday Lates) | 20,036 | | 20,036 | 5,631 |
| MDP4 - No 88 to 90 Office Relocation | 138,031 | | 138,031 | 30,180 |
| Drawing Day | 2,675 | | 2,675 | 3,000 |
| | 1,152,750 | - | 1,152,750 | 3,116,811 |

¹ 2022 - Includes three special grants for €550,000, €420,000 and €258,000 from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media's Regional Museums, Galleries, Cultural Centres and Project Fund.

² 2022 - Includes €1,850,000 once off special grant from the Department.

Notes to the Financial Statements

3. Education Income

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

4. Sponsorship/Research Income

| | Unrestricted Funds | Restricted Funds | 2023 Total | 2022 Total |
|--|---------------------------|-------------------------|-------------------|-------------------|
| | € | € | € | € |
| Education Sponsorships | 86,000 | 0 | 86,000 | 75,000 |
| Library and Archives | 36,778 | 0 | 36,778 | 34,925 |
| Development Office | 385,589 | 10,000 | 395,599 | 1,263,946 |
| Corporate Sponsorship | 590,104 | 0 | 590,104 | 351,986 |
| | 1,098,471 | 10,000 | 1,108,471 | 1,725,857 |
| Total transferred (to)/from Deferred Income | (527,850) | 391,791 | (136,059) | (217,085) |
| | 570,621 | 401,791 | 972,412 | 1,508,772 |

Notes to the Financial Statements

5. Miscellaneous Income

| | Unrestricted Funds | Restricted Funds | 2023 Total | 2022 Total |
|--|---------------------------|-------------------------|-------------------|-------------------|
| | | € | € | € |
| Bank Interest | 0 | 0 | 0 | 0 |
| Dividends | 21,621 | 6,226 | 27,847 | 55,880 |
| Heritage Council | 0 | 0 | 0 | 16,383 |
| Bord Fáilte (Digital that Delivers) | 0 | 0 | 0 | 10,500 |
| Donations | 100,000 | 0 | 100,000 | 153,626 |
| | 121,621 | 6,226 | 127,847 | 236,389 |

6. Friends of the National Gallery of Ireland

| | Unrestricted Funds | Restricted Funds | 2023 Total | 2022 Total |
|----------------------------|---------------------------|-------------------------|-------------------|-------------------|
| | | € | € | € |
| Income | 379,648 | 0 | 379,648 | 334,267 |
| Operating Costs | (377,598) | | (377,598) | (349,101) |
| Surplus / (Deficit) | 2,050 | 0 | 2,050 | (14,834) |

The income, expenditure, asset and liabilities of the legal entities have been recognised in the financial statements of the Gallery to reflect the contribution of the legal entities to the activities of the Gallery.

Notes to the Financial Statements

7. Shop

| | Unrestricted Funds | Restricted Funds | 2023 Total | 2022 Total |
|-----------------------------|---------------------------|-------------------------|-------------------|-------------------|
| | € | € | € | € |
| Sales / Other Income | 1,510,333 | - | 1,510,333 | 1,369,108 |
| Cost of Sales | (776,412) | - | (776,412) | (679,924) |
| | 733,921 | - | 733,921 | 689,184 |
| Operating Costs | (394,162) | - | (394,162) | (419,960) |
| Net profit | 339,759 | - | 339,759 | 269,224 |

8a. Analysis of Total Expenditure

| | Collections and Research | Audience Development and Stakeholder Engagement | Education | Development | Total |
|---|---------------------------------|--|------------------|--------------------|--------------|
| | € | € | € | € | € |
| Total Unrestricted and Restricted | | | | | |
| 2023 | | | | | |
| Remuneration & Other Pay Costs | 2,448,439 | 1,109,105 | 360,520 | 230,127 | 4,148,191 |
| Collection Care & Exhibition Costs | 1,258,430 | 26,883 | 0 | 0 | 1,285,313 |
| Advertising, Promotion & Publicity | 211,793 | 258,775 | 91,001 | 2,256 | 563,825 |

Notes to the Financial Statements

| | | | | | |
|---|-----------|-----------|-----------|---------|------------|
| Lectures and Tours | 0 | 4,084 | 110,380 | 4,354 | 118,818 |
| Consultancy/Professional Fees | 22,794 | 14,325 | 0 | 53,134 | 90,253 |
| Office and Administration Costs | 153,735 | 51,959 | 3,212 | 44,511 | 253,417 |
| | 4,095,191 | 1,465,131 | 565,113 | 334,382 | 6,459,817 |
| Support costs | 5,141,789 | 2,680,966 | 789,191 | 556,270 | 9,168,216 |
| | 9,236,980 | 4,146,097 | 1,354,304 | 890,652 | 15,628,033 |
| 2022 | | | | | |
| Remuneration & Other Pay Costs | 2,217,128 | 975,587 | 338,956 | 206,175 | 3,737,846 |
| Collection Care & Exhibition Costs | 1,063,630 | 25,969 | 0 | 0 | 1,089,599 |
| Advertising, Promotion & Publicity | 150,606 | 188,419 | 102,674 | 9,209 | 450,908 |
| Lectures and Tours | 0 | 3,279 | 80,077 | 2,613 | 85,969 |
| Consultancy/Professional Fees | 36,511 | 5,863 | 0 | 28,266 | 70,640 |
| Office and Administration Costs | 118,129 | 75,947 | 3,357 | 30,961 | 228,394 |
| | 3,586,004 | 1,275,064 | 525,064 | 277,224 | 5,663,356 |
| Support costs | 5,016,071 | 2,337,434 | 757,869 | 493,979 | 8,605,353 |
| | 8,602,075 | 3,612,498 | 1,282,933 | 771,203 | 14,268,709 |

Notes to the Financial Statements

8b. Resources Expended for Charitable Purpose – Restricted

| | Collections and Research | Audience Development and Stakeholder Engagement | Education | Development | Total |
|--|-----------------------------|---|-----------|-------------|----------|
| | € | € | € | € | € |
| Restricted | | | | | |
| 2023 | | | | | |
| Remuneration & Other Pay Costs | 313,515 | | 33,210 | | 346,725 |
| Collection Care & Exhibition Costs | 53,673 | | | | 53,673 |
| Advertising, Promotion & Publicity | 1,165 | | 18,018 | | 19,183 |
| Consultancy/Professional Fees | 21,000 | | | | 21,000 |
| Office and Administration Costs | 47,899 | | 633 | | 48,532 |
| | 437,252 | 0 | 51,861 | 0 | 489,113 |
| Support costs | 0 | 0 | 0 | 0 | 0 |
| Transfer of funds from Deferred Funding | (18,823) | 0 | (1,994) | 0 | (20,817) |
| | 418,429 | 0 | 49,867 | 0 | 468,296 |
| 2022 | | | | | |
| Remuneration & Other Pay Costs | 117,989 | | 21,622 | | 139,611 |
| Collection Care & Exhibition Costs | 27,673 | | | | 27,673 |
| Advertising, Promotion & Publicity | 740 | | 11,606 | | 12,346 |
| Consultancy/Professional Fees | 14,525 | | | | 14,525 |
| Office and Administration Costs | 1,934 | | 805 | | 2,739 |
| | 162,861 | 0 | 34,033 | 0 | 196,894 |

Notes to the Financial Statements

| | Collections and Research | Audience Development and Stakeholder Engagement | Education | Development | Total |
|--|--------------------------|---|-----------|-------------|----------|
| | € | € | € | € | € |
| Support costs | | | | | 0 |
| Transfer of funds from Deferred Funding | (13,312) | | (2,440) | | (15,752) |
| | 149,549 | 0 | 31,593 | 0 | 181,142 |
| | | | | | |
| | | | | | |

8c. Resources Expended for Charitable Purpose - Unrestricted

| | Collections and Research | Audience Development and Stakeholder Engagement | Education | Development | Total |
|---|--------------------------|---|-----------|-------------|-----------|
| | € | € | € | € | € |
| Unrestricted | | | | | |
| 2023 | | | | | |
| Remuneration & Other Pay Costs | 2,134,924 | 1,109,105 | 327,310 | 230,127 | 3,801,466 |
| Collection Care & Exhibition Costs | 1,204,757 | 26,883 | 0 | 0 | 1,231,640 |
| Advertising, Promotion & Publicity | 210,628 | 258,775 | 72,983 | 2,256 | 544,642 |
| Lectures and Tours | | 4,084 | 110,380 | 4,354 | 118,818 |
| Consultancy/Professional Fees | 1,794 | 14,325 | | 53,134 | 69,253 |
| Office and Administration Costs | 105,836 | 51,959 | 2,579 | 44,511 | 204,885 |

Notes to the Financial Statements

| | Collections and Research | Audience Development and Stakeholder Engagement | Education | Development | Total |
|---|---------------------------------|--|------------------|--------------------|--------------|
| | € | € | € | € | € |
| | 3,657,939 | 1,465,131 | 513,252 | 334,382 | 5,970,704 |
| Support costs | 5,160,612 | 2,680,966 | 791,185 | 556,270 | 9,189,033 |
| | 8,818,551 | 4,146,097 | 1,304,437 | 890,652 | 15,159,737 |
| 2022 | | | | | |
| Remuneration & Other Pay Costs | 2,099,139 | 975,587 | 317,334 | 206,175 | 3,598,235 |
| Collection Care & Exhibition Costs | 1,035,957 | 25,969 | 0 | 0 | 1,061,926 |
| Advertising, Promotion & Publicity | 149,866 | 188,419 | 91,068 | 9,209 | 438,562 |
| Lectures and Tours | | 3,279 | 80,077 | 2,613 | 85,969 |
| Consultancy/Professional Fees | 21,986 | 5,863 | 0 | 28,266 | 56,115 |
| Office and Administration Costs | 116,195 | 75,947 | 2,552 | 30,961 | 225,655 |
| | 3,423,143 | 1,275,064 | 491,031 | 277,224 | 5,466,462 |
| Support costs | 5,029,383 | 2,337,434 | 760,309 | 493,979 | 8,621,105 |
| | 8,452,526 | 3,612,498 | 1,251,340 | 771,203 | 14,087,567 |

Notes to the Financial Statements

| Activities included in support costs | 2023 | 2022 |
|---|------------------|------------------|
| | € | € |
| Remuneration & Other Pay Costs | 5,237,199 | 5,235,960 |
| Advertising, Promotion & Publicity | | |
| Consultancy/Professional Fees | 324,652 | 238,513 |
| Recruitment, Training & Education | 125,898 | 132,316 |
| Travel & Subsistence | 34,821 | 25,350 |
| Security Costs | 445,727 | 401,220 |
| Insurance | 47,986 | 41,907 |
| Postage & Telecoms | 87,517 | 84,823 |
| IT Costs | 512,460 | 356,767 |
| Printing, Stationery & Supplies | 43,819 | 45,757 |
| Premises Expenses | 1,862,547 | 1,502,932 |
| OACG Audit Fees¹ | 57,300 | 53,200 |
| Other Audit Fees | 52,427 | 47,103 |
| Depreciation | 274,063 | 287,307 |
| Office and administration costs | 61,800 | 152,198 |
| | 9,168,216 | 8,605,353 |

¹The OACG audit fee comprises the 2023 charge (€50,300) and an undercharge from 2022 (€7,000).

Support costs are allocated on the basis of Remuneration & Other Pay Costs dedicated to supporting the charitable activities and funds generating activities of the organisation as follows:

| | 2023 | 2022 |
|--|-----------|-----------|
| | € | € |
| Collections and Research | 5,141,789 | 5,016,071 |
| Audience Development and Stakeholder Engagement | 2,680,966 | 2,337,434 |
| Education | 789,191 | 757,869 |
| Development | 556,270 | 493,979 |
| | 9,168,216 | 8,605,353 |

Notes to the Financial Statements

9a. Remuneration & Other Pay Costs

The staff costs are comprised of:

| | Unrestricted Funds | Restricted Funds | 2023 Total | 2022 Total |
|---------------------------|---------------------------|-------------------------|-------------------|-------------------|
| | € | € | € | € |
| Wages and salaries | 7,382,782 | 315,751 | 7,698,533 | 7,645,298 |
| Employers PRSI | 761,353 | 30,974 | 792,327 | 770,171 |
| Agency Staff | 894,530 | 0 | 894,530 | 558,337 |
| | 9,038,665 | 346,725 | 9,385,390 | 8,973,806 |

Aggregate Employee Benefits

| Aggregate Employee Benefits | 2023 | 2022 |
|--|------------------|------------------|
| | € | € |
| Staff short-term benefits | 8,593,063 | 8,062,510 |
| Termination benefits | 0 | 141,125 |
| Retirement benefit costs | 0 | 0 |
| Employer's contribution to social welfare | 792,327 | 770,171 |
| | 9,385,390 | 8,973,806 |

Staff Short-Term Benefits

| Staff Short-Term Benefits | 2023 | 2022 |
|----------------------------------|------------------|------------------|
| | € | € |
| Basic Pay | 8,490,860 | 8,248,539 |
| Overtime | - | 14,051 |
| Allowances | - | 11,754 |
| Agency | 894,530 | 558,337 |
| | 9,385,390 | 8,832,681 |

Staff Costs classified elsewhere (See Notes 6 & 7)

| | Unrestricted Funds | Restricted Funds | 2023 Total | 2022 Total |
|----------------------------|--------------------|------------------|------------------|------------------|
| | € | € | € | € |
| Shop | 292,504 | - | 292,504 | 330,053 |
| Friends of the NGI: | | | | |
| Payroll Costs | 219,430 | - | 219,430 | 205,064 |
| Pension Costs | 6,941 | - | 6,941 | 5,834 |
| Agency Staff | - | - | - | 16,765 |
| | 518,875 | - | 518,875 | 557,716 |
| Total Remuneration | 9,038,665 | 346,725 | 9,385,390 | 9,930,397 |

(b) Number of employees

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

| | | 2023 | 2022 |
|---------------------|--|--------|--------|
| | | F.T.E. | F.T.E. |
| Office staff | | 93.8 | 99.1 |
| Attendants | | 77.5 | 74 |
| | | 171.3 | 173.1 |

(c) Key Management Personnel

Key management personnel in NGI consists of the Director, the Director of Corporate Services, Head of Collections & Research and Head of Audience Development & Stakeholder Engagement. The total value of employee benefits for key management personnel is set out below.

| | | 2023 | 2022 |
|-----------------------------|--|---------|---------|
| | | € | € |
| Salary | | 287,945 | 351,714 |
| Allowances | | - | - |
| Termination benefits | | - | - |
| Health Insurance | | - | - |

Notes to the Financial Statements

| | | 2023 | 2022 |
|--|--|-------------|-------------|
| | | € | € |
| | | 287,945 | 351,714 |

This does not include the value of retirement benefits earned in the period. The key management personnel are members of the Gallery's pension scheme and their entitlements in that regard do not extend beyond the terms of the model Public Service Pension Scheme. The Director of Corporate Services position was filled by agency staff during the year. Related costs, not included in the above, were €101,198.

(d) Director's Remuneration

In 2023 the Director of the Gallery was paid a salary €119,263 (2022: €108,621). The superannuation entitlements of the Director are the standard entitlements of the public sector defined benefit superannuation scheme.

In 2023 the Director incurred expenses of €20,336 (2022: €4,989). This included relocation expenses of €10,000.

(e) Employee benefits breakdown

| Range of total employee benefits | | No. of Employees | No. of Employees |
|---|-----------|-------------------------|-------------------------|
| From | To | 2023 | 2022 |
| €60,000 | €69,999 | 7 | 12 |
| €70,000 | €79,999 | 4 | 4 |
| €80,000 | €89,999 | 8 | 6 |
| €90,000 | €99,999 | 0 | 0 |
| €100,000 | €109,999 | 0 | 1 |
| €110,000 | €119,999 | 1 | 1 |

Notes to the Financial Statements

10. Capital Account

| | 2023 | 2022 |
|---|-------------------|-------------------|
| | € | € |
| Balance 1 January | 619,296 | 765,208 |
| Transfer from Statement of Financial Activities: | | |
| Additions to Plant, Property and Equipment | 126,706 | 61,488 |
| Asset Depreciation | (197,380) | (207,400) |
| Total Movement in the Year | (70,674) | (145,912) |
| Closing Balance 31 December | 548,622 | 619,296 |
| Heritage Assets: | | |
| Balance 1 January | 54,218,587 | 48,075,396 |
| Assets Purchased in the Year | 1,033,963 | 3,914,799 |
| Asset Donations | 1,652,650 | 2,228,392 |
| Total Movement in the Year | 2,686,613 | 6,143,191 |
| Closing Balance 31 December | 56,905,200 | 54,218,587 |

11. Heritage Assets

The Gallery is Ireland's major national cultural institution devoted to the collection and care of fine art comprising some 18,136 paintings, drawings, water colours, miniatures, prints, sculpture and objects 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, except for Library and Archives items which may be approved by the Director or the Librarian. The Gallery's acquisitions policy was reviewed in 2023. Approximately 677 works of art are currently on public display in the

Notes to the Financial Statements

Gallery and 462 are on loan elsewhere. Works on paper are available to view on request.

The Board is prohibited from disposing of any Heritage Asset. The Gallery houses the national collection of paintings, sculpture and prints and drawings. Spanning the history of western European art, from around 1300 to the present day, The Gallery houses an impressive range of masterpieces by artists from the major European schools of art, whilst also featuring the world's most comprehensive collection of Irish art. The collection includes well-known artists from Vermeer and Titian to Monet and Picasso. The Gallery also holds objets d'art, silverware, furniture and archival collections, and is the home of the national portrait collection. There is also a significant library collection, which includes rare books, and several important archival collections connected with Irish art and other areas of specialism in the collections, including pre-eminently the Centre for Studies in Irish Art, the Yeats Archive and Sir Denis Mahon's papers. Overall, the Gallery's collection is of great significance and is on par with the most prestigious museums in Europe.

The Gallery is committed to the sound and responsible management and preservation of its collection. To achieve this, the Gallery closely adheres to principles of preventative conservation, mainly through environmental and light control and conservation treatments where necessary. The Gallery also uses a collections management system (TMS) to catalogue the collection and to manage acquisitions, location recordings, exhibitions and loans.

Heritage Assets capitalised in the Statement of Financial Position are shown below.

Notes to the Financial Statements

| | Cost | Valuation | Total |
|-------------------------------|-------------------|-------------------|-------------------|
| | € | € | € |
| As at 1 January 2022 | 18,788,855 | 29,286,541 | 48,075,396 |
| Additions 2022 | 3,914,799 | 2,228,392 | 6,143,191 |
| As at 1 January 2023 | 22,703,654 | 31,514,933 | 54,218,587 |
| Additions 2023 | 1,033,963 | 1,652,650 | 2,686,613 |
| As at 31 December 2023 | 23,737,616 | 33,167,583 | 56,905,200 |

All Heritage Assets acquired since 1 January 2007 have been included in the Statement of Financial Position at their cost or value at the date of acquisition. Where Heritage Assets have been acquired under the Section 1003 of the Taxes Consolidation Act, 1997, valuations are provided by an external professional valuer appointed by the Revenue Commissioners. Where pictures have been donated, bequeathed or acquired other than on the open market, valuations have been performed by the Gallery's curators, who are recognised experts in their field. The primary method of valuation involves the analysis of recent market values for comparable works, together with a detailed technical assessment of the painting's physical condition to arrive at a reasonable valuation. However, there is an inherent limitation to valuation of works acquired by the Gallery, because by their nature they are usually unique works of art for which there is little or no comparable market.

Five-year financial summary of acquisitions

| | 2023 | 2022 | 2021 | 2020 | 2019 |
|--|------------------|------------------|------------------|------------------|------------------|
| | € | € | € | € | € |
| Total cost of acquisitions | 1,033,963 | 3,914,799 | 3,925,547 | 939,874 | 933,603 |
| Total valuation of acquisitions | 1,652,650 | 2,228,392 | 1,217,065 | 283,053 | 1,330,116 |
| Total | 2,686,613 | 6,143,191 | 5,142,612 | 1,222,927 | 2,263,719 |

Notes to the Financial Statements

Heritage Assets not capitalised on the Statement of Financial Position

The proportion of the collection not capitalised on the Statement of Financial Position is set out below:

| | Total number of items | Number capitalised | % capitalised | Number not capitalised | % not capitalised |
|---------------------|------------------------------|---------------------------|----------------------|-------------------------------|--------------------------|
| Works of Art | 18,136 | 1,874 | 10.3% | 16,262 | 89.7% |

The vast majority of the Gallery's collection is not capitalised. The nature and scale of the collection can be viewed on the Gallery's website (<https://www.nationalgallery.ie/>).

12. Property, Plant & Equipment

| | Land and Buildings | Office Equipment & Motor Vehicles | Furniture & Fittings | Assets Under Development | Total |
|---------------------------------|---------------------------|--|---------------------------------|---------------------------------|------------------|
| | € | € | € | € | € |
| Cost | | | | | |
| At 1 January 2023 | 5,380,000 | 1,849,518 | 1,852,102 | 0 | 9,081,620 |
| Additions | | 27,910 | 98,793 | | 126,703 |
| Write down | | | | 0 | 0 |
| Revaluation ¹ | (630,000) | | | | (630,000) |
| At 31 December 2023 | 4,750,000 | 1,877,428 | 1,950,895 | - | 8,578,323 |

| Depreciation | € | € | € | € | € |
|--------------------------|---|-----------|-----------|---|-----------|
| At 1 January 2023 | - | 1,497,436 | 1,300,605 | - | 2,798,041 |
| Disposals | - | - | - | - | - |

Notes to the Financial Statements

| | | | | | |
|----------------------------|------------------|----------------|----------------|---|------------------|
| Charge for the year | - | 147,439 | 126,624 | | 274,063 |
| At 31 December 2023 | -- | 1,644,875 | 1,427,229 | - | 3,072,104 |
| Net Book Value | | | | | |
| At 31 December 2023 | 4,750,000 | 232,553 | 523,666 | - | 5,506,219 |
| At 31 December 2022 | 5,380,000 | 352,082 | 551,497 | - | 6,283,579 |

¹ The valuation of the land and buildings was carried out by qualified Chartered Surveyors of independent values Lambert Smith Hampton. The Assets were individually valued on 31 December 2023 at an aggregate fair value of €4,750,000. 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. This is a reduction in the valuation from that as at the 31 December 2022. The Buildings referred to above are owned by the Gallery. All other offices and buildings occupied by the Gallery are owned and maintained by the Office of Public Works.

Property, Plant & Equipment 2022

| | Land and Buildings | Office Equipment & Motor Vehicles | Furniture & Fittings | Assets Under Development | Total |
|--------------------------------|---------------------------|--|---------------------------------|---------------------------------|------------------|
| | € | € | € | € | € |
| Cost | | | | | |
| At 1 January 2022 | 5,580,000 | 1,833,266 | 1,774,560 | 34,667 | 9,222,493 |
| Additions | | 16,252 | 77,542 | | 93,794 |
| Write down¹ | | | | (34,667) | (34,667) |
| Revaluation² | (200,000) | | | | (200,000) |
| At 31 December 2022 | 5,380,000 | 1,849,518 | 1,852,102 | - | 9,081,620 |

Notes to the Financial Statements

| Depreciation | € | | € | € | € | € |
|---|------------------|--|----------------|----------------|---------------|------------------|
| At 1 January 2022 | - | | 1,329,573 | 1,181,162 | - | 2,510,735 |
| Disposals | - | | - | - | - | - |
| Charge for the year | - | | 167,863 | 119,443 | | 287,306 |
| At 31 December 2022 | - | | 1,497,436 | 1,300,605 | - | 2,798,041 |
| Net Book Value At 31 December 2022 | 5,380,000 | | 352,082 | 551,497 | - | 6,283,579 |
| Net Book Value At 31 December 2021 | 5,580,000 | | 503,693 | 593,398 | 34,667 | 6,711,758 |

¹ The reclassification is related to the Source Project which went live in 2021 with any spend previously been classified as Asset under Development. This project was discontinued during the year.

² The valuation 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 2022 at an aggregate fair value of €5,380,000. 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 Buildings referred to above are owned by the Gallery. All other offices and buildings occupied by the Gallery are owned and maintained by the Office of Public Works.

| | Unrestricted Funds | Restricted Funds | 2023 Total | 2022 Total |
|--|--------------------|------------------|------------|------------|
| Depreciation charge | € | € | € | € |
| Charged to the Income & Expenditure Account | 273,578 | - | 273,578 | 286,821 |
| Charged elsewhere: | - | - | - | - |
| Shop | - | - | - | - |

Notes to the Financial Statements

| | Unrestricted Funds | Restricted Funds | 2023 Total | 2022 Total |
|---|--------------------|------------------|----------------|----------------|
| Depreciation charge | € | € | € | € |
| Friends of the National Gallery of Ireland | 485 | - | 485 | 485 |
| Total | 274,063 | - | 274,063 | 287,306 |

13. Financial Assets

| | 2023 Total | 2022 Total |
|--|------------------|------------------|
| | € | € |
| Market Value at 1 January | 6,215,519 | 6,620,650 |
| Additions at cost | 1,033,873 | 1,402,372 |
| Disposals at market value | (839,107) | (633,189) |
| Realised Gain/(Loss) on disposal | 123,679 | (87,782) |
| Unrealised Gain/(Loss) on revaluation | 627,693 | (1,086,532) |
| Value of Quoted Investments at 31 December | 7,161,657 | 6,215,519 |
| Cash held as part of the Investment Portfolio | 127,486 | 264,952 |
| At 31 December | 7,289,143 | 6,480,471 |

The Gallery's Funds are now managed by Goodbody Stockbrokers. The Gallery's Investment Policy has been approved by the Board and is reviewed regularly during the year.

14. Inventory

| | 2023 Total | 2022 Total |
|-----------------------|----------------|----------------|
| | € | € |
| Stock in Trade | 213,500 | 312,196 |

The Gallery operates a shop on its premises. Inventory consists of goods for re-sale in these operations. Inventory to the value of €776,412 (2022: €679,924) was charged to the Cost of Sales.

15. Cash & Cash Equivalents

Notes to the Financial Statements

| | 2023 | 2022 |
|-------------------------|------------------|------------------|
| | € | € |
| Current Accounts | 3,949,638 | 6,501,814 |
| Deposit Accounts | 283,167 | 283,167 |
| Credit Cards | (5,228) | (6,890) |
| Petty Cash | 2,569 | 3,643 |
| Other | 3,695 | 3,695 |
| Total | 4,233,841 | 6,785,429 |

16. Receivables

| | 2023 | 2022 |
|----------------------|----------------|------------------|
| | € | € |
| Trade Debtors | 223,176 | 78,063 |
| Other Debtors | 28,794 | 31,300 |
| Prepayments | 260,966 | 1,139,092 |
| | 512,936 | 1,248,455 |

17. Payables

| | 2023 | 2022 |
|----------------------------------|------------------|------------------|
| | € | € |
| Trade Creditors | 352,761 | 399,582 |
| VAT, PSWT & PAYE/PRSI | 314,778 | 278,110 |
| Other Creditors | 53,527 | 31,418 |
| Accruals | 827,765 | 4,090,647 |
| | 1,548,831 | 4,799,757 |

18. Related Party Disclosures

Key management personnel in the Gallery consist of the Director and members of the Board.

Details of the salary and expenses of the Key Management Personnel is included in Note 9(d).

Notes to the Financial Statements

Following a decision by the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media, Board fees are not payable after 28 February 2014.

The 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 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.

19. Deferred Income – Government Grant

| | 2023 | 2022 |
|---------------------------------------|------------------|------------------|
| | € | € |
| Jesuit Fellowship | 0 | 20,817 |
| Exchequer - Energy Support | 0 | 1,460,000 |
| MDP4 Grant | 0 | 138,031 |
| Exhibition Support¹ | 1,000,000 | 0 |
| | 1,000,000 | 1,618,848 |

¹€1m of funding has been retained for the costs of a future exhibition.

20. Deferred Income – Other

| | Balance | Movement | Movement | Balance |
|---|-----------------------|------------------|--------------------|-------------------------|
| | 1 January 2023 | Income | Expenditure | 31 December 2023 |
| | € | € | € | € |
| Millennium Wing Fund | 786,222 | | | 786,222 |
| Dargan Council Fund | 0 | | | 0 |
| British Fund | 25,643 | 11,507 | (8,961) | 28,189 |
| Fellowship Fund | 251,353 | | | 251,353 |
| Friends of the NGI | 451,778 | 368,141 | (403,059) | 416,860 |
| John Barry/Petronella Brown Scholarship Fund | 187,276 | | (34,538) | 152,738 |
| Lane Fund | 45,541 | | | 45,541 |
| Bank of America Merrill Lynch Conservation Project | 14,815 | | | 14,815 |
| Sir Denis Mahon Archive Fund | 6,727 | | | 6,727 |
| Decipher EU Library Research Fund | 87,815 | | | 87,815 |
| Wilson Library Project | 21,820 | 36,778 | (33,536) | 25,062 |
| Kress Foundation – Library Fund | 24,750 | | (21,000) | 3,750 |
| Getty Conserving Canvas | 153,584 | | (153,584) | 0 |
| Murillo Conservation | 9,364 | | | 9,364 |
| Apollo | 17,608 | 36,000 | (33,210) | 20,398 |
| Monument Trust | 1,042 | 1,100 | (2,142) | 0 |
| Centre for the Study of Irish Art | 35,292 | 50,000 | (80,754) | 4,538 |
| Portrait Competition | 30,578 | 150,106 | (50,684) | 130,000 |
| Sarah Cecilia Harrison Fund | 27,107 | | (2,068) | 25,039 |
| Hospital Saturday Fund | 13,500 | | | 13,500 |
| Your Gallery at School Project | 26,880 | 125,000 | (18,008) | 133,872 |
| Conservation Science Fund | 180,426 | 375,000 | | 555,426 |
| Lavina Fontana Exhibition Fund | 174,245 | | (174,245) | 0 |
| Total | 2,573,366 | 1,153,632 | (1,015,789) | 2,711,209 |

Notes to the Financial Statements

Deferred Income - Other 2022

| | Balance | Movement | Movement | Balance |
|---|-----------------------|-----------------|--------------------|-------------------------|
| | 1 January 2022 | Income | Expenditure | 31 December 2022 |
| | € | € | € | € |
| Millennium Wing Fund | 786,222 | - | - | 786,222 |
| Dargan Council Fund | 97,110 | - | (97,110) | 0 |
| British Fund | 21,725 | 3,918 | - | 25,643 |
| Fellowship Fund | 251,353 | - | - | 251,353 |
| Friends of the NGI | 416,580 | 35,198 | - | 451,778 |
| John Barry/Petronella Brown Scholarship Fund | 216,287 | - | (29,011) | 187,276 |
| Lane Fund | 45,541 | - | - | 45,541 |
| Bank of America Merrill Lynch Conservation Project | 14,815 | - | - | 14,815 |
| Sir Denis Mahon Archive Fund | 6,727 | - | | 6,727 |
| Decipher EU Library Research Fund | 87,815 | - | - | 87,815 |
| Wilson Library Project | 5,249 | 34,925 | (18,354) | 21,820 |
| Kress Foundation - Library Fund | | 39,275 | (14,525) | 24,750 |
| Getty Conserving Canvas | 178,843 | - | (25,259) | 153,584 |
| Murillo Conservation | 9,364 | - | - | 9,364 |
| Apollo | 39,472 | - | (21,864) | 17,608 |
| Monument Trust | 2,451 | - | (1,409) | 1,042 |
| Centre for the Study of Irish Art | 66,840 | 50,000 | (81,548) | 35,292 |
| Portrait Competition | 87,195 | - | (56,617) | 30,578 |
| Sarah Cecilia Harrison Fund | 29,545 | - | (2,438) | 27,107 |
| Hospital Saturday Fund | 13,500 | - | - | 13,500 |
| Your Gallery at School Project | 38,244 | - | (11,364) | 26,880 |
| Conservation Science Fund | | 180,426 | - | 180,426 |
| Lavina Fontana Exhibition Fund | | 174,245 | - | 174,245 |
| Total | 2,414,878 | 517,987 | (359,499) | 2,573,366 |

Notes to the Financial Statements

21. Reserves

| | Unrestricted Funds | Restricted Funds | 2023 Total | 2022 Total |
|-------------------------------------|--------------------|-------------------|-------------------|-------------------|
| | € | € | € | € |
| Heritage Assets ¹ | | 56,905,200 | 56,905,200 | 54,218,587 |
| Capital Account | 548,622 | | 548,622 | 619,296 |
| Exchequer | 597,307 | (136,227) | 461,080 | 657,625 |
| Own Resources ² | 727,564 | 465,068 | 1,192,632 | 504,019 |
| Shaw Fund | 8,173,264 | | 8,173,264 | 7,587,219 |
| Millennium Wing Fund | 2,120,000 | | 2,120,000 | 2,750,000 |
| Balance as at 31 December | 12,166,757 | 57,234,041 | 69,400,798 | 66,336,746 |

¹ Heritage Assets acquired since 1 January 2007 have been capitalised in line with FRS 102, Section 34.

² Incorporates Donations, Exhibitions and Gallery Shop.

22. Master Development Plan

A project to refurbish the historic wings of the Gallery commenced in January 2014 and was completed in December 2016. The Gallery contributed a total of €12.1 million towards the cost of the project. The remaining costs were funded by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media and the Office of Public Works (OPW). The OPW are responsible for managing the project and are in the process of settling the final account. The Gallery has made all payments in respect of its contribution to the project. The value of the asset is recorded in the OPW's financial statements. The refurbished historic wings re-opened on 15 June 2017. In April 2018, the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media pledged €54 million to support Phase 4, the final phase of the Gallery's Master Development Plan, in their *Project Ireland: Investing in our Culture, Language & Heritage 2018-2027* document. The refurbishment of the offices in 88 to 90 Merrion Square is planned for 2024 2025. This will involve the temporary relocation of the offices to No.7 Merrion Square. The Department of Tourism, Culture,

Notes to the Financial Statements

Arts, Gaeltacht, Sport and Media provided €495,000 to the Gallery for refurbishment costs of which €300,000 is specifically for work and costs incurred by the Office of Public Works.

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 €200,000 in any event.

24. Reserves Policy

The objective of the Reserves Policy is to ring-fence a portion of the unrestricted reserves on the following basis:

- in an amount equivalent to 6 months of annual non exchequer budgeted expenditure for which there is no guarantee of a matching income stream; and
- an amount equivalent to any known shortfall in contractual funding for contracted expenditure where there is significant doubt as to the shortfall being remediated by the contractual funding party.

Further, it is recommended that the Board be immediately made aware of any change in the ongoing and projected financial position of NGI which could materially adversely impact its ability to meet any expenditure commitments. Under such circumstances, the Board may consider it appropriate to increase the “ring fenced” reserve to ensure the funds are secured to meet expenditure commitments as they fall due.

Notes to the Financial Statements

Reserves held in a readily realisable form

This policy requires that a proportion of reserves is held in a readily realisable form. This can be in the form of cash or else an asset that can readily be converted into cash. An asset that can readily be converted into cash is similar to cash itself because the asset can be sold with little impact on its value. This will mean that the asset must be in an established market, with a large number of interested buyers and with the ability for ownership to be transferred easily.

25. Events after the Balance Sheet

There are no events after the Statement of Financial Position date that need to be considered. The Governors & Guardians consider that as the Gallery provides a public service and is principally funded by the Department, it is appropriate to prepare these financial statements on a going concern basis.

26. Constitution

The Gallery was established by Act of Parliament on 10 August 1854. It has Charitable Status and is registered with the Revenue Commissioners (CHY 2345) and the Charities Regulatory Authority (Reg. No. 20003029).

27. Approval of Financial Statements

The financial statements were approved by the Board on 14 October 2024.

APPENDICES

Appendix 1 – Acquisitions in 2023

Paul Cézanne

La vie des champs, c.1876–77

Oil on canvas

27.5 × 35.2 cm

Purchased, 2022, with special support from the Government of Ireland and a generous contribution from a private donor

NGI.2023.1

Patrick Hall

Working drawing 16, 2022

Ink and watercolour on paper

25.5 × 25.5 cm

Purchased, 2022

NGI.2023.2

Patrick Hall

Working drawing 18, 2022

Ink and watercolour on paper

18 × 26 cm

Purchased, 2022

NGI.2023.3

Nick Miller

PH Hand, drawing. 31-1 21, 2021

Ink on paper

15 × 30 cm

Purchased, 2022

NGI.2023.4

Nick Miller

PH Head, 2022

Oil pastel and paint on linen

51 × 41 cm

Purchased, 2022

NGI.2023.5

Jacques-Henri Lartigue

Grand Prix de l'AFC, Dieppe, 1912

Platinum print

40 × 30 cm

Purchased, 2021

NGI.2023.6

Jacques-Henri Lartigue

Opio, 1963

Archival pigment print

38 × 49 cm

Purchased, 2021

NGI.2023.7

Nathaniel Hone the Younger

Study for The Pont du Gard, 1885

Watercolour on paper

12.5 × 18 cm

Presented, 2023

NGI.2023.8

Michael Wann

Thoroughfare, 2022

Charcoal and wash on paper

50 × 70 cm

Presented, 2023

NGI.2023.9

Garrett Phelan

I HAVE NO RIGHT TO BE SO NEAR, 2017

Various

Presented, the Artist, 2023

NGI.2023.10

Garrett Phelan

LANDSCAPE -The La Boisselle Bowl, 2017

Bisque fired ceramic

No dimensions to list

Presented, the Artist, 2023

NGI.2023.10.1

Garrett Phelan

RECITATION REVISED: Repeating aloud, imagining and feeling at the same time, 2017

Digital .wav file

No dimensions to list

Presented, the Artist, 2023

NGI.2023.10.2

Joseph Patrick Haverty

Sine Cerere et Baccho, friget Venus, 1853

Oil on canvas

77.5 × 58.4 cm

Presented, Bill Jolley, in honour of his mother, Mai Jolley, 2023

NGI.2023.11

Joseph Patrick Haverty

The Union: Ireland, England and Scotland, a study, 1861

Oil on canvas

77.5 × 58.4 cm

Presented, Bill Jolley, in honour of his mother, Mai Jolley, 2023

NGI.2023.12

Francis Seymour Haden

Egham Lock, 1859

Etching on cream laid hollande paper

Plate: 15 × 22.7 cm, Sheet: 25.2 × 33.5 cm

Presented, George Wallace Estate, 2023

NGI.2023.13

Francis Seymour Haden

Egham on the Thames, 1859

Etching on cream laid hollande paper

Plate: 12.6 × 20.3 cm Sheet: 23.5 × 35.8 cm

Presented, George Wallace Estate, 2023

NGI.2023.14

Una Watters

Girl Going by Trinity in the Rain, 1959

Oil on canvas

81 × 61 cm

Presented, Colbert Kearney, 2023

NGI.2023.15

Walter Frederick Osborne

Mary Guinness and her Daughter Margaret, 1898

Oil on canvas

137.2 × 152.4 cm

Heritage Gift, 2023

NGI.2023.16

Walter Frederick Osborne

Mary Guinness and her Daughter Margaret, 1898

Oil on canvas

42.5 × 50.8 cm

Heritage Gift, 2023

NGI.2023.17

Walter Frederick Osborne

Mary Guinness and her Daughter Margaret, 1898

Graphite on paper

24.7 × 21.5 cm

Heritage Gift, 2023

NGI.2023.18

No Maker Details Available

Gown Irish Silk Gown, c.1898

Silk, embroidery, lace

No dimensions to list

Heritage Gift, 2023

NGI.2023.19

Rachel Ruysch

Vase of Flowers with an Ear of Corn, 1742

Oil on canvas

50.6 × 40.2 cm

Purchased, 2023

NGI.2023.20

Hannah Höch

Duft, 1937

Oil on canvas

80 × 70 cm

Purchased, 2023

NGI.2023.21

Michael Kane

Study for the Baptism of Christ in the Dodder, 1977

Woodcut on paper

Sheet: 53 × 41.7 cm

Purchased, 2023

NGI.2023.22

Michael Kane

Study for a Deposition, 1978

Woodcut on paper

Sheet: 53.5 × 42 cm

Purchased, 2023

NGI.2023.23

Michael Kane

Salome with the Head of Gottfried Keller, 1979

Woodcut on paper

Sheet: 53.5 × 42 cm

Purchased, 2023

NGI.2023.24

Michael Kane

Head IV, Homage to OK, 1980

Woodcut on paper

89.5 × 64 cm

Purchased, 2023

NGI.2023.25

Michael Kane

Mother and Child, 1984

Woodcut on paper

Sheet: 42 × 59.5 cm

Purchased, 2023

NGI.2023.26

Michael Kane

Red Head, 1993

Woodcut on paper

Sheet: 32.3 × 27 cm

Purchased, 2023

NGI.2023.27

Nano Reid

Study of a Horse, c.1978

Graphite on paper

13.6 × 22.6 cm

Presented, Antoinette and Patrick J. Murphy, 2023

NGI.2023.28

Tony O'Malley

Sketchbook, 1950s

Graphite, ink, coloured pencil, charcoal on paper

Object: 13 × 20 cm

Presented, Antoinette and Patrick J. Murphy, 2023

NGI.2023.29

Seán McSweeney

Landscape: Mountain and Water, 1990

Black chalk on paper

22.8 × 30.4 cm

Presented, Antoinette and Patrick J. Murphy, 2023

NGI.2023.30

Carey Clarke

This Transitory Life, 2020

Oil on canvas

168 × 198 cm

Presented, the Artist, 2023

NGI.2023.31

Estella Frances Solomons

Night in Achill, 1916

Etching on paper

Framed: 30.5 × 34.3 cm Sheet: 10 × 19.5 cm

Purchased, 2023

NGI.2023.32

Hugh O'Connor

Sinéad O'Connor - 8 Good Reasons, 2014

Archival pigment print on Hahnemühle fine art fibre based lustre paper

Image: 62.7 × 59.7 cm Unframed: 71 × 76 cm Framed: 66 × 63 × 3.5 cm

Purchased, 2023

NGI.2023.33

Dairine Vanston

On Huband Bridge, Dublin, 1974

Oil on canvas

55 × 80 cm

Presented, 2023

NGI.2023.34

Dairine Vanston

Swimmer, early 1980s

Oil on canvas

63 × 86 cm

Presented, 2023

NGI.2023.35

Dairine Vanston

Landscape with Hayrick, ?1940s

Watercolour on paper

16 × 23 cm

Presented, 2023

NGI.2023.36

Aidan Crotty

Dr Mike Ryan, Executive Director, WHO Health Emergencies Programme, 2023

Oil on linen

100 × 90 cm

Commissioned, National Gallery of Ireland, 2023

NGI.2023.37

Margaret Corcoran

The Composition - A Portrait Of Marian Keyes, 2023

Oil on linen

Framed: 198 × 139 cm

Commissioned, National Gallery of Ireland, 2023

NGI.2023.38

Jackie Nickerson

Raymond Keaveney, Director of the National Gallery of Ireland (1988-2012), 2023

C-print

95 × 115 cm

Commissioned, National Gallery of Ireland, 2023

NGI.2023.39

Hughie O'Donoghue

Original Sins, 2022

Oil, mixed media, on tarpaulin

Heritage Gift, 2023

NGI.2023.40

Hughie O'Donoghue

A Solitude in the Ocean - Deirbhile, 2022

Oil, mixed media, on tarpaulin

350 × 275 cm

Heritage Gift, 2023

NGI.2023.40.1

Hughie O'Donoghue

Children of the Wolf - Wuffa, 2022

Oil, mixed media, on tarpaulin

350 × 275 cm

Heritage Gift, 2023

NGI.2023.40.2

Hughie O'Donoghue

The Betrothed - Aoife, 2022

Oil, mixed media, on tarpaulin

350 × 275 cm

Heritage Gift, 2023

NGI.2023.40.3

Hughie O'Donoghue

Keys of the Kingdom - William, 2022

Oil, mixed media, on tarpaulin

350 × 275 cm

Heritage Gift, 2023

NGI.2023.40.4

Hughie O'Donoghue

Boreen - Micheál, 2022

Oil, mixed media, on tarpaulin

350 × 275 cm

Heritage Gift, 2023

NGI.2023.40.5

Hughie O'Donoghue

The King's Arrows and the King's Horse - Emily, 2022

Oil, mixed media, on tarpaulin

350 × 275 cm

Heritage Gift, 2023

NGI.2023.40.6

Lars Nyberg

Guild Street, Michael Galligan & Son, 2000

Drypoint on paper

Plate: 16.6 × 15 cm Sheet: 37.5 × 28.5 cm

Presented, 2023

NGI.2023.41

Lars Nyberg

North Wall Quay, 2000

Drypoint on paper

Plate: 18.5 × 15.8 cm Sheet: 37.7 × 28.5 cm

Presented, 2023

NGI.2023.42

Lars Nyberg

Dublin Bay, 2010

Drypoint on paper

Plate: 10.3 × 23.5 cm Sheet: 27.5 × 39.2 cm

Presented, 2023

NGI.2023.43

Lars Nyberg

Green Street East, 2002

Drypoint on paper

Plate: 12.2 × 6.5 cm Sheet: 35 × 25.3 cm

Presented, 2023

NGI.2023.44

Lars Nyberg

Britain Quay, 2002

Drypoint on paper

Plate: 14.5 × 8.2 cm Sheet: 35.2 × 26.3 cm

Presented, 2023

NGI.2023.45

Lars Nyberg

Green Street East opposite Graphic Studio Workshop, 1994

Drypoint on paper

Plate: 14 × 8 cm Sheet: 37.8 × 28.5 cm

Presented, 2023

NGI.2023.46

Lars Nyberg

Raft, 2006

Drypoint on paper

Plate: 13.8 × 11.8 cm Sheet: 38 × 28.5 cm

Presented, 2023

NGI.2023.47

Lars Nyberg

Low Water, 2006

Drypoint on paper

Plate: 9 × 15.5 cm Sheet: 38.2 × 28.4 cm

Presented, 2023

NGI.2023.48

Lars Nyberg

Portrait of a Barrel, 2006

Drypoint on paper

Plate: 11.5 × 8.1 cm Sheet: 38.2 × 28.4 cm

Presented, 2023

NGI.2023.49

Lars Nyberg

The Canal, 2006

Drypoint on paper

Plate: 18.4 × 11.8 cm Sheet: 38.2 × 28.2 cm

Presented, 2023

NGI.2023.50

Lars Nyberg

Parnell Street, 1993

Drypoint on paper

Plate: 14.3 × 8.7 cm Sheet: 38 × 28.2 cm

Presented, 2023

NGI.2023.51

Lars Nyberg

Gardiner Street Lower, 1993

Drypoint on paper

Plate: 15.8 × 13.7 cm Sheet: 37.7 × 28.5 cm

Presented, 2023

NGI.2023.52

Lars Nyberg

Mountjoy Square, 2000

Drypoint on paper

Plate: 13 × 10.8 cm Sheet: 34.8 × 26 cm

Presented, 2023

NGI.2023.53

Lars Nyberg

Bike Repair Shop, c. 1994

Drypoint on paper

Plate: 15 × 15.5 cm Sheet: 37.8 × 28.5 cm

Presented, 2023

NGI.2023.54

Lars Nyberg

Off Gardiner Street Lower, the White Building, 2002

Drypoint on paper

Plate: 15.5 × 10.6 cm Sheet: 37.8 × 28.5 cm

Presented, 2023

NGI.2023.55

Lars Nyberg

Nr. 102, 1994

Drypoint on paper

Plate: 15.7 × 13.5 cm Sheet: 35 × 26 cm

Presented, 2023

NGI.2023.56

Lars Nyberg

The Broken Window, 1994

Drypoint on paper

Plate: 15.7 × 13.5 cm Sheet: 35.5 × 26.5 cm

Presented, 2023

NGI.2023.57

Lars Nyberg

Capel Street, 2000

Drypoint on paper

Plate: 14.2 × 8 cm Sheet: 35 × 25.7 cm

Presented, 2023

NGI.2023.58

Lars Nyberg

Parnell Square East, 2008

Drypoint on paper

Plate: 14 × 9.7 cm Sheet: 34.5 × 25.5 cm

Presented, 2023

NGI.2023.59

Lars Nyberg

St Stephen's Green, 2019

Drypoint on paper

Plate: 20 × 12.5 cm Sheet: 38 × 28.5 cm

Presented, 2023

NGI.2023.60

Lars Nyberg

Empty Parking Space, ILAC Centre, 1994

Drypoint on paper

Plate: 29.5 × 19.7 cm Sheet: 38.5 × 28.2 cm

Presented, 2023

NGI.2023.61

Lars Nyberg

Small Road, Palmerston, 2009

Drypoint on paper

Plate: 12 × 8.1 cm Sheet: 34.8 × 28.8 cm

Presented, 2023

NGI.2023.62

Lars Nyberg

In the Field, 2002

Drypoint on paper

Sheet: 38.2 × 28.5 cm Plate: 20.2 × 14.8 cm

Presented, 2023

NGI.2023.63

Lars Nyberg

Way Out, 2004

Drypoint on paper

Plate: 8.7 × 13.3 cm Sheet: 25.4 × 34 cm

Presented, 2023

NGI.2023.64

Lars Nyberg

High Over Cummen Strand, 2015

Drypoint on paper

Plate: 12.5 × 24 cm Sheet: 28.2 × 38.2 cm

Presented, 2023

NGI.2023.65

Lars Nyberg

Hillside, Ballycastle, 2017

Drypoint on paper

Plate: 7.5 × 10.5 cm Sheet: 28 × 38 cm

Presented, 2023

NGI.2023.66

Lars Nyberg

Empty House Outside Clifden, 1994

Drypoint on paper

Plate: 12.5 × 18.8 cm Sheet: 28 × 38.5 cm

Presented, 2023

NGI.2023.67

Edward A. McGuire

Paddy Moloney (1938-2021), musician, composer, producer, 1982

Oil on panel

76.2 × 60.9 cm

Purchased, 2023

NGI.2023.68

Appendix 2 – Loans from the National Gallery of Ireland to Temporary Exhibition in 2023

Exhibition: ***Tudor Mystery: A Master Painter Revealed***

Venue: Compton Verney Art Gallery and Park, Warwickshire

Dates: 4 February–8 May 2023

Work: Attributed to Master of the Countess of Warwick, *Portrait of 'The Fair Geraldine' (Elizabeth Fitzgerald, Countess of Lincoln, c1528–1590)*, Oil on panel, 46 x 34 cm, NGI.1195.

Exhibition: ***Gabriele Münter. The Human Image***

Venue: Bucerius Kunst Forum

Dates: 11 February–21 May 2023

Work: Gabriele Münter, *Girl with a Red Ribbon*, Oil on board, 40.7 x 32.8 cm, NGI.2006.12.

Exhibition: ***Vermeer***

Venue: Rijksmuseum, Amsterdam

Dates: 10 February–4 June 2023

Work: Johannes Vermeer, *Woman Writing a Letter, with her Maid*, Oil on canvas, 71.1 x 60.5 cm, NGI.4535.

Exhibition: ***The Sassoons***

Venue: The Jewish Museum, New York

Dates: 3 March–13 August 2023

Work: Jean-Baptiste-Camille Corot and Charles François Daubigny, *Souvenir of Roquemaure in the Gard*, Oil on canvas, Framed: 188 x 252 x 18.6 cm, NGI.950.

Exhibition: ***Juan de Pareja, Afro-Hispanic Painter***

Venue: Metropolitan Museum of Art, New York

Dates: 3 April–16 July 2023

Work: Diego Velázquez, *Kitchen Maid with the Supper at Emmaus*, Oil on canvas, Framed: 82.4 x 139.6 x 8.8 cm, NGL.4538.

Exhibition: ***The Rossettis***

Venue: Tate Britain, London

Dates: 6 April–24 September 2023

Work: Dante Gabriel Rossetti, *Jane Burden*, Ink, graphite and wash with white highlights on paper, Framed: 84.5 x 60.5 x 3.1 cm, NGL.2259.

Exhibition: ***Saint Francis of Assisi***

Venue: The National Gallery, London

Dates: 6 May–30 July 2023

Work: El Greco, *Saint Francis Receiving the Stigmata*, Oil on canvas, 114 x 104 cm, NGL.658.

Exhibition: **Display of the work within the Pinacoteca's permanent collection**

Venue: Pinacoteca Nazionale di Bologna, Bologna

Dates: 6 May–27 August 2023

Work: Sofonisba Anguissola, *Portrait of Prince Alessandro Farnese (1545-1592), later Duke of Parma and Piacenza*, Oil on canvas, 107 x 79 cm, NGL.17.

Exhibition: **Signorelli 500**

Venue: MAEC – Museo dell'Accademia Etrusca e della Cita' di Cortona, Cortona

Dates: 23 June–8 October 2023

Work: Luca Signorelli, *Christ in the House of Simon the Pharisee*, Oil on panel, Framed: 50.5 x 113.5 x 5 cm, NGL.266.

Exhibition: **Turning Heads – Rubens, Rembrandt, Vermeer**

Venue: KMSKA – Royal Museum of Fine Arts, Antwerp

Dates: 20 October 2023–21 January 2024

Works:

- Peter Paul Rubens, *Head of a Bearded Man*, Oil on oak panel, 50.8 x 41.3 x 2 cm, NGL.2016.21.
- Willem Drost, *Bust of a Man Wearing a large-brimmed Hat*, Oil on canvas, 73.1 x 62 cm, NGL.107.
- Jan Lievens, *Head of an Old Man*, Oil on wood panel, 59.7 x 48 cm, NGL.607.
- Rembrandt van Rijn, *Interior with Figures*, Oil on wood panel, 21 x 27 cm, NGL.439.

Exhibition: **Neglected Genius: Thomas Frye, an Artist in London**

Venue: State Apartments Dublin Castle, Dublin

Dates: 1 December 2023–15 September 2024

Works:

- Thomas Frye, *Self-Portrait*, Mezzotint, Sheet: 50.9 x 35.7 cm, NGL.10552.
- Thomas Frye, *Self-Portrait*, Mezzotint, Sheet: 14.3 x 21.1 cm, NGL.10298.
- Thomas Frye, *His Royal Highness, Frederick, Prince of Wales*, Mezzotint, Sheet: 50.7 x 35.5 cm (plate cut), NGL.10550.

- Thomas Frye, *Portrait of a Lady*, Watercolour on ivory miniature, 3.3 x 2.9 cm, NGL.19424.
- Thomas Frye, *Portrait of a Gentleman*, Watercolour on ivory miniature, 3.5 x 3 cm, NGL.19525.
- Thomas Frye, *Self-Portrait Leaning on a Bust of Venus*, Black and white chalk on paper, 58 x 44.5 cm, NGL.2146.
- Thomas Frye, *Portrait of Sir Charles Kemys-Tynte, Baronet (1710-1785)*, Oil on canvas, 127 x 102 cm, NGL.927.

Exhibition: ***Moroni (1521–1580) A Portrait of his time***

Venue: Galleria d'Italia, Milan

Dates: 6 December 2023–1 April 2024

Work: Giovanni Battista Moroni, *Portrait of a Gentleman and his two Children*, Oil on canvas, Framed: 166 x 137.5 x 9 cm, NGL.105.

Appendix 3 – National Gallery of Ireland Staff – Media, Lectures and Publications 2023

Press Highlights

Staff National Radio & Broadcast Interviews

- Arena, RTÉ Radio 1: [*interview with Dr Lizzie Marx, co-curator of the exhibition St Dymphna. The Tragedy of an Irish Princess including live tweeting of works from the show*](#) (38 mins 35 secs into clip) (02 February 2023)
- Liveline, RTE Radio 1: [*episode highlights the life and work of Vincent van Gogh and features interview with Janet McLean*](#) (31 March 2023)
- Arena, RTÉ Radio 1: [*interview with the Gallery's Dr Aoife Brady, curator of the exhibition Lavinia Fontana: Trailblazer, Rule Breaker, accompanied by live tweeting of works from the exhibition*](#) (3 May 2023)
- Six One News, RTÉ Television 1: [*headline, and news report on the Cezanne unveiling, including an interview with Dr Caroline Campbell, Director of the Gallery, and Minister Catherine Martin*](#) (12 May 2023)
- Talking History, Newstalk: [*interview with Dr Aoife Brady on the exhibition Lavinia Fontana: Trailblazer, Rule Breaker*](#) approx. 5 mins into clip, interview lasts 12 minutes, (12 May 2023)
- Talking History with Patrick Geoghegan, Newstalk: [*interview with Dr Caroline Campbell on the It Took a Century: Women Artists and the RHA*](#) (clips starts 35 minutes in, 6 August 2023)
- Arena, RTÉ Radio 1: [*interview with Dr Caroline Campbell discussing the exhibition It Took a Century: Women Artists and the RHA*](#) (11 July 2023, from start of clip).
- Morning Ireland, RTÉ Radio 1: interview with Dr Brendan Rooney and Dr Caroline Campbell on the opening of Lavery. On Location (5 October 2023)

- Arena, RTÉ Radio 1: [interview with Dr Caroline Campbell discussing 'The Power of Art'](#) (13 October 2023)
- Talking History with Patrick Geoghegan, Newstalk: [Episode discussing the Sarah Purser: Private Worlds exhibition, with director Dr Caroline Campbell and exhibition curator Donal Maguire](#) (22 October 2023)
- RTE Radio 1, Arena, '[Interview with Jess Fahy about Sarah Purser: Private Worlds'](#) (Seán Rocks, 12 December 2023)
- An Cúinne Dána, Raidió na Gaeltachta: [Tristian Rosenstock interviews Marie Lynch, as Gaeilge, on the new Harry Clarke stained glass acquisition *Titania enchanting Bottom*](#) (24 December 2023)

Staff National Print and Online Interviews

- The Irish Times: ['Caroline Campbell playing for the Gallery' feature on the appointment of Dr Caroline Campbell as director of the Gallery](#) (Aidan Dunne, 4 March 2023)
- The Irish Examiner: 'Lavinia Fontana was 'a great woman painter on a par with the great men of her age' / 'Celebrating the western world's first female commercial artist'– feature by Marc O'Sullivan Vallig, on the exhibition Lavinia Fontana: Trailblazer, Rule Breaker including an interview with Dr Aoife Brady (15 May 2023)
- The Business Post: ['National Gallery director Caroline Campbell on postcards, paintings, and championing women' interview on the appointment of the Gallery's new Director includes the exhibition Lavinia Fontana: Trailblazer, Rule Breaker \(Sara Keating, 09 June 2023\)](#)
- Image: 'How I got here' Lauren Heskin interview with Dr Caroline Campbell on her appointment as Director of the Gallery, includes the exhibitions Lavery. On Location; Sarah Purser: Private Worlds; and It Took a Century: Women Artists and the RHA (Laura Heskin, 4 July 2023)

- Trinity News: [review of Lavinia Fontana: Trialblazer, Rule Breaker, featuring an interview with curator Dr Aoife Brady](#) (Ciara Gallagher, 9 August 2023)
- Thegloss.ie: [interview with co-curator Dr Brendan Rooney on the Lavery. On Location exhibition](#) (6 October 2023).
- Newstalk: [Article detailing the upcoming Talking History episode, featuring Dr Caroline Campbell and exhibition curator Donal Maguire discussing the Sarah Purser: Private Worlds exhibition](#) (22 October 2023).

Photo Call Front Pages

- Irish Arts Review: Front cover and feature article on upcoming exhibition Lavery. On Location. (4 October 2023)
- The Irish Times: Front page image of Lavery. On Location exhibition space (6 October 2023)
- The Irish Times: 'National Gallery acquires Harry's Clarke's Titania and Bottom' (08 December 2023)
- The Irish Times: 'Self Portrait of the Artist as a Young Man' features winning artwork by Ruaidhrí Condon on the front page (13 December 2023)

Exhibition Coverage Reviews

- The Irish Examiner: [Feature by Des O'Sullivan of the exhibitions Turner: The Henry Vaughan Bequest and Turner: The Sun is God \(Des O'Sullivan, 31 December 2022\)](#)
- The Irish Times: ['Turner's watercolours: a special show at a special time'](#), feature about annual January Turner show (Aidan Dunne, 09 January 2023)
- The Irish Catholic: ['Popular annual exhibition of Turner water colours at NGI'](#), also references 6 – 10 show Turner: The Sun is God (Peter Costello, 19 January 2023)

- The Irish Times: [‘True colours: Ireland’s rarely seen pastel masterpieces come out of hiding’ illustrated feature by John Burns on Pastel Revealed \(04 February 2023\)](#)
- Irish Examiner: [‘The Dymphna Altarpiece: Flemish artist portrayed a tragic Irish story’](#) – St Dymphna. The Tragedy of an Irish Princess exhibition feature (March O’Sullivan Vallig, 20 February 2023)
- Northern Standard: ‘Major exhibition on St Dymphna in Dublin’ highlights the exhibition St Dymphna. The Tragedy of an Irish Princess (02 February 2023)
- The Gloss: [‘Pastel Revealed: Plan a Visit to the National Gallery’s New Exhibition Featuring Rarely Seen Works’](#) (24 February 2023)
- TN2 Magazine: [‘The exuberant one’ review of the exhibition Turner: The Sun is God](#) (27 February 2023)
- Meath Herald: local feature on the exhibition St Dymphna. The Tragedy of an Irish Princess (1 March 2023)
- The Irish Times: [‘Fine Art & Antiques: Colour Collections’ feature includes piece on the exhibition Pastel Revealed](#) (Elizabeth Birdthistle, 04 March 2023)
- The Irish Catholic: ‘The softly revealing art of pastel’ review of the exhibition Pastel Revealed (9 March 2023)
- Belfast Telegraph: [Interview with Dr Caroline Campbell on the topic of her appointment as Director of the Gallery](#) (13 April 2023)
- University Observer: [review feature on Pastel Revealed](#) (18 April 2023)
- The Today Show, RTÉ 1 Television: [the 50/50 quiz offers a package of prizes from the Gallery, including tickets to the exhibition Lavinia Fontana: Trailblazer, Rule Breaker](#) (19 April 2023)
- The Guardian (UK): [‘Art and Design: review feature by Jonathan Jones on the Gallery’s forthcoming exhibition Lavinia Fontana: Trailblazer, Rule Breaker \(Jonathan Jones, 25 April 2023\)](#)
- Northern Standard: feature on the exhibition St Dymphna. The Tragedy of an Irish Princess (27 April 2023)

- The Lamp: Review of the exhibition St Dymphna. The Tragedy of an Irish Princess (1 May 2023)
- The Irish Times: [‘National Gallery to show collection by Europe’s first female artist to achieve commercial success’ preview piece, featuring photocall image of Dr Caroline Campbell, on the exhibition Lavinia Fontana: Trailblazer, Rule Breaker](#) (6 May 2023)
- Sunday Times: review by Waldemar Januszczak on the exhibition Lavinia Fontana: Trailblazer, Rule Breaker (Waldemar Januszczak, 14 May 2023)
- The Irish Times: [‘Lavinia Fontana : unmissable and dazzling displays by the first European woman accepted as a professional painter’ \(Aidan Dunne, 20 May 2023\)](#)
- The Irish Examiner: [‘Richard Collins: The hoopoe even made it to Ireland - but not into this famous painting’ birdwatching feature includes a listing for the exhibition Lavinia Fontana: Trailblazer, Rule Breaker](#) (1 June 2023)
- The Oldie: ‘Exhibitions: Lavinia Fontana’ review by Huon Mallalieu of the exhibition Lavinia Fontana: Trailblazer, Rule Breaker, including a quote from the Gallery’s Director, Dr Caroline Campbell (1 June 2023)
- The Times Literary Supplement: ‘Garlanded with Firsts’ Norma Clarke review of the exhibition Lavinia Fontana: Trailblazer, Rule Breaker including mention of the catalogue (16 June 2023)
- The Visual Artists’ News Sheet: feature article on the exhibition Shelter (2 July 2023)
- The Irish Times: [feature on exhibition It Took a Century: Women Artists and the RHA](#) (8 July 2023).
- The Times: article on the best exhibitions in Europe this summer lists Lavinia Fontana: Trailblazer, Rule Breaker (8 July 2023)
- Irish Daily Mail: feature article on It Took a Century: Women Artists and the RHA exhibition (10 July 2023).
- The Irish Times: [‘It Took a Century: Do we still need an exhibition dedicated to art by women? Sadly, yes’ feature article on It Took a Century exhibition](#) (12 July 2023)

- Fine Art Connoisseur: feature essay highlights the Bank of America supported conservation of The Visit of the Queen of Sheba to King Solomon, and the subsequent Lavinia Fontana: Trailblazer, Rule Breaker exhibition (21 July 2023).
- The Church Times: feature review of Lavinia Fontana: Trailblazer, Rule Breaker (28 July 2023)
- The Burlington Magazine: prominent feature on the Lavinia Fontana: Trailblazer, Rule Breaker exhibition (1 August 2023)
- The Brooklyn Rail: [review of Lavinia Fontana: Trailblazer, Rule Breaker](#) (William Davie, 14 August 2023).
- The Irish Times: [article announcing the Zurich Portrait Prize and Zurich Young Portrait Prize shortlists](#) (21 August 2023)
- Irish Daily Mail: article announcing the Zurich Portrait Prize and Zurich Young Portrait Prize shortlists (22 August 2023)
- Dasartes Magazine (Brazil): [feature article online of the Lavinia Fontana exhibition](#) (25 August 2023, English translation unavailable)
- The Oldie: review of the Lavinia Fontana exhibition (25 August 2023)
- The Lady: short positive review of the Fontana exhibition publication (1 September 2023)
- The University Times: [review of It Took a Century](#) (Elly Christopher, 17 September 2023)
- The Currency: [review of It Took a Century by journalist Tommie Gorman](#) (Tommie Gorman, 17 September 2023)
- Apollo: [preview article of Lavery. On Location](#) (Charles Darwent, 29 September 2023)
- Artists and Illustrators: Lavery. On Location highlighted amongst the top exhibitions across the UK and Ireland to visit in the next three months (1 October 2023).
- Irish Examiner: [article announces the opening of Lavery. On Location](#) (Des O'Sullivan, 5 October 2023)
- News2day, RTÉ 2: [news report on children's news bulletin announcing the opening of Lavery. On Location](#) (5 October 2023).

- RTÉ Online: [News piece and online article announcing the opening of Lavery. On Location](#) (Colman O’Sullivan, 5 October 2023)
- RTÉ News: Six One and Weather, RTÉ 1: news segment on the opening of Lavery. On Location (5 October 2023).
- The Irish Times: [review of Lavery. On Location exhibition](#) (Cristín Leach, 7 October 2023).
- Cent Magazine (UK): [Review of Lavery. On Location exhibition, alongside a feature on Andy Warhol: Three Times Out](#) (Jo Phillips, 24 October 2023).
- The Spectator: review of Lavery. On Location (28 October 2023).
- RTE Online: [Online photo article of Lavery. On Location featuring a gallery of images from the exhibition](#) (29 October 2023).
- The Critic (UK): [Review of Lavery. On Location exhibition](#) (William Cook, 30 October 2023).
- Senior Times: ‘National Gallery of Ireland launches exhibition celebrating the works of John Lavery’ (Staff Writer, 02 November 2023)
- The Irish Catholic: [Positive review of the Lavery. On Location exhibition](#) (Peter Costello, 2 November 2023).
- The American: ‘Lavery. On Location’ is feature on the Lavery exhibition (Staff Writer, 08 November 2023)
- University Observer: [‘Sarah Purser: Private Worlds’](#) full review of the exhibition (Ilaria Riccio, 24 November 2023)
- Apollo Magazine: [‘Stage presence – the theatrical paintings of John Lavery’](#) (Tom Walker, 28 November 2023)
- News Four: ‘Lavery. On Location’ review (Brian Bowe, 02 December 2023)
- Irish Examiner: ‘NGI happy to put Lavery back in the frame’ (Marc O’Sullivan Vallig, 04 December 2023)
- Irish Independent: [‘Books of the Year’ mentions Lavery. On Location publication as a “beautiful production in its own right,”](#) (Mary O’Sullivan, 10 December 2023)
- RTE Online: ‘Dublin teenager wins Zurich Portrait Prize’ (Karen Creed, 12 December 2023)

- The Irish Examiner: 'Portrait of the artist as a young man' (Staff Writer, 13 December 2023)
- Irish Independent: ['Dublin teen wins prestigious art prize for self portrait'](#) (Sarah Burke, 14 December 2023)
- Irish Examiner: 'Wexford photograph wins Zurich Portrait Prize' (Staff Writer, 15 December 2023)
- Irish Examiner: ['Lavery's brushstrokes showed how he fully understood sport'](#) (Paul Rouse, 15 December 2023)
- Irish Independent: ['John Lavery's sun-seekers are bathed in hope in darkening times'](#) (31 December 2023)
- Sunday Independent: 'A perfect vision of a hopeful, sunny day' describes Lavery. On Location as an exhibition that "certainly opens and delights the eye," (31 December 2023)

External Lectures, Conferences and Presentations in 2023

Dr Aoife Brady, Curator of Spanish and Italian Art, fully funded to attend and deliver a paper entitled *Lavinia Fontana and the Theatre of Painting* at 'Women in Art and Music: An Early Modern Global Conference'. Location: Julliard School of Music, New York, and National Gallery of Art, Washington, D.C., 20–21 October 2023.

Dr Aoife Brady, chaired a panel and delivered paper on Lavinia Fontana as a workshop manager at Artists' Workshop Practice in the Renaissance, conference. Location: Dutch University Institute for Art History (NIKI), Florence, 20-21 September 2023.

https://youtu.be/v_jM00MvhZE?feature=shared&t=1566

Dr Aoife Brady, fully funded by El Prado to deliver a paper entitled *Guido Reni: Making Paintings 1639-1642* at 'New Research on Guido Reni' conference. Location: Museo del Prado, Madrid, 17-18 June 2023

Dr Aoife Brady, Medici Archive Project Lecture. Titled 'Lavinia Fontana at the National Gallery of Ireland'. Online, 31 October 2023

Dr Aoife Brady, In-conversation event with NMWA curator, National Museum of Women in the Arts xChange. Online, National Museum of Women in the Arts, 9 May 2024

https://www.youtube.com/watch?v=IhVfC8U_i3Q

Dr Aoife Brady, Artscapades Lecture, Lavinia Fontana. Online, 4 July 2023

Dr Aoife Brady, Talking Tudors Podcast: Lavinia Fontana. 6 August 2023

<https://talkingtudors.podbean.com/e/episode-216-lavinia-fontana-trailblazer-rule-breaker-with-dr-aoife-brady/>

Dr Aoife Brady, Lavinia Fontana: Trailblazer, Rule Breaker Study Day, Organiser, presenter, and chair. National Gallery of Ireland, 25-26 May 2023

Dr Aoife Brady, 'Displaying Art'. Lecture to undergraduate History of Art students on conceiving exhibition installations and displays. Trinity College Dublin, 27 February 2023

Dr Aoife Brady, Lecture, 'Lavinia Fontana: Pioneering Painter of the 16th Century'. Invited public lecture celebrating the Getty's acquisition of Lavinia Fontana's *Wedding Feast at Cana*. Online, J. Paul Getty Museum, Los Angeles, 1 February 2023

<https://www.youtube.com/watch?v=rgeDGtF11KY>

Leah Benson, Archivist, was invited to contribute to the seminar, which centred on the areas of curatorship, cultural management and artistic practice and the visibility of the work of women artists in a historical tradition that has, in some cases, left them relegated and forgotten. This collaborative event focusing on the experiences of women artists and connections between Ireland and Mexico was organised with the support of the Department of Foreign Affairs and the Irish embassy in Mexico. *Shared Stories: Women in the Arts and Culture. Dialogues between Ireland and Mexico*, (online). 24 March 2023.

Dr Caroline Campbell, Guest Speaker, Ballet Ireland Annual Luncheon. 31 March 2023

Dr Caroline Campbell, 'The Power of Art', Lecture, Cheltenham Literary Festival, UK. 9 October 2023

Leah Benson contributed to a documentary by Sky Arts on the Yeats sisters [Lily & Lolly: The Forgotten Yeats Sisters | Sky.com](#)

Anne Hodge, attended Irish Museum's Association's Annual Conference 'Influencing Museums', Ulster University, Magee Campus, Derry, 8-9 September 2023.

Anne Hodge, Annual meeting of Print Curators Forum UK and Ireland, Fitzwilliam Museum, Cambridge, 30 November-1 December.

Anne Hodge, Meeting of the Hunt Museum's Advisory Exhibition Committee, Limerick, 15 December 2023.

Marie Lynch presented a paper entitled *Their Infinite Variety: Artists and the Collective at An Túr Gloine* at the symposium [New Illuminations: Stained Glass in Ireland and Beyond](#). Trinity College Dublin. Date: 3-day symposium from 21-23rd September. Marie presented on Friday 22 September 2023.

Andrea Lydon and Leah Benson contributed to the organisation of the event *Heritage for all: Inclusive and Accessible Collections*, the annual CNCI Cataloguing & Digitisation Seminar, IMMA, 17 October.

Muirne Lydon, Paintings Conservator, participated in a panel discussion with Lynn Scarff (National Museum of Ireland), Janet Hancock (Public Records Office of Northern Ireland), Michael O'Boyle (Buildings of Ireland Charitable Trust and The Irish Landmark Trusts), Elizabeth Crooke (Ulster University), and Bairbre Ní Fhloinn (ICOMOS Ireland) on identifying skills needs in heritage professionals in Ireland and the cross-sectoral, interdisciplinary working and learning needed to futureproof the sector, *at the CHARTER Alliance Dublin General Meeting: Towards a European Cultural Heritage Skills Alliance* (11-13 December 2023, Dublin Castle).

Muirne Lydon presented talk on *Carbon Literacy for the Cultural Sector* at a training workshop for The Heritage Council's Museum Standards Programme of Ireland (MSPI), 13 October 2023.

Muirne Lydon presented talk on *Environmental Management and Number Crunching* at The Heritage Council's, Museum Standards Programme of Ireland (MSPI), Collection Care Seminar, 3 October 2023.

Muirne Lydon chaired study day on *Photographic Preservation* at the National Gallery of Ireland, Prints and Drawing Study Room, 29 June 2023.

Dr Lizzie Marx, Curator of Dutch and Flemish Art, 'St Dymphna: The Tragedy of an Irish Princess' *Department of History of Art and Architecture Research Seminars*, Trinity College Dublin, Thursday 23 February 2023,

https://www.tcd.ie/History_of_Art/research/seminars.php

Dr Lizzie Marx, 'The Genres of Seventeenth-Century Dutch Paintings at the National Gallery of Ireland', History of Art Department, University College Dublin, Friday 3 March 2023

Dr Lizzie Marx, 'The Dutch Collections at National Gallery of Ireland'. Conference: *Unlocking the Fagel Collection: The Library and its Context*, Trinity College Dublin, Thursday 22 June 2023

Dr Lizzie Marx, 'Spectacular Rubens at the National Gallery of Ireland'. Presentation and Screening at the National Gallery of Ireland, on behalf of the Instituto Cervantes, Thursday 9 November 2023, <https://cultura.cervantes.es/dublin/en/Rubens,-el-espect%C3%A1culo-de-la-vida/164186>

Dr Lizzie Marx, *Patinir, la invención del paisaje*, Presentation and Screening at the Instituto Cervantes, Thursday 30 November 2023. <https://cultura.cervantes.es/dublin/en/Patinir,-la-invinci%C3%B3n-del-paisaje/164188>

Catherine Sheridan, Digital Collections & System Librarian, (Chaired the event), Leah Benson, Andrea Lydon. CNCI Digitisation & Cataloguing group and Digital Scholarship Network joint workshop, CBL. NGI supported the planning and organisation of this. 18 September 2023.

Published in 2023

Dr Aoife Brady, 'Becoming Lavinia Fontana', in *Out of the Shadows. Female Artists of the 16th to 18th Century*, exh. cat (Dresden: Gemäldegalerie Alte Meister, 2023), pp. 24-40 (published in German and English).

Dr Aoife Brady, 'Painting for Posterity: Guido Reni's Materials and Technique', in *Guido Reni*, exh. cat. (Madrid: Museo del Prado, 2023), pp. 103-114 (published in Spanish and English).

Dr Aoife Brady (ed.), *Lavinia Fontana: Trailblazer, Rule Breaker*, exh. cat. (Dublin: National Gallery of Ireland, 2023), distributed by Yale University Press.

Dr Caroline Campbell, 'The Power of Art' London (Bridge Street Press), 2023.

Anne Hodge, *Representations of Galway in Art: 1800-1960*, essay. Launch at Cúirt Festival, Galway of *Hardiman & Beyond: Galway Arts & Culture, 1820-2020* John Cunningham and Ciaran McDonough (eds). 23 April 2023

Muirne Lydon, Paintings Conservator, 'The Prodigal Son Series: A Conservation History and Technical Examination', *Murillo: Picturing the Prodigal Son*, exh. cat., exh. cat., edited by Amanda W. Dotseth and Mark A. Roglán (Dallas: Meadows Museum, 2023), pp. 139-151.

Dr Lizzie Marx, 'Rachel Ruysch's "Vase of Flowers with an Ear of Corn"' *Art Herstory*, 8 November 2023, <https://artherstory.net/rachel-ruyschs-vase-of-flowers-with-an-ear-of-corn/>.

Nico van Hout, Lizzie Marx, and Koen Bulckens, *Turning Heads: Bruegel, Rubens and Rembrandt* (exh. cat.), Hannibal Books and KMSKA, 2023, <https://hannibalbooks.be/en/krasse-koppen-rubens-rembrandt-en-vermeer>. (Editions also in French and Dutch)

Lizzie Marx, 'Dressed up: "A Thousand Find Concoctions": Costumed Heads', in Nico van Hout, Lizzie Marx, and Koen Bulckens, *Turning Heads: Bruegel, Rubens and Rembrandt* (exh. cat.), Hannibal Books and KMSKA, 2023, <https://hannibalbooks.be/en/krasse-koppen-rubens-rembrandt-en-vermeer> (Editions also in French and Dutch).

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