

National Gallery of Ireland  
Annual Report 2014



## National Gallery of Ireland

The National Gallery of Ireland (NGI) was founded by an Act of Parliament in 1854 and opened to the public in 1864. It houses over 16,000 items: over 2,600 oil paintings, and some 13,000 works in different media including watercolours, drawings, prints and sculpture. The works range in date from the fourteenth century to the present day and broadly represent the development of the major European schools of painting: British, Dutch, Flemish, French, German, Italian, Spanish and Netherlands, complemented by a comprehensive collection of Irish art. Since 1884, the NGI has been home to the National Portrait Collection. To accommodate these additions, the NGI has been extended over the years, in 1903, in 1968 and in 2002. As part of the Master Development Plan (MDP), a significant refurbishment project of the historic Dargan and Milltown Wings is underway and scheduled to be completed in 2016. A further extension to the Gallery is planned over the coming years, subject to funding.

### Mission Statement

The purpose 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 visit.



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#### Acquisitions 2014

**Harry Jones Thaddeus (1860-1929)**

*The Friends of the Model*, 1881

Oil on canvas, 116 x 98cm

Purchased 2014

NGI.2014.8

**National Gallery of Ireland**  
**Annual Report 2014**



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#### Exhibitions 2014

Visitors at the exhibition, *Lines of Vision:*

*Irish Writers at the National Gallery*

(8 October 2015 - 12 April 2015).

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## Board of Governors and Guardians of the National Gallery of Ireland

### NOMINATED BY THE MINISTER FOR ARTS, HERITAGE AND THE GAELTACHT

Mr Michael Cush SC (*Chair*)  
Dr Olive Braiden (*to 02.14*)  
Dr Abdul Bulbulia (*to 02.14*)  
Mr Dermot Dwyer  
Mr Jackie Gallagher (*to 05.14*)  
Ms Margaret Glynn  
Ms Mary Keane  
Mr Fred Krehbiel  
Dr Tom McCarthy (*Vice-Chair*)  
Ms Suzanne Macdougald  
Mr John O'Brien  
Dr Paul O'Brien (*to 02.14*)

### NOMINATED BY THE ROYAL HIBERNIAN ACADEMY (RHA)

Mr Mick O'Dea PRHA  
Mr Martin Gale RHA  
Mr James Hanley RHA

### EX-OFFICIO

Ms Clare McGrath  
*Chairman, Office of Public Works (OPW)*  
Professor Mary Daly  
*President, Royal Irish Academy (PRIA)*  
Mr Mathew Dempsey  
*President, Royal Dublin Society (PRDS)*  
Mrs Bernie Brennan  
*Vice-President, Royal Dublin Society (RDS)*




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**Members of the Board 2014 and Senior Executive**

*back row ltr:* Gerry D'Arcy (NGI), Mick O'Dea PRHA, Margaret Glynn, Dr Marie Bourke (NGI), James Hanley RHA, Suzanne Macdougald, Matt Dempsey PRDS, Clare McGrath (OPW), Bernie Brennan RDS, Sean Rainbird (NGI Director), Martin Gale RHA; *front row ltr:* Dr Tom McCarthy (Vice-Chair), Mary Keane, Michael Cush SC (Chair), Professor Mary Daly PRIA, Dermot Dwyer.



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Acquisitions 2014

Thomas Frye (1710-1762)

*Head and Shoulder Portrait of a Young Man*

Graphite on paper, c.11.5 x 9.5cm

Presented, P.J. Murphy, in memory of his friend, Dr Michael Wynne, 2014

NGL.2014.12.4

## Patrons of Irish Art

The Earl of Belmore  
Mrs Mary Bowe  
Dr Abdul and Katherine Bulbulia  
Mr Stuart Cole  
Mrs Mary Coman  
Dr John G. Cooney  
Viscount John Corry  
Mr Brian Coyle  
Mr & Mrs Eamonn Curley  
Lady Sheelagh Davis-Goff  
Mr Eamonn Duffy  
Mrs Aline Finnegan  
Mr John Gerraghty  
Mrs Margaret Glynn  
Dr Arlene Hogan (Honorary)  
Mr Fred A. Krehbiel  
Mr Adrian Masterson  
Mr Michael and Gemma Maughan  
Mr Declan McCourt  
Mr Eoin McGonigal  
Mrs Denise Meade  
Anthony & Dr Karole Mourek  
Mrs Carmel Naughton (Honorary)  
Mr Fergus O'Hagan  
Mr James O'Halloran  
Mr & Mrs Lochlann Quinn  
Ms Sonia Rogers  
Mr Ken Rohan  
Mr Kieran J. Thompson  
Mr & Mrs Randall Tierney  
Mrs Sandra K. Williams

## Corporate Members

CRH PLC  
Glen Dimplex  
Julius Baer International Ltd  
The Irish Times  
Manor House Hotels

## Chair's Foreword

The National Gallery of Ireland is Ireland's pre-eminent cultural institution. It is greatly loved by the Irish public. Its high visitor numbers also reflect the fact that it is on many tourists' itineraries as one of the most important cultural attractions of the country. In 2014 the Gallery celebrated the 150th anniversary since it first opened to the public in 1864.

One of the primary responsibilities of the Gallery is to ensure that it cares for its collections. As custodians of this extraordinary collection of paintings, sculptures, portraits, works on paper, documents and records of Irish and international art, we are duty bound to create facilities that adhere to international standards. In pursuit of this goal, we have been intensively involved in a process of master planning, to introduce twenty first century technologies to our historic buildings. The result is our Master Development Plan (MDP). The current phases involve replacing the roof of the Milltown wing and modernisation works to the fabric of the Dargan and Milltown wings. Works commenced in January, following the awarding of a publicly tendered contract to John Paul Construction. The contract envisages a two year construction period, with the historic wings to be returned to the Gallery in early 2016.

As my predecessor noted in the last Annual Report, the MDP has made heavy calls on the Gallery's funds. It has required a redirection for several years of capital funds to the building works, normally available for acquisitions, and the application of a substantial level of the Gallery's own reserves. The willingness of the Board to expend its own resources in support of these necessary works, is one reason the Gallery was able to secure substantial funding from the exchequer in realising these phases of the MDP. In spite of limited funds, the Gallery was able to acquire several new works for the collection. The most important gift was a seventeenth century Flemish painting by Gerard Seghers while the most significant purchase was of an oil painting by Harry Jones Thaddeus. Several significant groups of works on paper were presented, among them a group of Frederic William Burton sketches, given by a member of his family. The Board is grateful for the continued interest and support of donors to the Gallery's collection.

Integral to the Gallery's purpose and mission is the visitor experience of the Gallery and in particular the provision of public access to its collections and facilities. In November the Gallery introduced an extended opening hour on Sundays from 11am, replacing the previous opening time of 12pm.

The Board continues to emphasise corporate governance as an integral component in all Gallery operations. The Audit & Risk Committee conducted careful supervision of internal audit reports and a regular audit of risk management. The responsibilities of the Board are formally included as part of the Gallery's consolidated financial statements. Several Governors and Guardians stepped down from the Board at the conclusion of their terms of office. They included Dr Olive Braiden, Dr Abdul Bulbulia, Professor Luke Drury, Jackie Gallagher and Des McMahon. In 2014 the Board welcomed Professor Mary Daly, Margaret Glynn, Mary Keane, Suzanne Macdougald, John O'Brien and Mick O'Dea PRHA.

We wish to thank our Ministers for Arts Jimmy Deenihan TD and his successor Heather Humphreys TD, and their officials in the Department of Arts, Heritage and the Gaeltacht. We wish to convey our gratitude to the many donors, sponsors, individuals and corporate supporters of the Gallery whose support for our many activities is invaluable. On behalf of the Board I would like to thank the Director and Staff for maintaining the Gallery as a vital, much loved place to visit during a year that marked 150 years in the history of the institution.

Michael Cush SC  
*Chair*



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#### NGI 150

Jimmy Deenihan, TD, Minister for Arts, Heritage and the Gaeltacht, views the NGI 150th opening exhibition, *From the Archives: The Story of the National Gallery of Ireland*, with (ltr): Andrea Lydon, Head of Library & Archives; Catherine Sheridan, Assistant Librarian; and James Hanley RHA, NGI Board Member.



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**Master Development Plan (Phases 2&3)**  
Refurbishment work in progress on the Gallery's  
historic wings at Merrion Square.

## Director's Review

### Master Development Plan

In early January the contract for phases 2 and 3 of the Gallery's Master Development Plan (MDP) was awarded to John Paul Construction at the conclusion of a public tendering process, and the site handed over to them. The OPW, contracting agents for the project, began their close collaboration with the Design Team from architects Heneghan Peng. The first part of the project, after preparation of the site, involved: stripping the wings back to the brickwork; removing some of the floors; creating an external energy centre under the Merrion Square forecourt for new air handling and fire suppression technologies by excavating to a depth of several metres; and excavating beneath the existing foundations to underpin the wings and create routes for the installation of ducting and ventilation shafts throughout the historic wings. It is startling to see the scope of these works and the extent to which the galleries and basements have been stripped right back to incorporate the plant necessary for this fundamental modernisation of the historic wings. The works are being documented by time-lapse photography and will also feature in a documentary about the Gallery being made over a two year period and commissioned by RTÉ from Wildfire Films.

The impact of the building works on the Gallery's operations is being closely monitored by several groups formed for this purpose. Regular site meetings, allied with the presence of an independent, Board-appointed monitor to make regular reports to the Buildings & Grounds Committee of the main Board, and monthly meetings between the three parties funding these phases of the refurbishment (OPW, the Department of Arts, Heritage and the Gaeltacht and the Gallery) have resulted in a purposeful and effective supervision of this complex project by all concerned parties.

In order to separate the building site from the galleries still functioning as a visitor attraction open to the public, the Gallery has created a buffer zone. The consequence has been to exclude primary materials from displays in some of the galleries, in particular the Print Gallery. These have been replaced by facsimiles in a documentary display celebrating the NGI's 150<sup>th</sup> anniversary since it opened in 1864. Other disruptions caused by the active building site have been kept to a minimum, with a ten day closure in May, unavoidable but communicated in advance, as significant electrical works left the Gallery temporarily without the emergency precautions essential for public opening.

### Collections

In October the Gallery formed a new Department, Exhibitions & Collections Services. It covers the work of exhibition organisation, registrar, art handling and the online collection. As these parts of the organisation worked closely together previously, this restructuring has made those links closer still, to aid better communication and coordination. The advantages have become clear in the logistics of mounting displays and exhibitions, which the Gallery has continued to do, on a smaller scale, during the partial closure for refurbishment. The public has given appreciative feedback about these frequent changes in



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NGI 150

President Michael D. Higgins and Mrs Sabina Higgins arrive  
at the Gallery to view the *Lines of Vision* exhibition.

display, which give reasons for return visits and opportunities to view more of the collection as works are rotated through different displays. In January the Vaughan Bequest of Turner watercolours, for example, was shown in one room, in its original frames, and to great acclaim as one of the most popular annual events at the Gallery. At the end of the year, the inaugural Hennessy Portrait Prize exhibition of shortlisted artists was shown in the Millennium Wing Studio, recently converted to display works of art as well as becoming, predominantly, an Education Department studio for practical activities. The lower Millennium Wing galleries were much improved by being painted for the first time and housed the eclectic and absorbing group of diverse paintings and works on paper selected by Irish writers, under the title *Lines of Vision*.

The Gallery continues to put its collection online, in spite of severe budgetary restraints. In 2014 images of all NGI paintings were viewable online and about a third of the collection as a whole. This ongoing project aims to enrich the amount of information given, not just through making images available, with exhibition history and provenance areas the Gallery continues to develop. In 2014 this information became available online for 240 of the Gallery's most popular works. Creating an extensive online platform for the Gallery gave us an opportunity to contribute several National Gallery images to more broadly based projects. One was 'Inspiring Ireland', the collaboration between eight national cultural institutions, the Digital Repository Ireland and the Department of Arts, Heritage and the Gaeltacht.



#### **Hennessy Portrait Prize 2014**

An exhibition of the shortlisted works in the Millennium Wing Studio (8 November 2014 - 8 February 2015).

## Acquisitions

Since 2010, in agreement with the Department of Arts, Heritage and the Gaeltacht, the NGI has redirected capital funds in its public grant towards the MDP. This has severely curtailed the Gallery's ability to acquire works of art by purchase. In spite of this, the Director, Curators and the Board have made every effort to find alternative means of acquiring works for the collection, using restricted funds or soliciting gifts. One such was a group of works on paper by Frederic William Burton from a descendant of the artist. The collector P. J. Murphy donated a diverse group of material in memory of Dr Michael Wynne, a Keeper at the NGI for over 30 years until his early retirement in the mid-1990s, which included a group of drawings by Thomas Frye and a group of drypoint etchings by Berthe Morisot.

Two important paintings were acquired during 2014. A significant strengthening of our early seventeenth century Flemish holdings was *The Lamentation of Christ*, c.1630-35, by Gerard Seghers, presented by Alexander Dowds and Vivian Gardiner, the first work by the artist to enter the collection. Using funds provided by Lochlann and Brenda Quinn under the auspices of the Dargan Council, the Gallery acquired *The Friends of the Model*, 1881, by Harry Jones Thaddeus, a recently rediscovered composition of youthful bravura closely related to *Market Day, Finistère*, 1882, already in the permanent collection. By continuing to make selective acquisitions the Staff and Board of the Gallery underlined the importance of judicious expansion of the Gallery's holdings, giving new contexts to existing parts of our holdings and providing new focal points for Gallery displays.

Collections are never static. Nowhere is this more evident than in the portrait collection. Due to the generosity of an anonymous donor, the Gallery was able to commission a portrait of Sr Stanislaus Kennedy by Vera Klute, a German artist living in Ireland. This commission has enabled the Gallery to extend the early ambition of Henry Doyle, the NGI's second director, when in 1872 he proposed the establishment of a national portrait gallery at the NGI. When this opened in 1884 it was intended to be a celebration of; 'eminent Irishmen and Irish women... also of statesmen and others who were politically or socially connected with Ireland, or whose lives serve in any way to illustrate her history or throw light on her social or literary or artistic records.' With a commitment to continue these commissions, by mutual agreement, the Gallery is able to contemplate introducing distinguished new sitters into the collection and acquiring further works by new artists making contemporary portraits. This initiative sat comfortably alongside the inaugural Hennessy Portrait Prize, launched in early 2014 and awarded in November to Nick Miller for his work *Last Sitting: Portrait of Barrie Cooke*. Part of this award is a commission for a new portrait, which will be completed in 2015.

## Exhibitions and Displays

The MDP has restricted the number of galleries available for use since 2011. Since works began in early 2014, that number has fallen further as the Yeats Museum galleries were ceded to the refurbishment, and the Print Gallery, on the floor above, became part of the buffer zone and thus unsuitable for showing original works of art for the duration of the current phases of the MDP.

Notwithstanding these physical limitations, the Gallery has resourcefully found many ways to celebrate its 150<sup>th</sup> anniversary through a series of small displays. These included the ever-popular Turner display throughout January.

This was followed by a series of displays related to different aspects of the Gallery's own history: works by artists who had been – and in two cases still are – artists serving on the Board of Governors and Guardians; a display about Russborough, the source of two of the most munificent gifts to the collection, the Milltown gift of 1902 and the gift in 1987 of seventeen masterpieces presented by Sir Alfred and Lady Beit. *From the Archives* traced the story and history of the NGI since its inception through the Gallery's own extensive archives, while *Care of the Collection* showed a small selection of works that had been conserved and restored at different periods of the Gallery's history. At the end of the year the first exhibition of 12 artists shortlisted for the Portrait Prize sponsored by Hennessy drew enthusiastic numbers of visitors. The Gallery also showed a video work by Dorothy Cross as a counterpoint to *Trove*, an exhibition at IMMA she selected from several national collections, which included around 50 works from the NGI's holdings.

An undoubted highlight of the anniversary year was *Lines of Vision*, generously sponsored by Zurich. It was simple in concept but complex to achieve as both a beautiful publication and a coherent display. Janet McLean, the show's curator, invited a wide range of emerging and established Irish writers to select



#### Claude Monet Research and Conservation Project

*Argenteuil Basin with a Single Sailboat* by Claude Monet (1840-1926) returned to public view on 1 July 2014 following an extensive 18-month conservation and research project, supported by BNP Paribas and the BNP Paribas Foundation. Pictured at the unveiling (l-r): Sean Rainbird, Director; Janet McLean, Curator of European Art 1850-1950; Roseanne Connolly, BNP Paribas Ireland; Ele von Monschaw, Paintings Conservator; Pearl O'Sullivan, Monet Paintings Conservation Fellow; Jean-Jacques Goron, Managing Director, BNP Paribas Foundation; Simone Mancini, Head of Conservation.

an individual work from the collection and respond to it with a new piece of writing. Originally conceived as a book to celebrate the Gallery's anniversary, the idea was later expanded into an exhibition of the kind that would include many highlights of the collection while presenting these in a refreshing manner during a period of extended refurbishment and temporary loss of space for displays. The chief challenge was to find a way of grouping fifty- six works whose only connective thread was that each was the choice of one individual. The resulting book, published by Thames & Hudson, juxtaposed text and image to wonderful effect and has enjoyed excellent sales. In the galleries, quirky and unexpected juxtapositions resulting from the eclectic selection process created a new configuration of acknowledged masterworks and less known paintings from the Gallery's collection. Of particular importance to the impact of the exhibition, described further below, was the public events programme in which most of the writers took part.

### Conservation and Photography

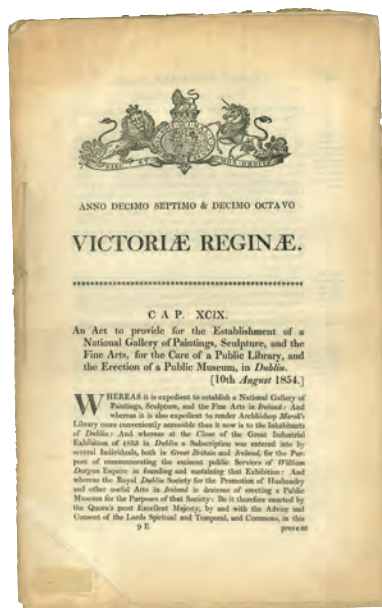
One of the brightest moments of the year came in July when the Gallery's Monet was put back on display after being damaged by a member of the public in June 2012. This caused a notable spike in attention in the national and international press and on social media. In November, the perpetrator was convicted of criminal damage. The Monet was one of 246 paintings examined and treated by the Conservation Department during 2014, a year book-ended by preparations for two exceptionally large loan requests. The first, of French paintings originally owned and later donated by Chester Beatty, travelled to the Hunt Museum in February as part of that museum's contribution to the Limerick City of Culture celebrations. In the latter part of the year, Conservators prepared some fifty works for inclusion in *Trove* at IMMA. The exhibition comprised a diverse selection from different national collections juxtaposed in absorbing fashion by the artist Dorothy Cross. These two examples demonstrate the Gallery's willingness to support Irish institutions, although loan requests on this scale are unusual. Smaller numbers of loans went to Sligo and Waterford, as well as to many institutions overseas. As part of the Gallery's commitment to sharing services with IMMA and the Crawford Art Gallery, conservation staff carried out 33 preventative treatments on IMMA works and 12 on works from the Crawford's collection.

The department also prepared works for the Gallery's own displays and exhibitions, continued its frame conservation project and continued looking in depth at particular artists, such as the ongoing survey of the Gallery's holdings of Nathaniel Hone II; 58 works were condition checked. Paper conservators prepared works for collection displays and loans-out, including sending two exquisite Whistlers on loan to Liverpool. Part of the department's responsibilities includes photography. These activities ranged from full-scale photographic documentation (infrared-ultraviolet radiography) of Perugino's *Lamentation over the Dead Christ*, to taking 2,556 new high resolution images which were released to the Gallery's main server. Some of these new digital images remain for internal use, while others are made publicly available on the Gallery's website. As ever, members of the department were active in attending and contributing to seminars and conferences, and receiving specialist groups from abroad. As with similar contributions from all members of the Gallery's specialist staff, these international links are vitally important in maintaining and increasing specialist knowledge and exchange among professional colleagues worldwide.

## Library, Archives & NGI Website

This Department has played an increasingly visible role in the Gallery's public programming in recent years. Traffic on the NGI's website has increased by around 40% during 2014, with particular interest paid to the many podcasts of Gallery talks, lectures and conversations given by Irish writers in association with the *Lines of Vision* exhibition. Indeed they were downloaded and listened to in over 50 countries, a sign of the potential the internet has for disseminating the Gallery's programmes across the world. The greater ease members of the public have by accessing the Gallery's website on tablets and smartphones as well as desktop and laptop computers has led to an increase in social media involvement with our activities. Running through the 150<sup>th</sup> anniversary year, for example, members of the public were invited to select their favourite artwork, and to submit their own memories of their association with the Gallery as part of a Memory Bank. Another popular feature, on Instagram, was the regular posting of photographs depicting 'a day in the life of the Gallery'.

While the website offers an alternative way of gaining access to information about the Gallery's activities and collections, digitisation has permeated all areas of the NGI's operations. Public expectations of seamless services and an ever-increasing application of technology require the Gallery to continually invest resources in this area. In order to gain maximum advantage from technological advances, and to coordinate the vast spectrum from back-of-house systems to public engagement through the website, the Gallery has established a Digital Steering Group charged with fulfilling its digital strategy. When greater funding becomes available, the Gallery will be well placed to develop its digitisation programmes and extend its reach through the website and social media.



National Gallery of Ireland Act 1854

The Gallery's growing use of archival and library materials in its public displays has increased the profile of this department. Throughout the year *From the Archives: The Story of the National Gallery of Ireland* ran in the Print Gallery, celebrating the 150<sup>th</sup> anniversary with archival material about the Gallery's history. A further boost came in the form of a multi-year sponsorship from ESB, renewing its existing ten year support, for the Centre for the Study in Irish Art (CSIA). A commitment to regular displays from our holdings, beginning with material about Governors and Guardians of the Board who have also been practising artists, is the most evident of many different ways through which this support will be manifested.

One of the most significant archives in the collection was compiled by Sir Denis Mahon throughout his very long life researching seventeenth century Italian art. This extraordinary research resource was donated to the Gallery after his death. In 2014 work began on a four-year project to order and catalogue material stored in hundreds of archival boxes, with a view to digitising certain key elements. A newly appointed team of archivists and librarians began by cleaning and cataloguing some of the extremely rare and precious volumes Sir Denis had collected, very few of which were duplicated in the existing, extensive Library collections. The work for this complex, four-year project has been generously supported by the Sir Denis Mahon Trust.

## Education and Public Events

Public activities at the Gallery have grown in recent years, never more than during the last few years when the number of galleries lost to the refurbishment has steadily dropped. In spite of the most severe restrictions, the Education Department welcomed almost 90,000 visitors to tours, talks, events and activities for which registration was required. Indeed, the frequency of these activities has risen in direct correlation with the restrictions on numbers in individual tours that we have needed to impose because of space restrictions. Of course, many more visitors attended public programmes which did not require individual registration. This level of activity with such a compact department is astonishing. The extraordinary range of public programmes underlines the Gallery's understanding of its role as a broad-based platform for cultural activities and its commitment beyond the visual arts represented in its collections.



NGI 150

Director surrounded by school children and visitors and 'William Dargan' celebrating NGI 150, on 30 January 2014.

2014 was a significant year in several ways. The Gallery's 150<sup>th</sup> anniversary gave the year its overall shape, with all programming related to different aspects of it. There was a very positive response in the media to the anniversary and the many programmes to celebrate it throughout the year. Events falling within the Government's focus on a 'Decade of Commemorations' were integrated too, in particular the centenary of the outbreak of the First World War. Three main strands emerged as the major themes of the year. The history of the Gallery was marked across a whole range of platforms, from the annual calendar to a series of lectures about the previous twelve directors and other organisations, such as the RHA, RDS, RIA, OPW and Russborough, all of which have a close association with the Gallery. Members of the public were invited to record their memories and impressions of the Gallery for the website and, ultimately, for



#### Aquisitions 2014

Vera Klute, artist, and Sr Stanislaus Kennedy at the unveiling of her portrait, which was commissioned for the National Portrait Collection.

the Gallery Archive. This included the recollections of previous members of staff. After an evening event on 30 January to mark the exact anniversary of the opening, attended by Minister for Arts, Jimmy Deenihan TD, a relaxed second event, a Family Party, was held at the end of June.

### Fundraising, Friends and Enterprise

Fundraising made a leap forward during 2014 with the arrival in September of a new Head of Development and the building of a dedicated team to develop the contribution of our existing Fundraising Officer and to support the Gallery's ambitious plans for the future. By the end of the year a fundraising strategy was agreed by the Board, with the intention of reinvigorating the British Fund for the National Gallery of Ireland and of establishing an American Friends of the National Gallery of Ireland with a view to consolidating and developing links with existing and potential supporters in Ireland and abroad. The Gallery will begin by building advocacy for the Gallery among collectors and philanthropists in Ireland and abroad. With the Government asserting the need for cultural institutions to develop their fundraising efforts, the Gallery wishes to remain on the front foot, seeking external support for its programmes, while developing a longer term strategy for completing the MDP with a mixture of public and private support.

Among the many issues related to developing philanthropy is the future role of the Friends of the National Gallery of Ireland and its relationship to the Development team at the Gallery. Their trips within Ireland and abroad continue to be a great draw to the many loyal Friends who participate. The new relationship with the Gallery's fundraising team will enable the Friends to look at the opportunities for renewal and expansion presented by the reopening of the historic wings in 2016, for which the groundwork can begin to be laid.

## Shared Services

The Government public sector reform initiative in 2011 argued for greater efficiencies through organisations working together. The NGI, cooperating more closely with IMMA and the Crawford Art Gallery, has identified areas of common concern where greater cooperation has resulted in more efficient operations. The exchange of advice and expertise on retail operations and on event management has been beneficial. The three organisations have also cooperated more closely on loans between the three organisations, with the NGI supporting IMMA's *Trove* exhibition with forty eight loans. Identifying a need for ongoing conservation of collection works, IMMA and CAG, neither of which have conservation departments, agreed funding for a group of their works to be treated at the National Gallery of Ireland.

In conclusion, the Gallery Staff and Board have responded positively to the continuing disruption to normal operations caused by the MDP. Visitor numbers have remained remarkably buoyant, in spite of so many galleries being taken out of service for a prolonged period. The Staff and Board of the Gallery are grateful that funding has been secured to continue progress on the MDP. This is quite exceptional during a period of great economic challenges. The Gallery's MDP is one of the few capital projects for which funding has been maintained. This recognises the Gallery's own contribution and commitment to seeing the project, alongside its partners in the Department of Arts, Heritage and the Gaeltacht, and the Office of Public Works, through to a successful conclusion in 2016.

Sean Rainbird

***Director***



*Lines of Vision* exhibition and associated public programme supported by Zurich.

## Development

The Development Department continued to work and build relationships with donors across a range of sectors – including Individuals, Companies and Trusts – during 2014. Some of these donors, such as ESB and The Matheson Foundation, had well-established links with the Gallery while others, such as Hennessy and Zurich, forged new partnerships by supporting the inaugural Portrait Prize and the *Lines of Vision* exhibition respectively.

The support of all our donors, from those who drop some change into the donation boxes, right through to our largest sponsors, is hugely important to the Gallery's work. It is only through such generosity and goodwill that the Gallery can put in place its full programme of activities across areas including Exhibitions, Education, Library & Archive, and Conservation.

During 2014 the support of a generous benefactor enabled the Gallery to expand the Development Department and its range of operations. This was in line with the Government's recommendation that the major cultural institutions should seek to increase their income generation and fund-raising capabilities.

As part of this expansion, a new Head of Development position was created with effect from September 2014. Also at this time, the Events function moved to the Development Department, and provision was made for an additional team member to be recruited in early 2015.

Thanks to this growth, the Development Department was also enabled to work more closely with the Friends of the National Gallery of Ireland and it is envisaged that this will be a key area for future growth, particularly around the time of the re-opening of the historic wings in 2016.

Following a period of research and analysis, the Development Department presented a detailed plan to the Board at its December meeting. This plan outlined key structures and protocols which would need to be put in place to enable the Gallery to increase significantly its development reach and potential, particularly in the period around (and beyond) the re-opening of the Gallery's historic wings. The plan was approved by the NGI Board. Key components of the plan include the setting-up of a network of Advocates for the NGI, the establishment of an "American Friends of the NGI" and a reinvigorated "British Fund for the NGI". The strategy envisages the necessary preparatory work and the implementation of development structures and protocols taking place 2015 to 2018.

The generosity and goodwill of donors from all sectors – from which the National Gallery of Ireland has benefited throughout its history – allied to the department's increased personnel and resources, will enable the Gallery to bring its Fundraising and Development activity on to a new level in the coming years.

Jean Michel Cochet, Ambassador of the House of Hennessy (centre), with Anne Hodge and Dr Brendan Rooney, NGI curators and administrators of the inaugural Hennessy Portrait Prize.



## Corporate & Individual Support

The National Gallery of Ireland wishes to acknowledge the many corporate companies, individuals and government agencies who have given support during 2014. The Gallery also wishes to express thanks to those supporters who wish to remain anonymous.

**BNP Paribas**

**William E. Connor Foundation Inc.**

**Sir Denis Mahon Charitable Trust**

**Department of Arts, Heritage and the Gaeltacht**

**Department of Education and Skills**

**Deutsche Bank**

**ESB**

**FBD Insurance**

**Hennessy**

**The Heritage Council**

**The Ireland Funds**

**Tom Kaplan**

**The Matheson Foundation**

**Otto Naumann**

**The H.W. Wilson Foundation**

**Zurich**

## Exhibitions & Collection Services

In October 2014, as part of a phased restructuring plan, the new Exhibitions & Collection Services Department was formed, combining the following functions: Exhibitions, Registrars, Art Handling and On-line Collection. The Exhibitions and Registrars Offices always worked closely together, and this new set-up has led to closer coordination and increased communication with other Gallery departments and functions. In addition to managing the exhibitions and loans published in this annual report, processing acquisitions and day-to-day collection management, the following projects were progressed in 2014:

### Collection On-line

All paintings were made accessible on the NGI website via the on-line collection. Over a third of the entire collection became digitally available to the public. This is an on-going project and more works are published on-line every month. The Registrar's Office has been developing provenance and exhibition history information for publication on-line. This work has been carried out over a period of several years facilitated by the Documentation Internship programme. The interns have been consulting various resources such as NGI publications, exhibition catalogues, catalogue raisonnés and the original accession registers. Provenance and exhibition history information is now available on the collection on-line for approximately 240 of the most popular works in the collection. The department continues to work on developing this data and making more information available to the public. [http://www.nationalgallery.ie/en/Collection/Search\\_online\\_collection.aspx](http://www.nationalgallery.ie/en/Collection/Search_online_collection.aspx)

### Inspiring Ireland Project

This project aims to bring Ireland's cultural treasures to a broad national and international audience. Developed as a collaboration between eight of Ireland's National Cultural Institutions, the Department of Arts, Heritage and the Gaeltacht, and the national Digital Repository of Ireland; Inspiring Ireland opens Ireland's cultural heritage to a wider viewership, allowing visitors to access rich images and contextual information. The pilot project, which was launched by Minister Jimmy Deenihan to coincide with St. Patrick's Day (17 March, 2014), features an on-line exhibition titled "A Sense of Place," which traces the way that "place", in the most open and creative understanding of the term, resonates through Ireland's art and artefacts. By raising financial support, the project aims to drive enhanced digitisation of and public access to Ireland's national collections. The Exhibitions & Collection Services Department has been involved in the design and functionality of the site and has contributed metadata for the pilot.



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#### Exhibitions 2014

An installation view of the 2014 Turner exhibition  
in the Beit Wing (room 9).

## Acquisitions

**Jean Bardon (b.1952)**

*Annunciation Lilies*, 2008

Etched copperplate, 41 x 21.5cm

Presented, 2014

NGI.2014.14

**Frederic William Burton (1816-1900)**

*Woman Riding a Horse with Turf Creels*

Graphite on paper, 11.3 x 14.2cm

Presented, John F. Burton, 2014

NGI.2014.2.2

**Frederic William Burton (1816-1900)**

*Group of four Barefoot Women*

Watercolour and graphite on paper, 14.2 x 11.4cm

Presented, John F. Burton, 2014

NGI.2014.2.3



**Frederic William Burton (1816-1900)**

?*Sir Henry Marsh (1790-1861), Surgeon*, c.1840

Ink on paper, 18.6 x 14.4cm

Presented, John F. Burton, 2014

NGI.2014.2.4

**Frederic William Burton (1816-1900)**

*Studio Portrait of Frederic William Burton*

Photograph, 19.2 x 13.3cm

Presented, John F. Burton, 2014

NGI.2014.2.5



**William Burton (1776-1869)**

*White Horse in a Stable, 'Mon Frère', 1832*

Watercolour and gouache with scraping out on paper, 13.1 x 14.6cm

Presented, John F. Burton, 2014

NGI.2014.2.1

**Thomas Frye (1710-1762)**

*Head of a Young Man, Facing Right*

Graphite on laid paper, c.9 x 6.5cm

Presented, P.J. Murphy, in memory of his friend, Dr Michael Wynne, 2014

NGI.2014.12.1

**Thomas Frye (1710-1762)**

*Head of a Man, Facing Left*

Graphite on laid paper, c.9 x 6.5 cm

Presented, P.J. Murphy, in memory of his friend, Dr Michael Wynne, 2014

NGI.2014.12.2

**Thomas Frye (1710-1762)**

*Head of a Monk*

Graphite on laid paper, c.9.5 x 7cm

Presented, P.J. Murphy, in memory of his friend, Dr Michael Wynne, 2014

NGI.2014.12.3

**Thomas Frye (1710-1762)**

*Head and Shoulder Portrait of a Young Man*

Graphite on paper, c.11.5 x 9.5cm

Presented, P.J. Murphy, in memory of his friend, Dr Michael Wynne, 2014

NGI.2014.12.4

**Thomas Frye (1710-1762)**

*Head of a Man*

Graphite on laid paper, c.9.5 x 6.5cm

Presented, P.J. Murphy, in memory of his friend, Dr Michael Wynne, 2014  
NGI.2014.12.5

**Thomas Frye (1710-1762)**

*Head of a Bald Man*

Graphite on laid paper, 9 x 6.5cm

Presented, P.J. Murphy, in memory of his friend, Dr Michael Wynne, 2014  
NGI.2014.12.6

**Thomas Frye (1710-1762)**

*Head of a Woman Facing Left*

Graphite on paper, 9 x 6.5cm

Presented, P.J. Murphy, in memory of his friend, Dr Michael Wynne, 2014  
NGI.2014.12.7

**Wendy Judge (b.1967)**

*The Western Series I*, 2013

Coloured pencil on paper

45 x 64.5cm

Presented, 2014

NGI.2014.15

**Vera Klute (b.1981)**

*Portrait of Sr Stanislaus Kennedy, Social Justice Campaigner*, 2014

Oil on cotton, 105 x 78cm

Commissioned, 2014

NGI.2014.9

**Vera Klute (b.1981)**

6 preparatory sketches for *Portrait of Sr Stanislaus Kennedy, Social Justice Campaigner*, 2014

Graphite on paper, 28 x 22cm

Presented, 2014

NGI.2014.16.1-6

**Mauil and Polyblank Photographic Studio**

*Studio Photograph of Sir John Lawrence, Viceroy of India (1864-1869)*, c.1859

Black and white photograph on card

12.8 x 9.7cm

Presented, John Northridge, 2014

NGI.2014.13.1

**Charles Alfred Mills (1875-1922)**

*A Funeral Procession*, 1900

Graphite and watercolour on card, 21.3 x 26.8cm

Presented, Mr Matthew Russell, through the Friends of the National Collections of Ireland to commemorate the 90th anniversary of their foundation, 2014

NGI.2014.11



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**Acquisitions 2014**

**Charles Alfred Mills (1875-1922)**

*A Funeral Procession, 1900*

Graphite and watercolour on card, 21.3 x 26.8cm

Presented, Mr Matthew Russell, through the Friends of the National Collections of Ireland to commemorate the 90th anniversary of their foundation, 2014

NGI.2014.11



**Berthe Morisot (1841-1895)**

*Jeune Fille au Chat (Julie Manet, the Artist's Daughter)*, 1888

Drypoint on wove paper

Sheet: 32.6 x 25.1cm

Plate: 15 x 12cm

Presented, 2014

NGI.2014.10.1

**Berthe Morisot (1841-1895)**

*Nu Assis*, 1889

Drypoint etching

Sheet: 32.4 x 25cm

Plate: 13.7 x 9.9cm

Presented, 2014

NGI.2014.10.2

**Berthe Morisot (1841-1895)**

*Bateau sur l'Etang*, c.1889

Drypoint on wove paper

Sheet: 32.5 x 24.9cm

Plate: 15.7 x 11.9cm

Presented, 2014

NGI.2014.10.3

**Berthe Morisot (1841-1895)**

*L'Enfant, Cygnet et Canard*, c.1888-1890

Drypoint on wove paper

Sheet: 25.2 x 32.6cm

Plate: 11.7 x 14.8cm

Presented, 2014

NGI.2014.10.4

**Berthe Morisot (1841-1895)**

*Les Canards*, 1888

Drypoint on wove paper

Sheet: 32.7 x 25.1 cm

Plate: 15 x 12 cm

Presented, 2014

NGI.2014.10.5

**Berthe Morisot (1841-1895)**

*Jardin de Mézy*, c.1888-1890

Drypoint on wove paper

Sheet: 32.5 x 25 cm

Plate: 13.8 x 10.5 cm

NGI.2014.10.6



**Andrew Nicholl (1804-1886)**

*View of Bray Head and Killiney Bay with Steam Train*, c.1857

Watercolour and graphite on paper, 34 x 50.5cm

Purchased, 2014

NGI.2014.3

**William Sadler the Younger (c.1782-1839)**

*A View of the Custom House*

Oil on panel, 35 x 46.5 x 7cm

Presented, 2014

NGI.2014.4

**William Sadler the Younger (c.1782-1839)**

*A View of Poolbeg Lighthouse*

Oil on panel, framed: 35.5 x 43.5 x 7cm

Presented, 2014

NGI.2014.5

**William Sadler the Younger (c.1782-1839)**

*A View of the South Wall and the Pigeon House*

Oil on panel, framed: 34.7 x 43.5 x 6.5cm

Presented, 2014

NGI.2014.6



**William Sadler the Younger (c.1782-1839)**

*A View of the Four Courts and Richmond Bridge*

Oil on panel, framed: 35 x 40 x 7cm

Presented, 2014

NGI.2014.7

**Gerard Seghers (1591-1651)**

*The Lamentation of Christ*, c.1630-1635

Oil on canvas, 168.5 x 241.5cm

Presented, Alexander Dowds and Vivian Gardiner of Coolcreen, County Kerry, 2014

NGI.2014.1

**Harry Jones Thaddeus (1860-1929)**

*The Friends of the Model*, 1881

Oil on canvas, 116 x 98cm

Purchased, 2014

NGI.2014.8

**Unknown Artist**

*Portrait of Sir John Lawrence, Viceroy of India (1864-1869)*, c.1860

Carved ivory, 5 x 4.5cm

Presented, John Northridge, 2014

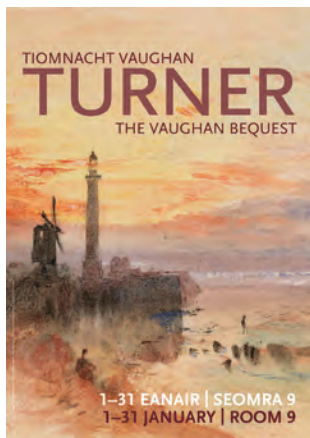
NGI.2014.13.2

**Various Artists**

Collection of 150 prints, booklets and portfolios

Presented, Brian Lalor Print Collection, 2014

NGI.2014.17-167



## Exhibitions

### Turner: The Vaughan Bequest

1-31 January 2014. Room 9. Admission free.

The Vaughan Bequest of 31 watercolours and drawings by Joseph Mallord William Turner was presented to the Gallery in 1900 by the English collector, Henry Vaughan (1809-99). The collection covers all periods of the artist's career, including topographical scenes and expressive images from his later European tours. This exhibition presented the watercolours in their original frames.

*Curated by Anne Hodge*



### Care of the Collection

18 January-30 May 2014. Room 6. Admission free.

As part of the 150th anniversary, this in-focus display demonstrated ways in which the Gallery preserved the collection over the last century and how the practice of conservation has changed. After the establishment of a Conservation Department in 1964, and with the support of the Istituto Centrale del Restauro in Rome, the care of the Gallery's collection has continued with a more scientific approach. Today, the use of technology to study and to preserve works conforms to key principles of reversibility and minimum intervention. This display included paintings by Silvestro dei Gheraducci, Lucas Cranach the Elder, and Maestro del Tondo di Cortona, alongside photographic documentation on the conservation of the three works.

*Curated by Adrian Le Harivel and Simone Mancini*

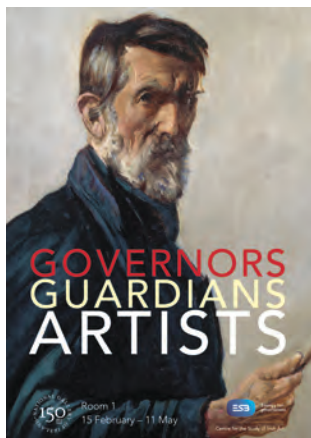


### From the Archives: The Story of the National Gallery of Ireland

30 January 2014-01 November 2015 (extended). Print Gallery. Admission free.

On 30 January 1864, the Earl of Carlisle officially opened the National Gallery of Ireland on Merrion Square. This display celebrated the development of the Gallery from 1864 to the present day and focused on the important contribution of patrons and benefactors to the development of a national collection. The exhibition showed over 100 items from the NGI Archives, Library and Print Room collections, featuring historical records, registers, publications, photographs, correspondence and architectural plans that are an integral part of the history of this national cultural institution. A free brochure accompanied the display.

*Curated by Andrea Lydon and Catherine Sheridan*

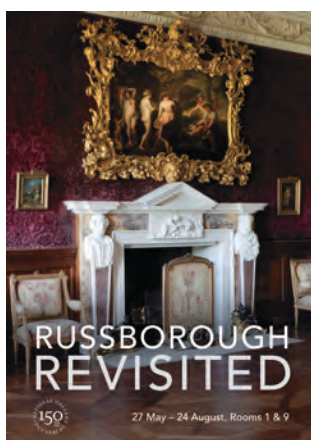


### Governors, Guardians, Artists

15 February–11 May 2014. Room 1. Admission free.

Since the formation of the Gallery, over fifty practicing artists have served on the Board of Governors and Guardians of the National Gallery of Ireland, overseeing the development of the institution and its collection. This display highlighted the work of artists who were appointed governors and guardians, such as George Petrie, John Lavery, Nathaniel Hone, Sarah Purser, Jack B. Yeats, Evie Hone and Seán Keating. Current board members, James Hanley and Martin Gale generously contributed works which also formed part of the display. An illustrated brochure, including an essay by the curator, accompanied the exhibition.

*Curated by Donal Maguire, CSIA*



### Russborough Revisited

27 May–24 August 2014. Rooms 1 & 9. Admission free.

This display celebrated the long-standing connection between the National Gallery of Ireland and Russborough House, Co. Wicklow. In 1902, the widow of the 6th Earl of Milltown offered the entire contents of the house to the Gallery as the Milltown Gift. This generosity was followed by the later owners of Russborough, Sir Alfred and Lady Beit, who in 1987 made an unprecedented gift of paintings by among others, Vermeer, Velázquez, Murillo, Gainsborough and Goya. Split across two rooms this display reunited a small sample of items from both gifts. The inclusion of mirrors, table tops and some of the Earl's silver within the exhibition recreated something of the experience of visiting one of the most splendid houses in Georgian Ireland.

*Curated by Adrian Le Harivel*



### Lines of Vision: Irish Writers at the National Gallery

8 October 2014–12 April 2015. Rooms 1–5. Admission free.

This exhibition coincided with the launch of the publication *Lines of Vision: Irish Writers on Art*, an anthology of new poems, essays and stories by 56 Irish writers, inspired by the Gallery's collection and marking the Gallery's 150<sup>th</sup> anniversary. The exhibition displayed pictures selected by all 56 writers, among them master European works by Caravaggio, Rembrandt, Vermeer, Monet and Bonnard as well as a number of works by Irish artists, including James Arthur O'Connor, Paul Henry, Jack B. Yeats, Mary Swanzy and Gerard Dillon. A short film relating to the project, produced by Areaman Productions, was screened in Room 1. Zurich was exhibition partner for *Lines of Vision*.

*Curated by Janet McLean*

Right: The judging panel of the  
Hennessy Portrait Prize 2014

(l-r): Donald Teskey RHA,  
Janet McLean (NGI),  
Cristín Leach Hughes  
(The Sunday Times), and  
Declan Long (NCAD).



Above: Nick Miller,  
winner of the Hennessy Portrait  
Prize 2014 with his portrait, *Last  
Sitting: Portrait of Barrie Cooke*

## **Eyemaker** by Dorothy Cross at the National Gallery of Ireland



Until 8 March 2015

### Hennessy Portrait Prize

8 November 2014-8 February 2015. Millennium Wing Studio. Admission free.

The Hennessy Portrait Prize is a new competition celebrating the richness and diversity of portraiture, encouraging public interest in the work of contemporary artists. In this inaugural year of the competition, 417 entries were received in various media, including painting, printmaking, photography, video and sculpture. The judging panel comprised Cristín Leach Hughes (The Sunday Times), Dr Declan Long (NCAD), Janet McLean (NGI), and Donald Teskey RHA, chaired by Sean Rainbird, Director of the National Gallery of Ireland. An exhibition of the 12 shortlisted finalists went on display in the Gallery from 8 November. The prize winner was Nick Miller with his work *Last Sitting: Portrait of Barrie Cooke*. Miller was presented with a prize of €15,000 and a commission worth €5,000 to produce a portrait for inclusion in the National Portrait Collection.

*Co-ordinated by Anne Hodge and Dr Brendan Rooney*

### Dorothy Cross at the National Gallery of Ireland

3 December 2014-8 March 2015. Sculpture Court. Admission free.

In early December a video piece 'Eyemaker' (2000) by renowned contemporary Irish artist Dorothy Cross went on show at the National Gallery of Ireland. This intriguing work was shown concurrently with an exhibition of objects from the Irish national collections, 'Trove', at the Irish Museum of Modern Art (3 December 2014 – 8 March 2015). 'Trove' comprised a diverse group of artworks and objects selected by Dorothy Cross from Ireland's national cultural institutions. It included a sizeable number of loans from the National Gallery's collection. The display of 'Eyemaker' at the National Gallery enriched this collaboration and afforded visitors the opportunity to see a work by a ground-breaking artist in an unconventional setting.

# Loans from the National Gallery of Ireland to Temporary Exhibitions

To the exhibition, ***Chester Beatty: The Paintings***

Hunt Museum, Limerick, 01 February 2014 to 30 March 2014

NGI.1256	Jean-Léon Gérôme	<i>Caravan on the Nile</i> , c.1897
NGI.1275	James Tissot	<i>The Sojourn in Egypt</i> , c.1886-1894
NGI.1532	William Weekes	<i>A Camel Caravan</i>
NGI.4209	Narcisse Berchère	<i>An Arab Caravan Resting near the Shore</i> , c.1865
NGI.4210	Narcisse Berchère	<i>Eastern Scene with Minaret</i> , c.1860s
NGI.4211	Rosa Bonheur	<i>A Stag</i> , 1893
NGI.4212	Eugène Boudin	<i>The Meuse at Dordrecht</i> , 1882
NGI.4213	Jules Breton	<i>The Gleaners</i> , 1854
NGI.4214	Jules Breton	<i>A Girl with a Rake</i> , 1859
NGI.4216	Jean-Charles Cazin	<i>Windmill on a Beach</i> , c.1895
NGI.4218	JeanBaptiste-Corot	<i>An Interior of a Barn</i> , 1874
NGI.4219	Thomas Couture	<i>A Sleeping Judge</i> , 1859
NGI.4220	Thomas Couture	<i>La Peinture Réaliste</i> , 1865
NGI.4221	Thomas Couture	<i>Pifferaro</i> , 1877
NGI.4225	Édouard Detaille	<i>Autumn Manoeuvres</i> , 1877
NGI.4230	Jean-Louis Forain	<i>A Court Scene</i> , 1901
NGI.4231	Eugène Fromentin	<i>Falcon Hunt ('Algeria Remembered')</i> , 1874
NGI.4232	Eugène Fromentin	<i>Crossing the Ford, Algeria</i>
NGI.4233	Eugène Fromentin	<i>L'Incendie</i> , c.1867
NGI.4235	Gustave A. Guillaumet	<i>Women in an Eastern Courtyard</i> , 1860-1865
NGI.4237	Henri Joseph Harpignies	<i>A River Scene</i> , 1887
NGI.4255	Léon Lhermitte	<i>Harvesters at Rest</i> , 1888
NGI.4260	Ernest Meissonier	<i>A Man Reading at Table</i> , 1862
NGI.4263	Ernest Meissonier	<i>Group of Cavalry in the Snow: Moreau and Dessoles before Hohenlinden</i> , 1875
NGI.4265	Jean-François Millet	<i>Country Scene with Stile</i> , c.1872
NGI.4279	Fritz Thaulow	<i>Ponte Vecchio, Verona</i> , 1880s-1890s
NGI.4282	Constant Troyon	<i>Valley of the Tocques</i> , 1855
NGI.4285	Jules Jacques Veyrassat	<i>Loading the Corn</i> , c.1870-1893
NGI.4288	Félix Philibert Ziem	<i>Venice: a Sailing Ship</i> , 1883

To the exhibition, ***Willem II & Anna Pavlovna Royal Splendour at the Dutch Court***

Dordrechts Museum, Dordrecht, 05 March 2014 to 16 June 2014

Villa Vauban Musée d'Art de la Ville de Luxembourg, Luxembourg, 12 July 2014 to 12 October 2014

NGI.4	Rogier van der Weyden	<i>Saint Luke Drawing the Portrait of the Virgin Mary; the Arms of Philippe de Bourgogne (on verso)</i>
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To the exhibition, ***Richard Wilson and the Transformation of European Art***

Yale Centre for British Art, New Haven, Connecticut, 06 March 2014 to 01 June 2014

National Museum of Wales, Cardiff, 05 July 2014 to 29 October 2014

NGI.746	Richard Wilson	<i>The Palace of Mycenae, Tivoli, and Distant View of Rome</i> , 1752
NGI.747	Richard Wilson	<i>The Temple of the Sibyl, Tivoli</i> , 1752

To the exhibition, ***In the Flesh***

The Arp Museum Bahnhof Rolandseck, Remagen, 25 May 2014 to 22 February 2015

NGI.353	Giovanni Battista Tiepolo	<i>Allegory of the Immaculate Conception</i> , c.1769
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To the exhibition, ***The Music Has Come***

The Model, Sligo, 31 May 2014 to 28 September 2014

NGI.2011.13	Jack B. Yeats	<i>Patriotic Airs</i> , 1923
NGI.4524	Jack B. Yeats	<i>The Singing Horseman</i> , 1949



J.A. McNeill Whistler (1834-1903)  
*Nocturne in Grey and Gold-  
Piccadilly*  
NGI.2915

To the exhibition, ***Liverpool Biennial of Contemporary Art 2014***

Bluecoat Gallery, Liverpool, 05 July 2014 to 26 October 2014

NGI.2915	J.A. McNeill Whistler	<i>Nocturne in Grey and Gold-Piccadilly</i> , 1881/1883
NGI.2916	J.A. McNeill Whistler	<i>Sunrise; Gold and Grey</i> , 1883/1884

To the exhibition, ***Waterford City 1100<sup>th</sup> Anniversary***

Waterford Museum of Treasures, Waterford, 10 July 2014 to 10 November 2014

NGI.2009.10	Hugh Douglas Hamilton	<i>Portrait of Thomas Roberts (1748-1777)</i>
NGI.4705	Thomas Roberts	<i>A Landscape with Travellers and Cattle Crossing a Bridge</i>
NGI.4706	Thomas Roberts	<i>A Seastorm</i>

To the exhibition, ***Terror and Wonder: The Gothic Imagination***

The British Library, London, 03 October 2014 to 20 January 2015

NGI.4323	Nathaniel Grogan	<i>Lady Blanche Crosses the Ravine Guided by the Count and Saint Foix, a Scene from 'The Mysteries of Udolpho'</i> , late 1790s
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To the exhibition, ***Goya: Order and Disorder***

Museum of Fine Arts, Boston, 12 October 2014 to 19 January 2015

NGI.4539      Francisco Goya y Lucientes      *Portrait of Doña Antonia Zárate*, c.1805

To the exhibition, ***Anarchy and Beauty: William Morris and his Legacy***

National Portrait Gallery, London, 16 October 2014 to 11 January 2015

NGI.2259      Dante Gabriel Rossetti      *Jane Burden (1840-1914)*, 1858

To the exhibition, ***Giovanni Battista Moroni***

Royal Academy of Arts, London, 25 October 2014 to 25 January 2015

NGI.105      Giovanni Battista Moroni      *Portrait of a Gentleman and his two Children*, c.1570

To the exhibition, ***Rembrandt and the Dutch Golden Age***

Museum of Fine Arts, Budapest, 28 October 2014 to 15 February 2015

NGI.439      Rembrandt van Rijn      *Interior with Figures*, c.1628

To the exhibition ***Silver and Gold, Painting and Bronze***

Museo Poldi Pezzoli, Milan, 06 November 2014 to 16 February 2015

NGI.2233      Antonio del Pollaiuolo      *Profile Portrait of a Young Man*, 1470s

To the exhibition, ***Limerick: My City, My Home***

The Hunt Museum, Limerick, 24 November 2014 to 15 February 2015

NGI.2559      James Henry Brocas      *Old Baal's Bridge, Limerick, County Limerick*, c.1810



Giovanni Battista Moroni  
(1524-1578)

*Portrait of a Gentleman and his  
two Children*

NGI.105

To the exhibition, **Trove**

Irish Museum of Modern Art, Dublin, 02 December 2014 to 08 March 2015



Jan Lievens (1607-1674)

*Head of an Old Man*

NGI.607

NGI.90	Jacopo Tintoretto	<i>Portrait of a Venetian Gentleman</i> , 1555
NGI.607	Jan Lievens	<i>Head of an Old Man</i> , c.1629
NGI.1234	Paul Henry	<i>Dawn, Connemara</i>
NGI.2009.4	George Townley Stubbs	<i>Crying</i> , 1800
NGI.2009.5	George Townley Stubbs	<i>Terror or Fright</i> , 1800
NGI.2013.20	John Haynes	<i>Samuel Beckett (in dark glasses)</i> , <i>Royal Court Theatre</i> , 1973
NGI.2053	John Comerford	<i>Richard Power, Comedian</i>
NGI.2095	Hans Hoffmann	<i>Hare</i>
NGI.2116	Thomas Gainsborough	<i>Portrait of a Gentleman</i> , 1743/1744
NGI.2119	Giovanni Battista Naldini	<i>Pietà</i> , c.1566
NGI.2187	Andrea Mantegna	<i>The Corselet Bearers</i>
NGI.2302	JeanAntoine Watteau	<i>Head of a Man</i> , c.1718
NGI.2333	William Bate	<i>Robert Stewart, Viscount Castlereagh</i> , <i>2<sup>nd</sup> Marquis of Londonderry (1769-1822)</i> , 1822
NGI.2612	Horace Hone	<i>Self Portrait</i> , after 1778
NGI.2717	Nathaniel Hone I	<i>Sarah Sophia Banks</i> , 1768
NGI.3195	John Comerford	<i>Garratt Tench</i>
NGI.3196	John Comerford	<i>Judge Kelly</i>
NGI.3197	John Comerford	<i>Sir Thomas Edmonde, Bt.</i>
NGI.3198	John Comerford	<i>Portrait of a Lady with a Red Shawl</i>
NGI.3199	John Comerford	<i>Portrait of a Gentleman with White Hair</i>
NGI.3200	John Comerford	<i>Portrait of a Gentleman in a Brown Coat</i>
NGI.3201	John Comerford	<i>Portrait of a Lady with a Lace Collar</i>
NGI.3202	John Comerford	<i>Portrait of a Gentleman in a Blue Coat</i>
NGI.3211	Thomas Gainsborough	<i>Portrait of a Lady</i>
NGI.3722	Josiah Wedgwood	<i>Am I not a man and a brother</i> , c.1790
NGI.4371	Richard T. Moynan	<i>Study of a Dead Zulu</i>
NGI.4487	Harry Jones Thaddeus	<i>The Wounded Poacher</i> , c.1881

NGI.4700	Master of the Annunciation to the Shepherds	<i>Christ Disputing with the Doctors</i> , 1640s
NGI.7084	Thomas C. Thompson	<i>Mrs Reid, Wife of Captain Reid of Co. Tipperary</i> , 1799
NGI.7341	John Comerford	<i>Robert Emmet, (1778-1803), Patriot</i> , c.1803
NGI.7471	Nathaniel Hone I	<i>Portrait of a Gentleman in a Pink Turban</i> , 1751
NGI.7626	Paul Henry	<i>A Sketchbook with 10 Leaves of Figure and Landscape Studies, including Trees on the Hillside</i>
NGI.7644	Paul Henry	<i>A Sketchbook with 54 Leaves of Landscape Studies, including A Tree</i>
NGI.7654	Paul Henry	<i>A Sketchbook with 56 Leaves of Figure and Landscape Studies, including a Man on a Telegraph Pole</i>
NGI.7655	Paul Henry	<i>A Sketchbook with 65 Leaves of Cloud, Figure and Landscape Studies, including Benbaun, Connemara, County Galway</i>
NGI.8067	Christopher Moore	<i>Thomas Moore (1779-1852), Poet</i>
NGI.8083	John Lawlor	<i>The Blind Girl at Castle Cuille</i>
NGI.8103	Antonio Canova	<i>A Sleeping Nymph</i>
NGI.8247	Ligier Richier	<i>Saint John the Evangelist</i> , 1530s
NGI.8249	Edward Foley	<i>Portrait of a Girl</i> , 1873
NGI.8260	Thomas Kirk	<i>Sir William Rowan Hamilton, (1805-1865), Mathematician and Astronomer Royal in Ireland</i>
NGI.8357	John Hogan	<i>Portrait of a Young Woman</i> , 1830s
NGI.19158	R. Howis	<i>Two Hands</i>
NGI.19259	Nathaniel Freese	<i>Portrait of a Lady in a White Dress</i>
NGI.19374.13	Frederic William Burton	<i>Underside of a Foot</i>
NGI.19374.14	Frederic William Burton	<i>Arm and Shoulder of Nude Model</i>
NGI.19424	Thomas Frye	<i>Portrait of a Lady</i> , 1761
NGI.19425	Thomas Frye	<i>Portrait of a Gentleman</i> , 1761

## Conservation



Simone Mancini,  
Head of Conservation  
(pictured left), with members  
of the NGI Conservation  
Department.

### Painting Conservation

In 2014 the NGI Conservation Department continued to promote and consolidate partnership projects with conservation institutes and museums in Ireland and abroad.

#### Collection

246 works of art from the NGI collection were examined in 2014.

#### Exhibition

##### Care of the Collection

Selective conservation treatments were carried out in preparation for this exhibition, including consolidation, surface cleaning, infilling and retouching. For details, see 'Exhibitions' in this annual report.

NGI.186	Studio of Lucas Cranach the Elder	<i>Judith with the Head of Holofernes</i>
NGI.841	Sivestro dei Gherarducci	<i>The Assumption of Saint Mary Magdalene</i>
NGI.4091	Master of the Tondo of Cortona	<i>The Virgin and Child with Saints</i>

### Claude Monet Research and Conservation Project, in collaboration with Musée d'Orsay, Paris

Following an 18-month project of conservation treatments and research, the painting returned to public display on 1 July 2014. The project was documented in detail on the NGI website.

NGI.852	Claude Monet	<i>Argenteuil Basin with a Single Sailboat</i>
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### Shared Services Project

#### National Gallery of Ireland - Crawford Art Gallery Cork – Irish Museum of Modern Art

Within the shared services programme, condition check and preventative conservation treatments have been carried out on site on 33 works from the Irish Museum of Modern Art collection and 12 works from the Crawford Art Gallery Cork collection.

### Conservation treatments carried out at NGI Conservation Department

TD.203.81	Kenneth Hall	<i>Untitled</i> (Irish Museum of Modern Art)
TD.2013.77	Kenneth Hall	<i>Bird with Worm</i> (Irish Museum of Modern Art)
TD.2013.80	Kenneth Hall	<i>Bird</i> (Irish Museum of Modern Art)
TD.2014.41	Jack B. Yeats	<i>Now or Never</i> (Crawford Art Gallery Cork)

### Full-Scale Conservation Treatments

NGI.1183	Joseph Patrick Haverty	<i>The Monster Meeting at Clifden in 1843</i>
NGI.4337	16th century	<i>Italian Parade Shield</i>

### Loans Out and In-House Displays

Selective conservation treatments carried out, including consolidation, surface cleaning, infilling and retouching.

NGI.34	Italian 17 <sup>th</sup> century	<i>Unidentified Miracle</i>
NGI.166	Joseph Patrick Haverty	<i>The Blind Piper</i>
NGI.175	George Barret	<i>A View near Avoca</i>
NGI.322	Pieter De Hooch	<i>Players at Tric-trac</i>
NGI.607	Jan Lievens	<i>Head of an Old Man</i>
NGI.636	Batholomew Colles Watkins	<i>A View of the Killaries, from Leenane</i>
NGI.654	Henry Allan	<i>A Dutch Interior</i>
NGI.721	Jean Etienne Lebel	<i>Fête Champêtre-Dance</i>
NGI.728	Giovanni Paolo Panini	<i>A Capriccio with Saint Peter Preaching to the Romans</i>
NGI.735	Joshua Reynolds	<i>Caricature of Sir William Lowther and Joseph Leeson, later 1st Earl of Milltown</i>
NGI.744	After Paolo Veronese	<i>Europa and the Bull</i>
NGI.746	Richard Wilson	<i>The Palace of Mycenae, Tivoli, and Distant View of Rome</i>
NGI.747	Richard Wilson	<i>The Temple of the Sibyl, Tivoli</i>
NGI.799	Jean-Simeon Chardin	<i>A Still Life</i>
NGI.911	Pieter Brueghel the Younger	<i>Peasant Wedding</i>
NGI.914	Bartholome Zeitblom	<i>The Descent of the Holy Spirit; Saints Agnes and Dorothy (on verso)</i>
NGI.925	Nicolas Poussin	<i>The Holy Family with Saints Anne, Elizabeth and John</i>
NGI.926	George Mulvany	<i>Self-Portrait</i>
NGI.966	Alfred Sisley	<i>The Banks of the Canal du Loing at Saint-Mammès</i>
NGI.971	James Barry	<i>Self-Portrait as Timanthes</i>
NGI.1031	Marcantonio Bassetti	<i>Portrait of an Elderly Man</i>
NGI.1209	Edwin Hayes	<i>An Emigrant Ship, Dublin Bay, Sunset</i>
NGI.1234	Paul Henry	<i>Dawn, Connemara</i>
NGI.1256	Jean-Leon Gérôme	<i>Caravan on the Nile</i>
NGI.1268	Ernest Procter	<i>The Devil's Disc</i>
NGI.1380	Peter Monamy	<i>A Seascape</i>
NGI.1424	Sarah Henrietta Purser	<i>Le Petit Déjeuner</i>
NGI.1479	Nathaniel Hone II	<i>A Girl in a White Shawl</i>
NGI.1662	Joseph Parrocel	<i>Hunters at Rest</i>
NGI.1697	Irish 18 <sup>th</sup> Century	<i>Elizabeth, their Daughter Cecilia and his Grandson Joseph, later 3rd Earl of Milltown</i>
NGI.1724	John Butler Yeats	<i>Rosa Butt</i>
NGI.1803	John Faulkner	<i>A Landscape</i>
NGI.4131	Sarah Henrietta Purser	<i>A Lady Holding a Doll's Rattle</i>

NGI.4220	Thomas Couture	<i>La Peinture Réaliste</i>
NGI.4222	Charles-François Daubigny	<i>Cattle on a Riverbank</i>
NGI.4235	Gustave A. Guillaumet	<i>Women in an Eastern Courtyard</i>
NGI.4265	Jean-François Millet	<i>Country Scene with Stile</i>
NGI.4323	Nathaniel Grogan	<i>Lady Blanche Crosses the Ravine Guided by the Count and Saint Foix, a Scene from 'The Mysteries of Udolpho'</i>
NGI.4371	Richard Thomas Moynan	<i>Study of a Dead Zulu</i>
NGI.4487	Harry Jones Thaddeus	<i>The Wounded Poacher</i>
NGI.4520	Gerard Dillon	<i>The Little Green Fields</i>
NGI.4576	Jack B. Yeats	<i>That Grand Conversation Was under the Rose</i>
NGI.4577	Erskine Nicol	<i>An Ejected Family</i>
NGI.4730	John Lavery	<i>A Visitor</i>
NGI.4733	Gerard Dillon	<i>The Artist's Studio, Abbey Road</i>
NGI.2007.74	Pierre August Renoir	<i>Young Woman in White Reading</i>

### Collection Survey (ongoing): Nathaniel Hone II

58 paintings were condition checked and preservation treatments carried out.

NGI.1402	Nathaniel Hone II	<i>A Strand with an Old Man and a Seated Figure</i>
NGI.1452	Nathaniel Hone II	<i>A Clearing amongst Trees</i>
NGI.1453	Nathaniel Hone II	<i>Fields with three Trees</i>
NGI.1454	Nathaniel Hone II	<i>Landscape with Cattle</i>
NGI.1457	Nathaniel Hone II	<i>Hillside with Cattle</i>
NGI.1458	Nathaniel Hone II	<i>Mediterranean Coast Scene</i>
NGI.1462	Nathaniel Hone II	<i>Cliffs: a Storm with Seabirds</i>
NGI.1463	Nathaniel Hone II	<i>Hayrick with a Cart and Horses</i>
NGI.1465	Nathaniel Hone II	<i>Yard with Trees, and a Boy Sitting on a Tree-trunk</i>
NGI.1467	Nathaniel Hone II	<i>Seashore on a Sunny Day</i>
NGI.1468	Nathaniel Hone II	<i>Sand Dunes and the Sea, at Portmarnock</i>
NGI.1470	Nathaniel Hone II	<i>High Sky over a Cornfield</i>
NGI.1472	Nathaniel Hone II	<i>Stony Field, Trees against the Sky</i>
NGI.1474	Nathaniel Hone II	<i>Marsh with Trees at Sunset</i>
NGI.1475	Nathaniel Hone II	<i>Trees with a Gate beyond</i>
NGI.1476	Nathaniel Hone II	<i>Landscape with Trees</i>
NGI.1481	Nathaniel Hone II	<i>Trees and a Stream</i>
NGI.1482	Nathaniel Hone II	<i>Sandhills and Boats</i>
NGI.1483	Nathaniel Hone II	<i>Heavy Cloud over the Sea</i>
NGI.1486	Nathaniel Hone II	<i>A View of St Doulough's, Raheny</i>
NGI.1489	Nathaniel Hone II	<i>Landscape, Trees on the Left</i>
NGI.1490	Nathaniel Hone II	<i>A Grove of Trees</i>
NGI.1495	Nathaniel Hone II	<i>Sunset, Dublin Bay</i>
NGI.1497	Nathaniel Hone II	<i>Trees on a Hilltop</i>
NGI.1498	Nathaniel Hone II	<i>Farmstead near Trees</i>
NGI.1499	Nathaniel Hone II	<i>A Schooner at a Quayside</i>
NGI.1500	Nathaniel Hone II	<i>A View of Malahide Strand</i>
NGI.1523	Nathaniel Hone II	<i>High Sandhill</i>
NGI.1535	Nathaniel Hone II	<i>Sunset, a Darkening Tree</i>
NGI.1536	Nathaniel Hone II	<i>A Woodland Path</i>
NGI.1518	Nathaniel Hone II	<i>An Old Road with Trees</i>
NGI.1538	Nathaniel Hone II	<i>Pastures near the Sea</i>
NGI.1539	Nathaniel Hone II	<i>Hay Carts (Sketch)</i>
NGI.1540	Nathaniel Hone II	<i>Trees and Rock (Sketch)</i>

NGI.1541	Nathaniel Hone II	<i>Pastures under Trees</i>
NGI.1543	Nathaniel Hone II	<i>Landscape with Trees</i>
NGI.1545	Nathaniel Hone II	<i>Haystacks</i>
NGI.1546	Nathaniel Hone II	<i>Gathering Kelp</i>
NGI.1547	Nathaniel Hone II	<i>Pastures with Cattle Resting</i>
NGI.1548	Nathaniel Hone II	<i>Sandy Shore</i>
NGI.1553	Nathaniel Hone II	<i>Sailing Boat</i>
NGI.1561	Nathaniel Hone II	<i>River under Trees</i>
NGI.1562	Nathaniel Hone II	<i>Rock and the Sea</i>
NGI.1564	Nathaniel Hone II	<i>Trees in Pasture Land</i>
NGI.1566	Nathaniel Hone II	<i>Pigs at Pasture</i>
NGI.1567	Nathaniel Hone II	<i>A Rocky Coast, with Kelp Gatherers</i>
NGI.1571	Nathaniel Hone II	<i>Hills, South of France</i>
NGI.1575	Nathaniel Hone II	<i>Fields and a High Sky</i>
NGI.1577	Nathaniel Hone II	<i>Corn Stooks</i>
NGI.1579	Nathaniel Hone II	<i>A Wooded Landscape, Moonlight Effect</i>
NGI.1580	Nathaniel Hone II	<i>Pasture with Cattle</i>
NGI.1582	Nathaniel Hone II	<i>The Seashore, North Dublin</i>
NGI.1584	Nathaniel Hone II	<i>The White Sail</i>
NGI.1585	Nathaniel Hone II	<i>A View of Howth Hill</i>
NGI.1586	Nathaniel Hone II	<i>A Tower by the Sea</i>
NGI.1587	Nathaniel Hone II	<i>Trees by a River</i>
NGI.1588	Nathaniel Hone II	<i>Cornfields in Sunshine</i>
NGI.1592	Nathaniel Hone II	<i>Sea and Sky, a Summer Day</i>
NGI.1593	Nathaniel Hone II	<i>Cattle Resting</i>
NGI.1594	Nathaniel Hone II	<i>A Landscape with a Distant Mountain</i>
NGI.1597	Nathaniel Hone II	<i>A Mountain Valley</i>
NGI.1598	Nathaniel Hone II	<i>A Road through the Hills</i>
NGI.1603	Nathaniel Hone II	<i>The Owner of the Boats</i>
NGI.1604	Nathaniel Hone II	<i>Wood for the Winter</i>
NGI.1613	Nathaniel Hone II	<i>A Furze Bush on the Seashore</i>
NGI.1614	Nathaniel Hone II	<i>Summer Pastures</i>
NGI.1618	Nathaniel Hone II	<i>Trees by the Water, Sunset</i>
NGI.1623	Nathaniel Hone II	<i>Hilly Pastures</i>
NGI.4368	Nathaniel Hone II	<i>The Terrace of Villa Monticello, Nice</i>

### Paintings Glazed with Museum Glass

NGI.814	Nicolas Poussin	<i>Acis and Galatea</i>
NGI.852	Claude Monet	<i>Argenteuil Basin with a Single Sailboat</i>
NGI.853	Jean-Baptist Corot	<i>Willows</i>
NGI.1722	Gustave Courbet	<i>Portrait of Adolphe Marlet</i>
NGI.1723	François Boucher	<i>A Young Girl in a Park</i>
NGI.4220	Thomas Couture	<i>La Peinture Réaliste</i>
NGI.4222	Charles-François Daubigny	<i>Cattle on a Riverbank</i>
NGI.4265	Jean-François Millet	<i>Country Scene with Stile</i>
NGI.4361	Paul Signac	<i>The Terrace, Saint-Tropez</i>
NGI.4681	Mary Swanzy	<i>French River Landscape</i>
NGI.4705	Thomas Roberts	<i>A Landscape with Travellers and Cattle</i>
		<i>Crossing a Bridge by a Waterfall</i>
NGI.4706	Thomas Roberts	<i>A Seastorm</i>
NGI.4751	Roderic O'Connor	<i>Bretonne</i>
NGI.2007.2	Vincent van Gogh	<i>Rooftops in Paris</i>
NGI.2007.74	Pierre-Auguste Renoir	<i>Young Woman in White Reading</i>

## Sculpture Collection

Conservation treatments prior to display.

NGI.8067	Christopher Moore	<i>Thomas Moore (1779-1852), Poet</i>
NGI.8083	John Lawlor	<i>The Blind Girl at Castle Cuille</i>
NGI.8103	After Antonio Canova	<i>A Sleeping Nymph</i>
NGI.8247	Ligier Richier	<i>Saint John the Evangelist</i>
NGI.8249	Edward Foley	<i>Portrait of a Girl</i>
NGI.8357	John Hogan	<i>Portrait of a Young Woman</i>

## Frames Conservation Project

Full-scale conservation treatments, including cleaning, consolidation, in-filling and gilding.

NGI.192	Guercino (Giovanni Francesco Barbieri)	<i>Saint Joseph with the Christ Child</i>
NGI.214	Nicolas Poussin	<i>The Lamentation over the Dead Christ</i>
NGI.366	Mattia Preti	<i>The Beheading of Saint John the Baptist</i>
NGI.746	Richard Wilson	<i>The Palace of Mycenae, Tivoli, and Distant View of Rome</i>
NGI.747	Richard Wilson	<i>The Temple of the Sibyl, Tivoli</i>
NGI.925	Nicolas Poussin	<i>The Holy Family with Saints Anne, Elizabeth and John</i>
NGI.1045	Claude-Joseph Vernet	<i>The Death of Regulus</i>
NGI.4212	Eugene Louise Boudin	<i>The Meuse at Dordrecht</i>
NGI.4222	Charles-François Daubigny	<i>Cattle on a Riverbank</i>
NGI.4543	Bartolomé Esteban Murillo	<i>The Prodigal Son Driven Out</i>

## 2014 Acquisitions

Conservation report, preventative treatments and cleaning tests.

NGI.2014.1	Gerard Seghers	<i>The Lamentation of Christ</i>
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## Internships

Blair Bailey (Cincinnati, Ohio, US) from Northumbria University in the UK, 3 month internship in painting conservation (June – August 2014).

Franziska Schittler, (Munich, Germany) from the Technical University of Munich, 8 month internship in painting conservation (July 2014 – March 2015).

## Photography

2,556 high resolution images were released to the Gallery's main server. Some works underwent full-scale photographic documentation (Infrared – Ultraviolet Radiography), including:

NGI.942	Perugino (Pietro Vanucci)	<i>The Lamentation over the Dead Christ</i>
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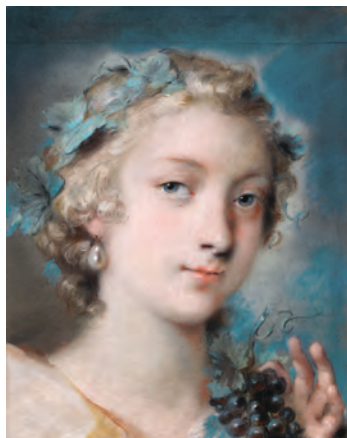
## Paper Conservation

The main focus of the Paper Conservation Department was to meet the demands of the exhibitions programme. In 2014, the Print Gallery was used for a CSIA/ Library and Archive exhibition. Room 1 in the Millennium Wing continued to show Prints and Drawings exhibitions and Room 9 in the Beit Wing hosted the annual Turner exhibition.

## Exhibitions

### From Galway to Leenane: Perceptions of Landscape

A total of 30 watercolours by William Evans of Eton were framed and prepared with condition reports for a loan exhibition to Galway City Art Museum, which sadly had to be cancelled due to inappropriate environmental conditions at the venue. Three drawings by Wendy Judge were removed from mounts and pressed.



Rosalba Carriera (1675-1757)

*Autumn*

NGI.3848

### Russborough Revisited

Supports for silverware were prepared for this exhibition along with bespoke supports for 2 double-sided, eighteenth-century ornate painted fans (NGI.12165, NGI.12166). Their display was complicated by a requirement to enable the painted versos to be viewed.

Rosalba Carriera pastel works were conserved and reframed:

NGI.3846	Rosalba Carriera	<i>Spring</i>
NGI.3847	Rosalba Carriera	<i>Summer</i>
NGI.3848	Rosalba Carriera	<i>Autumn</i>
NGI.3849	Rosalba Carriera	<i>Winter</i>

Also for this exhibition, TD.2007.3 Michael Craig, *Aerial View of Russborough* was mounted and framed.

### From the Archives: The Story of the National Gallery of Ireland

Facsimiles for the 150<sup>th</sup> Anniversary exhibition in the Print Gallery were prepared and mounted.

### Lines of Vision: Irish Writers at the National Gallery

Four works were mounted and framed for the exhibition.

NGI.2535	Walter Frederick Osborne	<i>The Dolls' School</i>
NGI.2950	William Mulready	<i>The Sonnet</i>
NGI.20874	Patrick Graham	<i>After Giovanni di Paolo</i>
NGI.20882	Alice Maher	<i>Magdalene</i>

### Trove at IMMA

Preparation of 30 drawings, miniatures and sketchbooks for the Trove exhibition at IMMA.

### Turner: The Vaughan Bequest

Seven oak JMW Turner frames from the Turner Cabinet were conserved in Letterfrack Conservation Centre in preparation for the 2014 Turner exhibition in Room 9.



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Conservation | Acquisitions 2014

Gerard Seghers (1591-1651)

*The Lamentation of Christ*, c.1630-1635

Oil on canvas, 168.5 x 241.5cm

NGI.2014.1

The painting received preventative treatments and cleaning tests in 2014.

## Collection



Jean-François Millet (1814-1875)

*Storm during Haymaking*

NGI.7820

NGI.1883	Harry Clarke	<i>Two Winged Angels in Profile</i>
NGI.2233	Antonio del Pollaiuolo	<i>Profile Portrait of a Man</i>
NGI.2606	Peter Paul Rubens	<i>Study of a Dragons Head</i>
NGI.3060	Jeremiah H. Mulcahy	<i>A Male Nude from the Rear (Charley)</i>
NGI.7604	Paul Henry	<i>Portrait of Henry McDermot</i>
NGI.7820	Jean-François Millet	<i>Storm during Haymaking</i>
NGI.10004	Dutch School	<i>Siege of Athlone</i>
NGI.10553	Leon Gluckman	<i>Terence Bellew McManus</i>
NGI.2011.7	Frank Brangwyn	<i>Old Houses, St. Cirq</i>
NGI.2013.23	Gerald Brockhurst	<i>Irish Peasants</i>
NGI.2014.3	Andrew Nicholl	<i>View of Bray Head and Killiney</i>
NGI.2014.11	Charles Alfred Mills	<i>The Funeral Procession</i>
NGI.2014.12.1	Thomas Frye	<i>Series of Portrait Studies</i>
NGI.2014.12.2	Thomas Frye	<i>Series of Portrait Studies</i>
NGI.2014.12.3	Thomas Frye	<i>Series of Portrait Studies</i>
NGI.2014.12.4	Thomas Frye	<i>Series of Portrait Studies</i>
NGI.2014.12.5	Thomas Frye	<i>Series of Portrait Studies</i>
NGI.2014.12.6	Thomas Frye	<i>Series of Portrait Studies</i>
NGI.2014.12.7	Thomas Frye	<i>Series of Portrait Studies</i>
TD.2013.123.	Joseph P Haverty	<i>Study Key (for the oil painting NGI.1183)</i>

Conservation treatments were carried out on five drawings and a folder of sketches from the Osborne collection in the CSIA for the Decipher Project. Conservation treatment of the Michael Joseph Healy collection of watercolours continued. The Spilsbury-Taylor collection conservation project is completed.

### Loans

Preparation of the following works for temporary exhibitions including re-mounting and framing.

NGI.2233	Antonio del Pollaiuolo	<i>Portrait of a Young Man</i>
NGI.2259	Dante Gabriel Rossetti	<i>Jane Burden</i>
NGI.2559	James Henry Brocas	<i>Old Baal's Bridge, Limerick</i>
NGI.2915	J.A. McNeill Whistler	<i>Nocturne in Grey and Gold Piccadilly</i>
NGI.2916	J.A. McNeill Whistler	<i>Sunrise Gold and Grey</i>

Hugh Douglas Hamilton (1740-1808)  
*Portrait of Thomas Roberts*  
 NGI.2009.10



NGI.2009.10    Hugh Douglas Hamilton    *Portrait of Thomas Roberts*

### Acquisitions & Gifts

At a study day at W & R Balston Ltd., Springfield Mill, Maidstone, Kent (28 August), Ranson Davey, NGI Paper Conservator, received a number of items for the department, courtesy of Dr. Stephen Hill, the Honorary Archivist. They included 11 historic 'Whatman' handmade and mould-made drawings, etching, writing, ledger and deed loan papers; a pair of original 'Whatman' papermaking moulds and one deckle, 'Double Elephant' size (72.4 x 107.6 cms), wove surface, made at Springfield Mill in November 1930, with a watermark – J WHATMAN 1955; 2 books on Papermaking by Thomas Balston, James Whatman, Father & Son, and William Balston, Paper Maker, 1759-1849.

### General

At the AGM of the Institute of Conservator-Restorers in Ireland on 26 May, the ICRI Conservation Lifetime Award was presented to Maighread McParland (former NGI Head of Paper Conservation) and Anthony G. Cains.

A delegation from E.C.C.O. (European Confederation of Conservators-Restorers' Organizations) visited NGI Conservation Department on 12 December.

## Library | Archives | NGI Website

Throughout the Gallery's 150<sup>th</sup> Anniversary in 2014 the Library, Archives and NGI Web team continued to support and contribute to the public programme, increase accessibility to the research collections, and develop partnerships with external organisations. The department also organised the exhibition *From the Archives: The Story of the National Gallery of Ireland* which provided an overview of the history of the institution. Continuing on the theme of the history of the Gallery, the ESB CSIA opened *Governors, Guardians, Artists* (see 'Exhibitions' in this annual report). These shows were accompanied by an enhanced web presence and visitors were encouraged to share their stories and memories of the Gallery on-line and on-site throughout the year. The collated memories will be added to the NGI's Institutional Archive.



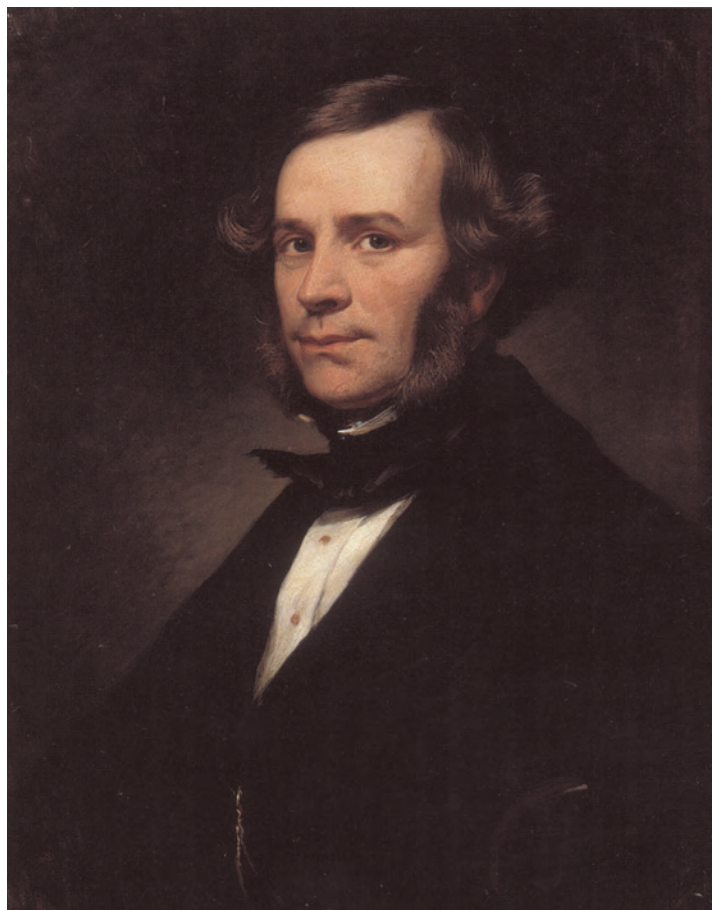
### NGI 150

Visitors in the Print Gallery  
viewing the exhibition,  
*From the Archives: The Story of the  
National Gallery of Ireland.*

The Gallery has five large research collections – the main NGI Art Library, the ESB Centre for the Study of Irish Art, the Sir Denis Mahon Library & Archive, the Yeats Archive and the NGI Institutional Archive. These collections support in-house research and the larger academic community and were consulted by approximately 1200 researchers in the Art Library and ESB CSIA Reading Rooms. Over 1500 research enquiries were completed by staff. Students from TCD, UCD, the NUI at Maynooth and NCAD all made good use of the collections. The collection was an important resource for contributors to the five-volume series, *Art and Architecture of Ireland*, published by Yale University Press in November for the Royal Irish Academy and Paul Mellon Centre. The department continued to develop the on-line presence of the collections through cataloguing and digital programmes. During the year over 8000 sessions were carried out on the research section of the Gallery's website and on social media a book of the week feature has proved popular with our online community.

Collaborations and the development of partnerships with colleges, sister institutions and artists was high on the agenda throughout 2014. Staff spent much time working with colleagues in the Irish Museum of Modern Art and Crawford Art Gallery, exploring the potential benefits of collaboration in the management and provision of access to library and archive collections held in the

three institutions. The CSIA also initiated some interesting collaborations with third-level colleges and artists, a number of which drew specifically on material held in the Irish art archive. The department acknowledges the generosity of the Samuel H. Kress Foundation which allowed the Head of Library & Archives to attend the annual conference of the Art Libraries Society of North America (ARLIS/NA) in May. The grant awarded supports the bringing together of select European arts information professionals to enhance connections that can lead to national and international projects and initiatives.




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**NGI 150**  
 George Francis Mulvany (1809-1869),  
 first director of the National Gallery of  
 Ireland (1862-69)  
*Self-Portrait*  
 NGI.926

In recent years the department has concentrated on developing new and innovative ways of increasing public engagement with the collections. As part of Heritage Week 2014, the department provided public tours and access to its collections, culminating in an open day in the Millennium Wing Studio on 30 August. This event, which attracted over 100 visitors throughout the day, informed on the many resources and services provided by the department and included display of selected items from the collections. In September, Culture Night presented another opportunity for members of the public to connect with the collections. In addition to providing tours, the ESB CSIA commissioned artist Rhona Byrne to create the performative sculpture 'Moving Thresholds'. This work was configured and choreographed in response to the unique architecture of the National Gallery's Millennium Wing. The artist drew on the abstract compositions of Mainie Jellett as a source of inspiration. A selection of original drawings by Mainie Jellett and Rhona Byrne, selected by Donal Maguire, was on display in the CSIA for Culture Night.

There was phenomenal growth in the number of sessions on the Gallery's website in 2014 with an increase of nearly 40%. The Gallery's social media platforms developed and now include Twitter, Facebook, Instagram, YouTube and SoundCloud. They continue to attract more and more followers and have become invaluable as communication tools for public engagement with the collections and programmes.

### Library, Archives: Collection Development & Management

It is estimated that there are close to 100,000 volumes held in the collections that make up the Gallery's bibliographic holdings. The archive holdings have also grown dramatically in the last decade. The CSIA archive and the Institutional archive have huge potential to expand in the future. Given the large volume of material housed, care of the collection is always a priority. The lack of storage and room for growth was a particular concern this year as the main library store reached full capacity. Ultimately the issue of storage will be addressed in final development phase of the MDP. In the short-term options to alleviate the worrying storage situation are being explored.

Due to limited resources to dedicate to collection development in recent years, just over 1000 new titles were accessioned into the collections. Many of the books received in 2014 were donated, received through the Gallery's exhibition loans programme and Images & Licensing service. In addition books were obtained through a successful library exchange programme, partnered with 135 sister institutions around the world. This includes an exchange of NGI publications for books published by other institutions. This arrangement ensures that Irish publications are available in important centres of art scholarship internationally. In addition to this a number of important archive collections were also accessioned into the collection during the year. Many of these were generously donated by individuals who support the development of these unique collections.

The number of titles catalogued now stands at over 40,000 records. With the exception of the Sir Denis Mahon library collection and the auction catalogue collection, the library cataloguing backlog has been addressed in recent years and is no longer the area of concern that it once was. All cataloguing conducted now conforms to MARC 21 standards and the use of Library of Congress subject headings has been fully implemented across the collections, providing rich bibliographic content which greatly enhances the research experience. The focus for a number of years has been on the presentation of content and developing more user friendly online interfaces with improved navigational design.

In recent years there has been significant growth and development in the Gallery's archival holdings which comprise the Institutional Archive, Irish Art Archive (CSIA), the Yeats Archive and Sir Denis Mahon Archive. In 2014 a review of archive management systems was carried out by staff, to establish the most appropriate way forward for the management of these important collections. The review has recommended the acquisition of a separate archive management system, the procurement of which will be a priority for 2015.

## Art Library

The NGI Art library is one of the Gallery's largest collections with holdings dating from the 16<sup>th</sup> century onwards. The collection, which was originally developed as a resource to support the study of the NGI's art collection, has in more recent years expanded beyond this remit and publications on art from outside Europe and contemporary art are growing elements of the collection. The publications produced by sister institutions remain an important focus of the collection. Many of the books, which are in a variety of languages and include artist's monographs, catalogue raisonnés, exhibitions catalogues and collection catalogues, are unique in Ireland to this library collection. The auction catalogue collection continued to grow in 2014. With close to 10,000 titles, unfortunately the vast majority of this collection remains uncatalogued due to limited resources but we hope to address this in the future. The journal collection also expanded and the library continues to provide a suite of online resources for staff and visitors to the library.



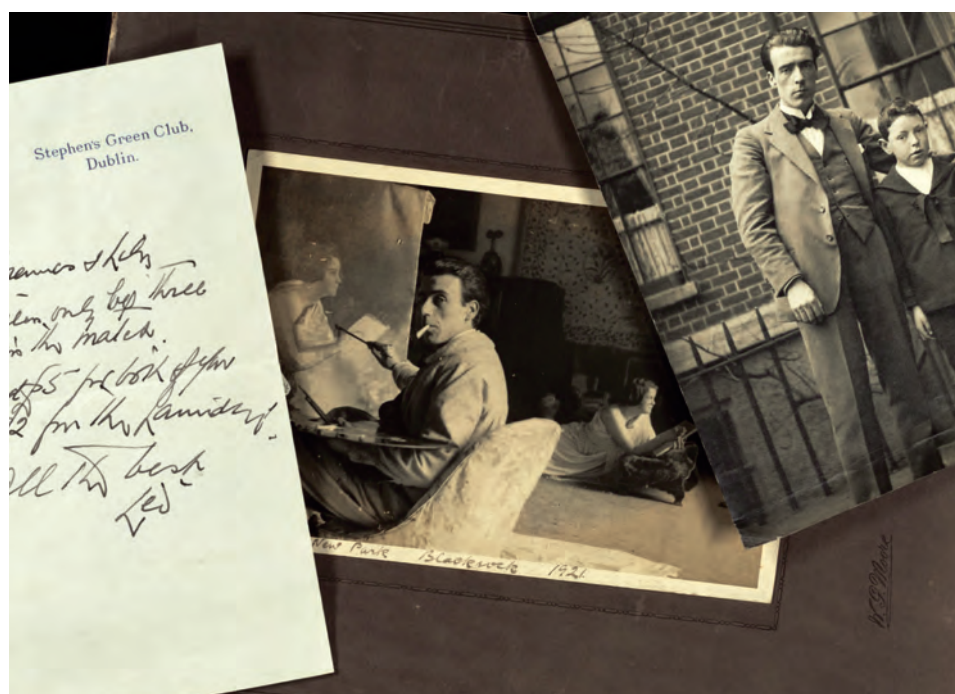
ESB Centre for the Study of Irish Art  
'Vestibule' by Eva Rothschild

## ESB Centre for the Study of Irish Art (CSIA)

In 2014 the CSIA renewed its long-standing relationship with the ESB. They have generously committed funding to the CSIA over the next ten years. This funding will support an annual CSIA exhibition to be held in the Gallery as well as the development of Irish art research and scholarship. In addition the funding provides for the creation of a fellowship position for recent graduates interested in Irish art. This year also saw collaborations and partnerships formed with TRIARC in TCD, the National College of Art and Design, the Black Church Print Studio, the Rua Red Art Centre, art festivals and artists Sarah Pierce and Rhona Byrne. Other collaborative projects include:

- 'Vestibule' was the first festival of contemporary art to be held on Merrion Square in July. Curated by Aoife Tunney, it comprised public sculptures by Aleana Egan Daniel, Gustav Cramer and Eva Rothschild and included public workshops, tours and music events. 'Vestibule' included a series of satellite shows with Eva Rothschild's sculpture *Good Times (Ghost)* going on display in the ESB CSIA reading room for the period of the festival.

- In October and November students of the MPhil in Irish Art History at TRIARC, TCD participated in the first collaborative project between TCD and the CSIA. The overall aim of the project was to familiarize students with a range of relevant skills, technologies and resources, appropriate to post-graduate research and to art history, while promoting the CSIA collections. Over the course of the assignment the students completed a series of articles describing their research activities, noting their findings on their own blogs, accessible through the TCD website. Students presented their work at a session in the CSIA attended by NGI and TCD staff.
- The CSIA supported a six week module in the NCAD Masters programme, *Art in the Contemporary World*, on the 'The Archive' in contemporary art. Staff provided tours of the CSIA and facilitated discussions around its collections.
- In November the CSIA worked with the Black Church Print Studio and artist Sarah Pierce. The Black Church Print Studio, as part of their process projects, invited Sarah Pierce, and other leading artists, to work with the studio to produce an exhibition of new work at the NCAD Gallery. For her project, Pierce used the 'Betty Webb' artist folder at the CSIA as a source of inspiration to make a series of prints dealing with the nature of archives and the canon of art (19 November–16 December).



Material from the Leo Whelan archive,  
acquired in 2014 for the ESB CSIA.

### 2014 Acquisitions to the CSIA

- A collection of primary material relating to the artist Leo Whelan, purchased in April from Whyte's Auction House. The collection includes correspondence, family photographs, studio workbooks and various clippings.
- A collection of correspondence and other material associated with various artists generously donated from Patrick J. Murphy from his personal archive.

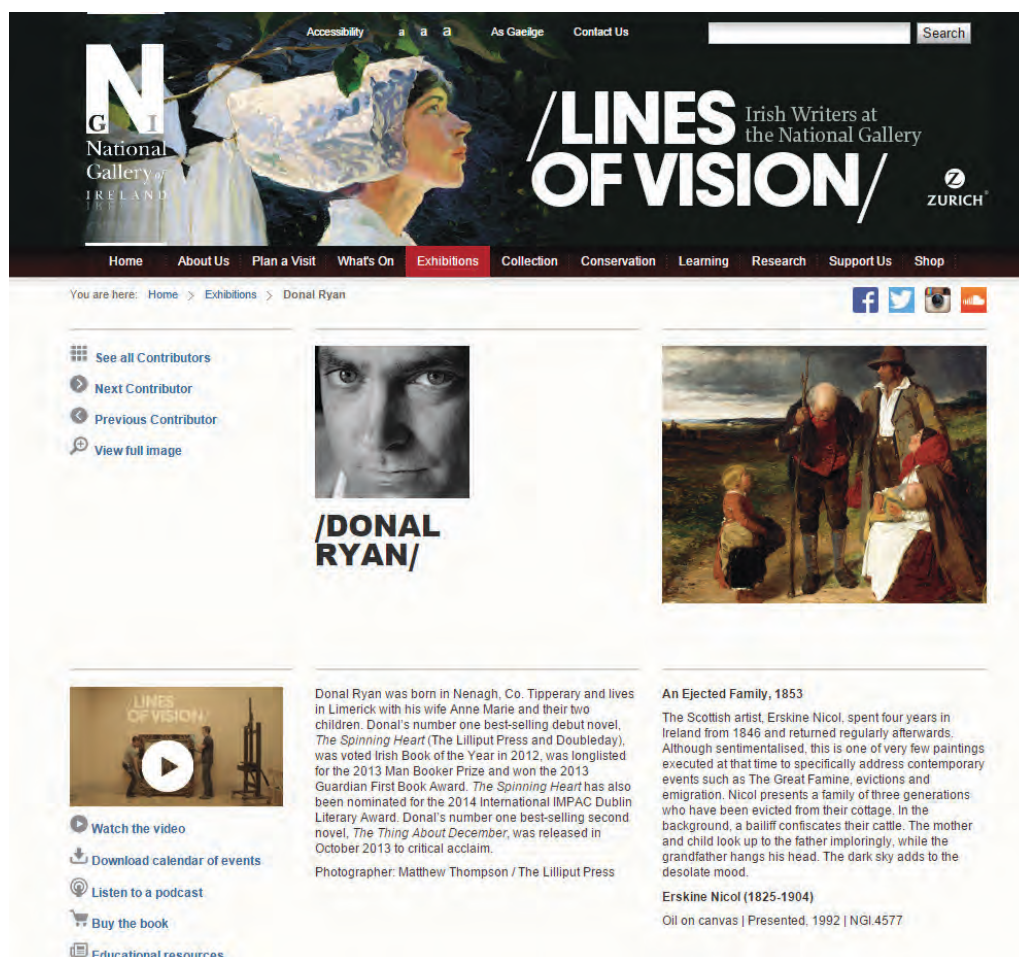
- A scrapbook of interesting Irish art items including Victor Waddington correspondence and letters from Jack B. Yeats, was purchased at Adam's auction in May.
- Artist Ciarán Lennon donated three photographic notebooks to the CSIA archive containing images and notes on studio work from the last decade.
- James Humbert Craig, scrapbook, including letters, presented by Mrs Margaret Davidson.

### NGI Archive

In November, the NGI Archives acquired an archive collection relating to Brinsley MacNamara, author, playwright and NGI Registrar (1925-1960). This collection was developed by MacNamara's only son, Oliver Weldon and generously donated to the NGI by his widow, Mrs. Mary Weldon.

### Sir Denis Mahon Library & Archive

We gratefully acknowledge the support of the Sir Denis Mahon Trust which is providing the funding for processing this large collection. Two archivists and a librarian were appointed in 2014 to work on the Sir Denis Mahon Library & Archive over the next four years. To date over six hundred volumes from the library have been catalogued and the cleaning and initial organisation of the archive is advancing.



### NGI Website and Social Media

NGI website and social media platforms continue to grow. The year under review recorded close to a 40% increase in sessions on the site with approximately 450,000 visits made throughout the year. The popularity of the Gallery's public

programme was reflected in the results with sections on the Monet Impressionist resource and conservation project, the Hennessy Portrait Prize, Lines of Vision, and 150 years of the National Gallery of Ireland. By the end of 2014 the Gallery's Twitter followers numbered 18,500 and the Gallery's Facebook fans stood at 8,900. Instagram also continues to grow. The Gallery received official verified status on Twitter, the first Irish cultural institution to be acknowledged. New social media developments this year included the establishment of a SoundCloud page.

### New Web Developments

The online resource 'NGI 150' went live on 30 January. It presented information on the history of the Gallery, the anniversary public programme and future developments. It also highlighted the roles of individual staff members and the 'People's Choice' provided information on favourite artworks selected by members of the public. A 'Memory Bank' collated individuals own memories of the National Gallery and member of the public were invited to submit their memories by email or through Twitter and Facebook or with comment cards in the Gallery. This was complimented by a new Instagram feature, posting photos showing 'A day in the life of the Gallery' which proved popular throughout the year.

- A new section dedicated to the inaugural Hennessy Portrait Prize went live on 5 November. This presented all twelve shortlisted works and provided an opportunity to learn more about the National Portrait Collection.
- The year's flagship exhibition *Lines of Vision* was accompanied by a strong on-line presence and social media campaign. This was launched on 7 October and presented details of the writers and poets featured in the exhibition as well as the artwork they selected. Featured talks were podcast on the Gallery's new SoundCloud page. By the end of the year 34 podcasts has been edited and uploaded. They have been downloaded or listened to by people in more than 50 countries.
- In August the Claude Monet Research and Conservation Project went live. This online resource documents the restoration of Claude Monet's *Argenteuil Basin with a Single Sailboat*, (1874) which had been damaged while on public display. It allows viewers to find out more about the conservation of the painting and explore Monet's painting technique and materials.
- A section on the current refurbishment of the Gallery's Dargan and Milltown wings, as well as ongoing works in the Gallery's forecourt incorporated fascinating footage from time-lapse cameras which was made available to the public on both the NGI website, and the Gallery's YouTube channel.

### Digital Steering Group

The Digital Steering Group is responsible for approving all digital projects and developments within the Gallery and addressing important issues such as cataloguing and metadata, digital workflow, digital asset management, software development, network support and resources, public engagement through technology and e-commerce. Established in 2013 and chaired by Andrea Lydon, the committee made some headway during the year initiating the cultural change that needs to take place in order for the full potential of technology to the Gallery to be realised. In addition there has been some progress made developing the infrastructure required to manage the cohesive development of systems and technology, digital policies and strategies into the future. Two sub-groups, which report into the Digital Steering Group, were established early in the year.

The Technical Group, led by Leah Benson, focuses on digital collections, digital asset management, systems administration and collections management. This group aims to identify commonalities and improve workflow in NGI digital operations. The second group, the Digital Forum, chaired by Andrea Lydon, is focusing on the Gallery's digital presence, user needs and expectations, public engagement and technology, as well as the development of the NGI's social media platforms. These groups are appropriately cross-functional ensuring digital advancement is regarded as fundamental to the Gallery now and in the future. The outcomes of discussions from all three committees will feed into the development of the institutions digital development and long-term strategy.

### DECIPHER

The EU Digital Humanities project, DECIPHER, ended in December 2013. A final review of the project took place on 28 March 2014 at DIT Aungier Street. The NGI team reported on work carried out in 2013, covering the testing and evaluation of the Decipher Storyscope system, to a panel of EU experts (Prof. Joemon M. Jose, University of Glasgow, Prof. Pablo Gervas, Universidad Complutense de Madrid). The NGI deliverables were accepted and the project was viewed to have successfully achieved and completed its goals. The Storyscope system is now an open source technology, available on GitHub and the entire body of research is now published on the project website.

### Acknowledgements

Developments during the year were made possible by the highly committed team in Library, Archives and NGI Website. As always, the department is most appreciative of the support of the team of committed volunteers and interns.

## Education



The Education Department contributed enormously to the public programme marking the Gallery's 150<sup>th</sup> Anniversary in 2014. Over 3,100 education events were organised over the twelve month period, attended by 89,089 visitors.

An Anniversary Committee was set up in July 2013, chaired by the Keeper and Head of Education, with a remit to co-ordinate a year-long anniversary programme around exhibitions, children and family events, talks and tours. These activities were developed to engage visitors with the collections and ancillary events both onsite and online.

The history of the Gallery was the central theme running through the public programme in 2014, and included an anniversary party for the public on 30 January, marking the official opening date of the Gallery in 1864. The department produced an Anniversary Trail for families and contributed to the NGI Memories project inviting the public to record their memories of the Gallery for display in the Millennium Wing, on the website and for the Gallery's Archive.

A highlight of the anniversary year was *Lines of Vision: Irish Writers at the National Gallery*, a project curated by Janet McLean comprising a book and exhibition based on an anthology of new poems, essays and stories by 56 Irish writers inspired by the collection. The department organised an extensive programme around this project involving 49 of the writers and guest chairs which included public lectures, poetry readings, panel discussions, plays and study mornings over the period October to April. Podcasts of these events were posted on the Gallery's website. One of the contributing poets to the project, Thomas McCarthy, wrote to the Gallery:

*"Thanks for allowing me to take part in this masterpiece of a project (Lines of Vision). It has placed the National Gallery of Ireland centre stage in the national discourse and that's everything George Bernard Shaw could have hoped for. Simply magnificent. You do an immense service for your country."*



*The Education Department produced two publications for the Gallery's website and for distribution to secondary schools.*

Education and Community Engagement is central to the department's strategic plan and is demonstrated effectively through several strands: The Public Programme; Lifelong Learning; Teachers, Schools & Youth; Children and Family; Community Engagement, Outreach and Disability. Online education resources also contribute to public engagement with the collection and complement learning activities within the Gallery. In 2014, the department published two publications for the Gallery's website and for distribution to secondary schools: *West of Ireland Paintings at the National Gallery of Ireland from 1800 to 2000* and *Exploring Childhood at the National Gallery of Ireland from 1570-1950*, supported by the Department of Education and Skills, the Department of Arts, Heritage and the Gaeltacht, and The Matheson Foundation. It also produced an NGI Activity Book, and two new publications in association with the project, *Fighting Words*.

### Acknowledgements

The Education Department is managed by a professional energetic team which has an ongoing Graduate Internship Programme. The department drew on the services of 30 tour guides and 23 freelance artist- tutors. It is grateful for the assistance of its many volunteers who work in the Creative Spaces and in Education.

### The Public Programme

Since 2012 all tours have been managed by the Tours Organiser, resulting in the efficient and effective processing of Gallery tours. There is a growing demand for guided tours in spite of the limited exhibition space available due to the refurbishment project. In 2014 there were 2,363 tours for 38,937 people, representing an 8% increase on 2013. Special tours were organised for various cultural organisations within the community and across all disciplines, including tours for government agencies and embassies.

Public talks take place in the Gallery's Lecture Theatre on Sundays and Tuesdays and a programme of special interest talks takes place on Thursday evenings. An expanded public programme is organised during the summer months to accommodate the high volume of visitors. Over 60 art documentaries were shown in the Lecture Theatre in 2014, attended by 1,113 visitors which represented a 66% increase on the previous year.

The 10<sup>th</sup> anniversary of Nationwide Drawing Day was launched in the Gallery by James Hanley RHA on 17 May. The Gallery's programme drew an attendance of 1,100. Drawing Day is a cross-border initiative with 158 institutions participating in 2014.

The Creative Space in the Atrium is a free drop-in facility for families and children. It is not an ideal space for Education activities within the Gallery and plans for a dedicated Education Creative Space will be provided for as part of the final design in the Master Development Plan. The Millennium Wing Studio was availed of by the department until October 2014 when it was ceded for the display of the inaugural Hennessy Portrait Prize.

### Adult Events / Lifelong Learning / Ageing Creatively 55+

The spring anniversary series, Contemporary Irish Artists, involved 8 artists who each gave a presentation about their work followed by a conversation with a guest chair. Each event concluded with a wine reception in the Wintergarden. Six of the talks were filmed by Viewfinder in order to make them accessible to

a much wider audience and are available on the Gallery's website. The autumn Thursday evening events formed part of the extensive *Lines of Vision* project, supported by Zurich. Each event took the form of a conversation between a guest chair and a writer or group of writers who contributed to the *Lines of Vision* anthology. Each event concluded with a wine reception in the Wintergarden. On 13 November, a special *Lines of Vision* event was held in conjunction with the launch of the Dublin Book Festival and recorded by RTÉ Arena for broadcast on RTÉ on 21 November.

### Study Mornings

A series of study mornings and study days were organised during the year to complement the Gallery's anniversary programme and commemorative events in the national calendar. *War Artists* (1 March) explored the experiences of artists during World War I and the influence of war and conflict on contemporary art and poetry. *Writers on Art: Jack B. Yeats* (15 November) focused on four writers who selected works by Jack B. Yeats for the *Lines of Vision* anthology. The Yeats study day was launched by the Gallery's Chairman, Michael Cush SC, and included presentations by Roddy Doyle (*Morning in a City*); Nuala Ní Chonchúir (*Men of Destiny*); Moya Cannon (*The Singing Horseman*) and Dermot Bolger (*Grief*).

### Drawing Studies

Since its inception in 1995, the Drawing Studies Course has been in high demand by a public that wishes to engage with the Gallery's collection through the guidance of professional artists. In 2014, eight two-hour classes on the theme *Drawing Portraits and Figure Studies* were held on Saturdays from 18 January to 8 March, led by Joe Dunne RHA, Head of the RHA School. The spring session, on the theme, *Still Life and Figure Drawing*, comprised four two-hour classes on Saturdays from 22 March to 12 April in the Millennium Wing Studio.



### Creative Art for 55+

From January to June and September to December, Creative Art events took place twice a month. In July and August, the drop-in adult life drawing workshops took place 3 times weekly. The life drawing classes have proved consistently popular with audiences, and there is a variety of tutors for regular attendees. The mix of talks, tours and creative writing workshops were well attended and received. Ageing Creatively 55+ has been incorporated into Adult Events programming.

### Positive Ageing Week

The Gallery participated in Positive Ageing Week, organised by Age Action Ireland (1-9 October).

### Schools Seminar 2014

Heather Humphreys TD, Minister for Arts, Heritage and the Gaeltacht at the launch of the Schools Seminar 2014 with (l-r): Dr Gaye Ashford, St. Patrick's College/DCU; Joanne Drum, NGI Education Officer; Niamh MacNally, NGI Assistant Curator, Prints & Drawings; Professor Mary Daly PRIA and NGI Board Member; Sarah Edmondson, Killinarden Community School, Co. Dublin.



## Teachers, Schools & Youth Programme

The department manages a comprehensive programme of events and seminars for Pre-school, Primary, Post-Primary, Third Level and Teachers. In 2014, a Schools seminar, *Design Film and Digital Media*, was held on Saturday 27 May for primary, secondary and third level Teachers, as well as arts practitioners. It aimed to increase awareness of the various programmes on offer in institutions, and examined ways for teachers to become more involved in incorporating design, film and digital media into their classroom. Two new publications, *Exploring Childhood at the National Gallery of Ireland from 1570 to 1950* and *West of Ireland Paintings at the National Gallery 1800-2000* were launched at the seminar by Heather Humphreys TD, Minister for Arts, Heritage and the Gaeltacht. Copies were distributed to every secondary school in Ireland, supported by the Departments of Arts and Education and Skills, and The Matheson Foundation. They are also available online on the Gallery's website.

New school resources have been created and are available online. They include: two general resources for Primary and Post-Primary teachers visiting the Gallery to use as a guide or for teachers as a pre and post teaching tool; four *Lines of Vision* resources for Primary and Post-Primary teachers; two resources for Leaving Certificate Students – one in English and one in Irish – were designed for students who wish to answer the Leaving Cert Art History Question on Art Appreciation 'Visiting a Gallery/Exhibition'. These were created in consultation with teachers and students. A general resource is also available online to complement the Turner watercolours exhibition. A Renaissance resource is in production. New visual resources have been created and are available online. They have also been printed on large-scale solid mounts for use in Gallery tours. The resources focus on key aspects of works from the collection and suggest ways these works may be sketched to back up written answers for the LC question. Other resources were provided during the year and include education outreach services to second-level students and teachers; Post-Primary LC drawing tours and the Transition Year (TY) works experience programme, which returned after an interval of 4 years. A new TY pack was produced for use by students. The programme has received wonderful feedback from participating departments and TY students.

## Education & Disability

Latch On (Literacy and Technology Hands On), a two-year literacy programme for adults with intellectual disability, was initiated and developed at the School of Education, University of Queensland. It has a strong foundation in educational research and practice. Ireland is the first country in the EU to be given license to run the programme through Down Syndrome Ireland and the Gallery is now working on this initiative through its Teachers, Schools & Youth Programme, and Outreach & Access Programme. On 6 November the Cavan branch of Latch On came to the Gallery for a tailored tour of *Lines of Vision* and drawing workshop.

### Partnerships with other institutions in 2014:

- Institute of Art, Design and Technology, Dun Laoghaire
- DCU/Maynooth University
- Centre for Talented Youth, Ireland (CTYI)
- Maths Week Ireland

## Children's and Family Programmes

The Saturday Family Programme is open to children aged 4 and over. In 2014 there were 36 Family Programme Workshops from January to May and September to December, which covered storytelling, performance, collage, drawing, pastel, and creation of 3-D works of art.

Two sessions of Children's Mid-Term Art Workshops took place from 17 to 21 February and from 27 to 31 October. Summer Drop-in Family Workshops were held daily at 11am from Monday-Friday in the Millennium Wing Studio. Family tours were also offered in July and August on Tuesdays, Thursdays and Saturdays at 12.30pm. A series of 14 workshops took place for families on Sundays at 3pm in June-August, themed in a similar manner to the family programmes. The creative practitioners were asked to draw connections to the collection and to encourage families to explore the Gallery for themselves after the workshop.

NGI Baby and New Parents' Tours are regularly refined and updated. They take place on the third Wednesday each month January to December. NGI Baby Workshops comprise 35-minute workshops for babies on the third Monday of every month. The workshops are given by tutors with experience of working with babies and focus on simple themes of light, colour, texture, and sound. Tiny Tots Workshops at 2pm on consecutive Fridays and Saturdays accommodate 15 tiny tot places per workshop. Almost every workshop was fully booked. Workshops last 35 minutes and include singing, movement, group participation and craft projects based on that month's theme. As part of the Halloween Extravaganza, the Gallery collaborated with Children's Books Ireland during the mid-term break by hosting a workshop with award-winning illustrator, artist and author of *Hagwitch*, Marie-Louise Fitzpatrick. Children aged 7 and over were invited to the Gallery in their Halloween Costumes. A book signing took place afterwards, outside the Lecture Theatre. The year ended on a high note with celebrations of the Gallery's 50<sup>th</sup> Christmas Family Art Holiday (27-31 December). The five-day event attracted 4,585 visitors. Children who attended the art holiday received free copies of the new NGI Activity Book and *Exploring Childhood 1570-1950 at the NGI*, supported by The Matheson Foundation.

## Community Engagement (CE), Outreach & Access

The Community Engagement & Outreach Service expands NGI learning programmes outside of the institution. Through visual art and collection-focused projects and events, the CE service reaches into the community and works with groups who might not otherwise access the Gallery's public programmes. Projects are funded through combining NGI, participant partner and philanthropic resources. The Outreach programme continues to provide privately paid tutoring and lecturing facilities to community groups. In 2014 the number of events facilitated increased to 140, with 2,736 participants. This is attributed to an upswing in public demand for privately funded Outreach events as well as a substantial annual budget increase for the Community Engagement service due to an Ireland Funds grant.

### Community Engagement Projects

- Westside Library, Galway
- Psychiatric Department, AMNCH Hospital, Tallaght
- Laura Lynn Children's Hospice, Dublin
- Nascadh CDP, Sean O'Casey Centre, Dublin 3
- Ringsend Community Centre, Dublin 4
- An Siol Community Centre, Stoneybatter, Dublin 7
- Limerick City of Culture and Limerick City Libraries.
- Enable Ireland
- National Institute for Intellectual Disability, TCD
- Tallaght Adult & Community Training (TACT)
- Artlink, National Learning Network, Sandymount
- Spina Bifida Hydrocephalus Ireland
- SJOG Carmona Services

### Outreach Events

NGI Outreach provides art history lectures, demonstrations and workshops for community groups, with the tutor's fee 100% funded by the requesting group. In 2014, Outreach events were organised at the following venues:

- Ardee Retirement Home, Co. Louth
- Ballinure NS, Co. Tipperary
- Blessington Education Centre, Co. Wicklow
- Bunclody Library, Co. Wexford
- Cashel Community School, Co. Tipperary
- Clondalkin Library, Dublin
- Enniscorthy Library, Co. Wexford
- Gorey Library, Co. Wexford
- Lambay Ladies Society, Co. Dublin
- Little Flower NS, Co. Tipperary
- Moyglass NS, Co. Tipperary
- New Ross Library, Co. Wexford
- Rosegreen NS & Knockavilla NS, Co. Tipperary
- St John's Church, Co. Tipperary
- St. John the Baptist NS, Co. Tipperary
- Wexford County Library, Co. Wexford

## Access Programme

### Access Tours

The Access Tour programme was adjusted to accommodate the pattern of usage of tour participants and accommodate the needs of the only ISL tour guide.

### Tours for the Hard of Hearing

By request this tour continues to run at 6.30pm on the first Thursday of alternating months. It is free on a first come, first served basis, with no booking required.

### ISL Tours

The ISL tours moved from 6.30pm on the first Thursday of alternating months due to low attendance figures, the specific needs of the target audience, and relatively small size.

### Tours for People with Intellectual Disabilities

The Gallery provides tailored tours and workshops for people with a disability, organised as requested by any organisation. Each event is adapted to suit the specific needs of tour participants. This level of adaptability results in quality, worthwhile engagements. The small numbers of requests made are well within the ability of the service to deliver.

### Tours for the Visually Impaired

In 2014 the Gallery increased its capacity to provide high quality, modern tours for the visually impaired. The Zy-fuse machine, acquired in 2013, which gives in-house capacity to reproduce collection images on swell paper, has been developed in workshops. Two pilot paintings were worked on this year: *A Convent Garden* by William Leech and *Still Life with Mandolin* by Pablo Picasso. These resources have been used in three projects with positive results, at Cork NCBI, Dun Laoghaire NCBI, and School of Medicine, TCD. It is hoped to develop workshops around another two paintings.

### Touring Exhibition

*Learning from Art*, the young people's exhibition, continued its tour of venues in Ireland:

Westside Library, Galway (1 May – 9 June 2014)

## Facilities

### Book Reference Section

The book reference section in the department contains a range of practical books for guides and staff.

### Lecture Theatre

In 2014 the Lecture Theatre was hired out for 20 public and private events. The Lecture Theatre was also used to facilitate the Gallery's public programme, staff and training events and Friends talks and Education events.

## Guides, Interns, Volunteers

The department wishes to acknowledge the wonderful assistance of its guides, graduate interns, work placements and many volunteers in 2014.

### Graduate Interns, Work Placements, Assistants

Fala Buggy, NCAD Art History and Fine Art Painting

Julie Daunt, UCC Art History

Niamh Donnellan, UCD Art History

Kate Drinane, UCD

Olivia Furman, University of Notre Dame, Indiana, African Studies with Education, Schooling and Society

Hannah Hughes-Ellis, UCD Art History

Michelle MacDonagh, TCD Art History

Kate O'Donoghue, UCD Art History

Marta Palombi, University of Rome

Gillian Walsh, Crawford School of Fine Art

### NGI Guides Panel

Valerie Alexander, David Breslin, Mary Broderick, Rita Brown, Fala Buggy, Frances Coghlan, Catherine Coughlan, Carmel Coyle, Rosary Cox, Julie Daunt, Mary Dowling, Kate Drinane, Jenifer Duignam, Joanne Drum, Hannah Hughes-Ellis, Gráinne Finn, Colette Fitzpatrick, Caomhán Mac Con Iomaire, Michelle MacDonagh, Katy Milligan, Valerie Moffat, Sarah Montague, Audrey Nichols, Kate O'Donoghue, Caoilte O Mahony, Marie Pike, Siobhán Power, Libby Simington, Sarah Wilson, Iain Wynn-Jones.

### NGI Outreach Panel

Debora Ando, Elizabeth Archbold, Fala Buggy, Peter Burns, Edel Campbell, Brina Casey, Sinéad Furlong-Clancy, Frances Coghlan, Caomhán Mac Con Iomaire, Kate Drinane, Hannah Hughes-Ellis, Jessica Fahy, Louise Kelly, Oonagh Latchford, Elaine Leader, Michelle MacDonagh, Colin Martin, Valerie Moffat, Helen Monaghan, Kate O'Donoghue, Caoilte O Mahony, Vita Ryan, Gillian Walsh.

### Creative Spaces Volunteers

Kay Breen, Liberties College

Clare Collins, NCAD

Sadie Devane, NCAD

Jenna Farren

Lisa Flanagan, TCD Art History & English Literature

Sarah Ni Chinnsealaigh, TCD History & English

Noreen O'Donnell, TCD History of Art and Philosophy graduate

Lara O'Muirthe, Courtauld Institute of Art and TCD

Kathryn Culhane-Tipper, TCD History of Art and Architecture & Classical Civilisations

Orla Geraghty, NCAD Art & Design Education

### Summer Creative Spaces Volunteers

Jodie Thomas, UCD Art History

Aishling Durkan, TCD Art History

Georgina McMahon, TCD Art History

### Education Volunteers

Rosary Cox supervises the Atrium Workspace on Mondays and Pam O'Siorán on Friday afternoons. Gaye Kennedy supervises the Slide Library in the Library stacks on Fridays.



## Images & Licensing

### Digital Assets Management Software

A Digital Assets Management system, the first system of its kind in the Irish cultural sector, was implemented in January, introducing complete change management to the Images & Licensing Department. The back office went live on 14 January. The web-facing front-end, [www.nationalgalleryimages.ie](http://www.nationalgalleryimages.ie) went live on 26 March. The new e-commerce website was officially launched in the Gallery on 4 April with presentations by Sean Rainbird, Director; Ireland; Marie McFeely, Images & Licensing Officer; Abbie Enock, CEO, Capture UK Ltd, and Aileen O'Toole, CEO, AMAS. It was well attended by an audience of artists, copyright holders, graphic designers, merchandising companies, broadcasters and publishers.

Google Analytics for [www.nationalgalleryimages.ie](http://www.nationalgalleryimages.ie) as at 31 December 2014

25244 Users

29898 Visits

79922 Page views

### Google Mentoring and Arts Audiences

National Gallery Images took part in a Google mentoring project in collaboration with Arts Audiences and Google Adwords, which successfully drove a large number of visitors to the new website.

### Filming Projects

The department worked on a number of commercial film projects in 2014.

- 'What Women Want' for RTÉ
- 'Rivers of Words' for Kerry Cultural Centre, a documentary on cemeteries in Ireland
- 'Lines of Vision' commissioned footage for the exhibition
- Tourism Ireland feature with Phil Spencer of *Location, Location, Location*
- Images were supplied for props for 'Penny Dreadful'

### Merchandising Contracts

Pomegranate Inc. (US); Irish Tabletops Group (Ireland); Atlantic Edge Productions (Ireland)



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[www.nationalgalleryimages.ie](http://www.nationalgalleryimages.ie)

Pictured at the launch in April of the new 'National Gallery Images' website (l-r): Marie McFeely, NGI Images & Licensing Officer; Abbie Enock, CEO, Capture UK; Aileen O'Tool, CEO AMAS.

## Retail & Publications

*Lines of Vision: Irish Writers on Art*, published by Thames & Hudson in association with the National Gallery of Ireland.

The book received acclaimed reviews in the national and international press and was named Art Book of The Year by The Sunday Times.

Pictured (l-r) at the *Lines of Vision: Irish Writers on Art* opening reception in October:

Patrick Manley, CEO EMEA, Zurich (sponsors of the associated exhibition); Janet McLean, NGI Curator and Editor, *Lines of Vision*; Jamie Camplin, Managing Director, Thames & Hudson; Sean Rainbird, NGI Director.

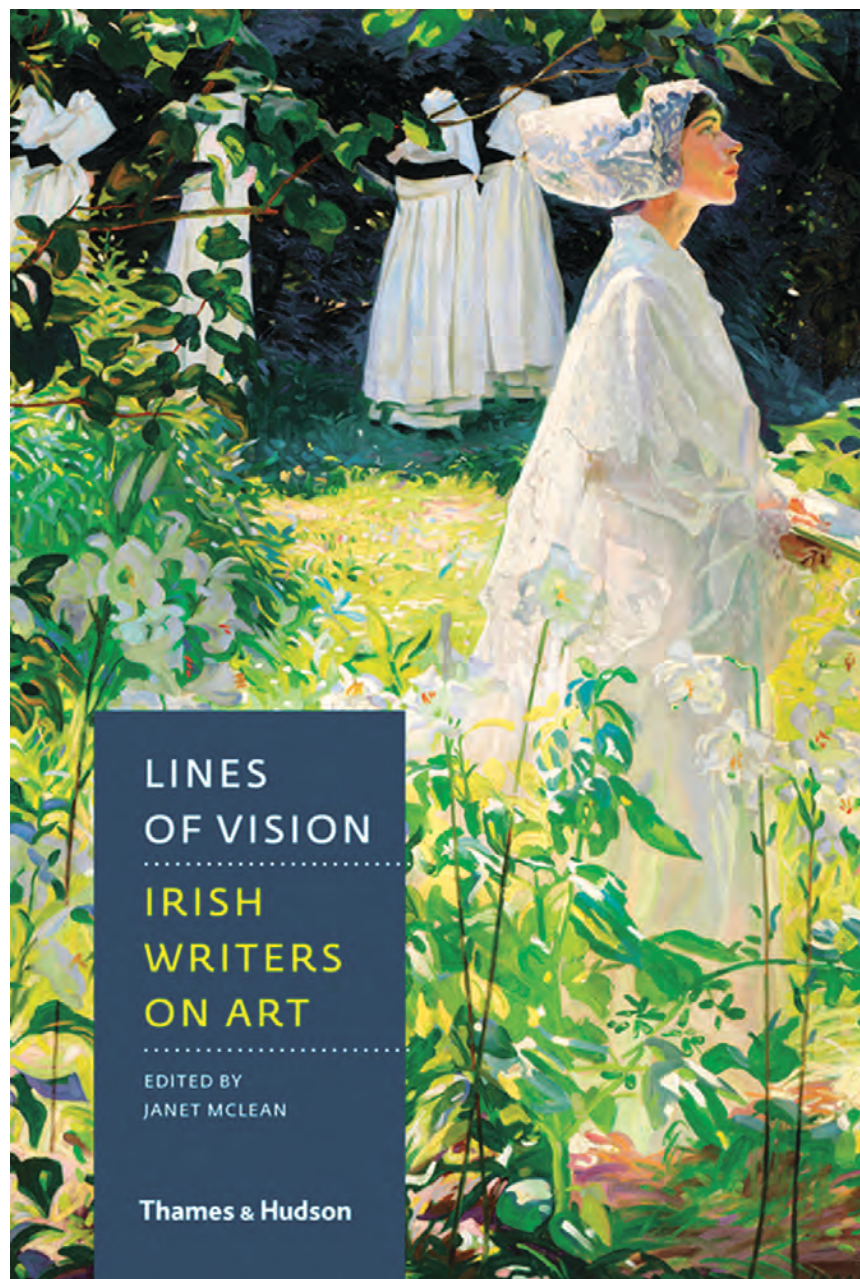


It was a challenging year for the Retail Operation. While trading days were lost for 10 days in May to accommodate building works around the refurbishment project, the time was used effectively to roll out extensive retail training for the department's staff.

Turnover remained sluggish in the first eight months, however the department recovered in the fourth quarter due to the success of the exhibition and associated publication *Lines of Vision: Irish Writers on Art*. Public support for the exhibition, book and comprehensive education programme allowed the department to return a respectable profit to the institution.

*Lines of Vision: Irish Writers on Art* was the department's major publication in 2014. Published by Thames and Hudson, it was the Gallery's first co-publication with this highly respected international art publisher. This collaboration secured the book a worldwide distribution and attracted a high level of media attention, helping the department bring the project and the Gallery's collection to the widest audience possible.

Under the new Shared Services Agreement, 2014 saw significant cooperation between the retail sections of the National Gallery of Ireland and the Irish Museum of Modern Art. This wide-ranging sharing of information, contacts



### Publications

*Lines of Vision: Irish Writers on Art*

Edited by Janet McLean

Published by Thames & Hudson in association with the National Gallery of Ireland

978-0-500-51756-7

*Hennessy Portrait Prize 2014*

Editors: Anne Hodge, Brendan Rooney

Published in association with Hennessy

ISBN 978-1-904288-56-5

*National Gallery of Ireland Diary 2015*

Published by Gill & Macmillan in association with the National Gallery of Ireland

ISBN 978-0-71716225-3

*National Gallery of Ireland Calendar 2015*

Published in association with FBD

ISBN 9781904288558



#### Culture Night 2014

The Gallery's programme for Culture Night attracted 2,398 visitors.

## Visitor Services

Visitor figures as at 31 December 2014 were 593,183. Attendances at the Gallery have been impacted since 2011 by the closure of the Dargan and Milltown wings for refurbishment works. The closure of the Gallery for 10 days in May 2014 to facilitate enabling works around the refurbishment project also affected figures as did the exceptionally good summer which encouraged more outdoor activities rather than indoor visits to cultural sites. Visitor Services continued to work with the wide range of groups, language schools and tourism organisations aimed at audience development. In 2014 the Gallery was awarded a TripAdvisor Certificate of Excellence based on ratings by visitors.

Visitor Services worked with the St Patrick's Day Festival organisers and held the 'Milk & Cookies' event as part of the *I love my City Programme* on 14 March. The Gallery was also one of the venues in the St Patrick's Day Festival Treasure Hunt on 15 March. Special events were successfully promoted around Valentine's Day, Mother's Day and St Patrick's Day and a presentation at the Google Arts Day on the 15 May 2014. They also organised a summer anniversary event on 26 June as part of the Gallery's 150<sup>th</sup> Anniversary. This free public event included art workshops, competitions, family tours, and Richard Thomas Moynan's affectionate portrait painting, *Military Manoeuvres*, was brought to life by a group of young actors. Over 1,000 visitors were welcomed on the day.

### Culture Night

The Gallery's programme for Culture Night on 19 September was co-ordinated by Visitor Services. It included tours on the hour, curators' talks, family and children's workshops, paintings brought to life by actors, a live music programme and a curated performance piece 'Moving Thresholds' by Rhonda Byrne. An art project *Fisfeis* was projected onto the exterior wall of the Millennium Wing at Clare Street. The event attracted 2,398 visitors to the Gallery.

### Visitor Feedback and Audience Surveys

Visitor feedback was carried out in 2014 using a number of research methods: surveys, comment cards, and on-line feedback resources. The research gave valuable information on visitors and their experience which helped to review and improve audience engagement and development.

The Gallery participated in the Here and Now Survey for the second year. The survey, which was carried out on 400 visitors from 30 June to 10 November 2014, rated the visitor experience, visitor engagement and life cycle, and the process of visitor attendance. The Gallery was one of eight participating Irish galleries which resulted in a greater picture of the Irish arts audience. It also allowed the Gallery to benchmark the visitor experience nationally and internationally.

Visitor Comment Cards enable the Gallery to make immediate improvements to the visitor experience. Visitor Services reviewed 1,871 comment cards in 2014. They indicated overall satisfaction levels for the visit to the Gallery and the collection with 88% of visitors rating their experience as excellent or satisfied. Visitors indicated satisfaction with free admission and the numerous support services available. Online feedback was monitored throughout the year, including TripAdvisor and other on-line forums.

Throughout the year, Visitor Services focused on new and ongoing initiatives to enhance the visitor experience based on results of the audience research.



#### NGI 150

Dr Marie Bourke, Keeper and Head of Education, with Sile Boylan, Visitor Services Officer, surrounded by visitors and characters in costume at the Family Anniversary Summer Party on 26 June.



A view of the newly refurbished Wintergarden Café in the Millennium Wing.

### Wintergarden Café

ITSA catering service commenced operations on 4 January in the Wintergarden Café. A refurbishment project on the Café commenced on 4 September. This project was led by Visitor Services and an inter-departmental committee, inclusive of ITSA as the catering service partner. The refurbishment has improved visitor flow and created a fresh, vibrant, café space.

### Flavours of Art

The inaugural *Flavours of Arts* event on 2 October was an Italian themed evening which included a guided tour of the Italian collection, Italian food and music. It was followed by a French themed evening on 27 November. These events are held on Thursday evenings and have proved successful in attracting new audiences.

### NGI Events

From 1 January to 1 September, a total of 23 corporate and private events were held in the Gallery. They comprised corporate meetings, receptions, dinners, product launches, arts and culture related events, sponsor events and 7 civil ceremonies. From 1 September NGI Events transferred over to the Development Office.

### Accessibility

In 2014 the Gallery continued to focus on accessibility of its services. Accessibility is reviewed under the headings of Quality Customer Services, the Built Environment and delivery of the Gallery services using Information and Communication Technologies (ICT).

### Irish Language Scheme 2013-2016

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

### NGI Volunteers Programme

The NGI Volunteer Programme had 114 volunteers at year end, working with Visitor Services, the Friends, Research Services, Education, Conservation and the Prints & Drawings Room. The Volunteer Training Programme offered volunteers eight training sessions to enhance their knowledge of the collection and the organisation. The training aims to support the vital contribution the volunteers make to the Gallery.

### Internships

Ewa Kupa (to 26 February 2014); Dervalá Leddy (to 26 February 2014); Janina Mathews (24 February–15 June); Anna Augustyniak (24 February–15 June); Catherine Eager (26 September–15 June 2015).

# Friends of the National Gallery of Ireland

## Membership

Membership of the Friends of the National Gallery of Ireland was 1,208 as at 31 December 2014, which included 31 Patrons of Irish Art and 5 Corporates. Numbers are down on 2013 due in part to lapsed or terminated membership. In 2014, 172 new members enrolled, of which 76 were Gift Memberships.

## Lectures

A total of 14 lectures on a wide range of topics organised for members during the year with attendances between 20 and 96. The talks were held in No. 5 or the Gallery Lecture Theatre and were followed by a wine reception in the Friends' Room:

- *The Survival of Music under the Third Reich*, Adrian Le Harivel, NGI Curator (23 January)
- *From Volcanoes to Glass Sculptures*, Carmel Mooney, Artist, who opened the series of talks by contemporary artists (26 February)
- *The Rosc Exhibitions: Crossroads of Conflict and Celebration*, Dr Brenda Moore-McCann, M.D., Art Historian and Writer (26 February)
- *6,000 Years of Habitation at Lough Gur*, Professor George Eogan, Archaeologist (16 April)
- *Patrick Scott: Image Space Light*, Christina Kennedy, IMMA Head of Collections (1 May)
- *The Greatness of Dutch Art*, Dr Adriaan Waiboer, NGI Curator (8 May)
- *A Feather in the Sky*, Eve Parnell, Artist (28 May)
- *The Netherlands, a Nation Built on Water*, Professor J. Philip O'Kane, Emeritus Professor, Chair of Civil Engineering UCC (10 July)
- *Russborough Revisited*, Adrian Le Harivel, NGI Curator (24 July)
- *The World of James Hanley*, James Hanley RHA (9 October)
- *Boom & Bust: Where do we go from here?* Frank McDonald, Environment Editor, The Irish Times (18 October)
- *Behind the Hoarding: Reimagining the National Gallery of Ireland*, Sean Rainbird, NGI Director (30 October)
- *A National Monument to the International Vision of Irish Jesuits*, Maureen Beary Ryan, NGI Friends Administrator (12 November)
- *Conflict and Cabernet – The fascinating link between Wine and War*, Noel MacMahon, Febvre Wines (27 November)

## Day Outings

The Friends organised 9 day outings to houses, gardens, museums and galleries with attendance figures between 30 and 55.

*Opening up St. Stephen's Green*, included a visit to the Royal College of Surgeons, lunch at the Kildare Street and University Club, followed by a special tour of Iveagh House, the Department of Foreign Affairs, under the guidance of Joe Brennan, former Head of Protocol DFA, 27 January.

**Friends of the National Gallery of Ireland**  
Friends of the NGI visited VISUAL Centre for Contemporary Art, Co. Carlow, for a guided tour of Patrick Scott's exhibition, *Image Space Light*, led by Emma-Lucy O'Brien, Curator at VISUAL.



*Georgian Houses in Co. Wicklow* brought Friends to Kilruddery House, home of the Earls of Meath, Altidore Castle, Kilpeddar, where they were welcomed by the Emmet family, following which lunch was kindly offered with the compliments of Liam and Dee Lynam at their restored 18th century home, Kingston House, 22 February (58). *Great Houses of North Leinster* included visits to Barmeth Castle and gardens, home of the Bellew family, followed by lunch and a talk by Caroline Workman at Dunnany House, 29 April.

*Carlow's Cultural Quarter* featured tours of Carlow College, the Cathedral, Carlow Castle, the Courthouse, and Carlow County Museum, which included William Dargan memorabilia, a native of the town. Patrick Scott's exhibition *Image Space Light*, proved a highlight at the VISUAL Centre for Contemporary Art and the George Bernard Shaw Theatre, 10 May.

*Georgian Celbridge* included visits to three eighteenth-century family homes in Co Kildare: Prospect House and Gardens, Sallins, home of the Moore family, built in 1760 by the Earl of Milltown for the Sherlock family, and Celbridge Lodge, with a fine collection of 18th and 19th century topographical paintings, where Friends were welcomed by Harry Mc Dowell; lunch was hosted by Libby Sheehy at Springfield House, Celbridge, birthplace of author Aidan Higgins, 5 July.

*Palladian Splendour* featured a special curatorial tour by Adrian Le Harivel, of two great houses built by Richard Castle - Russborough, Co. Wicklow, whose interiors have been greatly enhanced by the return of some key Milltown paintings, and Carton House with its splendid Lafranchini plasterwork and Chinese Room, 26 July.

*At Home with the Earl and Countess of Rosse* at Birr Castle, included a personally conducted tour of the castle and its collection, 16 August.

*Down Tipperary Way*, where the talented Cullen family entertained members with a harp recital and tour of their unique home in the fifteenth-century round tower at Farney Castle, followed by lunch at Inch House and a tour of the restored twelfth-century Cistercian monastery at Holy Cross Abbey, 11 October.

*The Jesuits in Ireland*, an outing to mark the 200th Anniversary of the re-establishment of the Jesuit Order, with visits to the Church of St Francis Xavier,

Upper Gardiner Street (1829), the Jesuit Retreat House at Manresa, Clontarf, with its set of Evie Hone windows, and Clongowes Wood College, 15 November.

### Spring Trip – Limerick (19-23 May)

Friends explored *Limerick City of Culture 2014* and its environs. It included a tour of King John's Castle, St. Mary's Cathedral and the Hunt Museum. At the University of Limerick, the paintings and rare book collections were opened to view. In the county, visits were made to the ancient archaeological site at Lough Gur and the Flying Boat and Maritime Museum at Foynes. Madame Fitzgerald kindly opened Glin Castle and hosted lunch for the Friends. There was a private visit and tea at George and Michelina Stacpoole's home at Ballynacourty. Abbot Mark Patrick Hederman gave a tour of the Library and Chapel at Glenstal Abbey. A day outing to Co. Clare included a tour of the Burren and Cliffs of Moher, with a visit to the Burren School of Art.

### Annual Trip Abroad – The Netherlands (4-11 September)

An 8-day tour of The Netherlands introduced 18 Friends to *Six Centuries of Dutch Treasures*, led by the Administrator, Maureen Beary Ryan. While based in Haarlem, visits were made to the Frans Hals Museum, St. Bavo's Cathedral and the Teylers Museum. Day outings were taken to five cities which included two days in Amsterdam with tours at the Rijksmuseum, the Van Gogh Museum, Rembrandt's House, the Van Loon 17th century canal house and the Royal Palace; Leiden's De Lakenhal Museum and the Huygens family home at Hofwijck; the newly renovated Mauritshuis and Panorama Mesdag, in The Hague; Rotterdam's cutting-edge architectural gems, concluding with the Kröller-Müller Museum and Sculpture Garden and Het Loo Royal Palace and gardens. Highlights of the trip were private visits to the King's Office in The Hague and Castel Gurnstein, home of the Poulle family.

### Christmas Events

The annual Christmas Dinner with a champagne reception took place in No. 5 (11 December), and the Friends' Christmas Concert in the Wintergarden featured a return visit by popular request of the Penston Vocal Academy Choir and Rising Star violinist Phoebe White.

### Weekly Talks

These popular talks on Wednesday and Friday mornings are free and attract approximately 130 members per week. Talks are given by guides from the Education Department and by Gallery Curators.

### Promotional Events

The opportunity to promote Friends and the Members' Room was availed of during Heritage Week and Culture Night with tours given by Adrian Le Harivel and Laura Buckley to approximately 100 visitors. Maureen Beary Ryan, Friends Administrator, gave a talk on the NGI collection to the Probis Group in the Royal George Yacht Club, Dun Laoghaire (8 December). The Friends hosted a reception in the Members' room for 28 TCD Women Graduates, followed by a tour of the Turner exhibition (16 January). The above events attracted a number of new members.

### Acknowledgements

The Friends of the NGI acknowledge all the volunteers who assist on the Friends Desk, in the Friends Office, at evening events, with the mail-shot and in providing flowers for the desk.

## Books and Articles Published by Staff

### Leah Benson

'Individual rights to privacy and societal rights to memory: the retention of personal data for historical and research purposes', Archives and Archivists 2. 'Current Trends, New Voices', eds, Ailsa C. Holland & Elizabeth Mullins. Published by Four Courts Press.

### Marie Bourke

*West of Ireland Paintings at the NGI from 1800 to 2000* by Marie Bourke with contributions by Sarah Edmondson and Donal Maguire, print and online editions. ISBN 978-1-904288541

*Exploring Childhood at the NGI from 1570-1950*, by Gaye Ashford, Joanne Drum, Sarah Edmondson, Niamh MacNally. ISBN 978-1-904288534.

*Report of the 2014 Art and Education and Schools Seminar 'Schools and Cultural Engagement: Design, Film, Digital Media' at the NGI*, print and online editions. Edited by Marie Bourke. ISBN 978-1-904288-57-2.

Contributed a chapter 'Go with your Instincts' to the Looking Forward section of *Teaching the Museum: careers in museum education*, (Ed. Leah Melber), published by the American Alliance of Museums Press, 2014. ISBN 978-1-933253-92-3(print); ISBN 978-1-933253-92-4 (e-book).

Contributed an article, 'Recent research on Burton's Meeting on the Turret Stairs' to the Journal of the Royal Society of Antiquaries of Ireland, 141, 2014.

Contributed entries to the Allgemeine Künstler-Lexikon Dictionary of Art.

Contributed entries to Nicola Figgis ed., Vol. II, and to Catherine Marshall and Peter Murray eds., Vol. V, *Art and Architecture Ireland*, RIA/Yale, 2014.

*National Gallery of Ireland 'Children's Activity Book'* supported by The Matheson Foundation. Editors: M. Bourke, J. Drum, S. Rice and C. O Mahony, with contributions by Interns, Julie Daunt, Michelle MacDonagh, Fala Buggy and Hannah Hughes Ellis.

### Joanne Drum

*Exploring Childhood at the NGI from 1570-1950*, by Gaye Ashford, Joanne Drum, Sarah Edmondson, Niamh MacNally. ISBN 978-1-904288534.

### Anne Hodge

'A gilded cage?' (Daguerreotypes and other visual imagery of Daniel O'Connell and the Repeal Martyrs), *Irish Arts Review* (Summer 2014)

'The Print in Ireland 1600-1900', *Art and Architecture of Ireland, Volume II* (RIA, 2014)

'Graphic Satire in Ireland to 1900', *Art and Architecture of Ireland, Volume II* (RIA, 2014)

### Andrea Lydon, Catherine Sheridan

From the Archives: The Story of the National Gallery of Ireland, exhibition brochure (National Gallery of Ireland, January 2014).

### Muirne Lydon

Contributed an article in Kinfolk: 'The Imperfection Issue: To Conserve and Protect' (Issue no. 13, September 2014)

### Janet McLean

*Lines of Vision: Irish Writers on Art* (Thames & Hudson, 2014)

'William Mulready', *Art and Architecture of Ireland, Volume II* (RIA, 2014)

'Irish Artists and London Institutions [1700-1900]', *Art and Architecture of Ireland, Volume II* (RIA, 2014)

### Niamh MacNally

Contributed to *Exploring Childhood at the National Gallery of Ireland from 1570-1950* (NGI, 2014)

### Donal Maguire

Governors, Guardians, Artists, exhibition brochure (National Gallery of Ireland, February 2014)

'Minimalism in Irish Art', Catherine Marshall and Peter Murray eds., *Art and Architecture of*

*Ireland* Vol. V, Royal Irish Academy, Yale University, (November 2014)

'Sean Shanahan', Catherine Marshall and Peter Murray eds., *Art and Architecture of*

Ireland Vol. V, Royal Irish Academy, Yale University, (November 2014)

'John Butler Yeats', Nicola Figgis ed., Art and Architecture of Ireland Vol. II, Royal Irish Academy, Yale University, (November 2014)

'Celtic Revival Painters', Nicola Figgis ed., Art and Architecture of Ireland Vol. II, Royal Irish Academy, Yale University, (November 2014)

#### *Brendan Rooney*

'George Collie. The Midday Meal', *Irish Arts Review* (Summer 2014)

'Cian McLoughlin. The Middle Watch', *Irish Arts Review* (Autumn 2014)

[With William Laffan] 'Painting Carton: The 2nd Duke of Leinster, Thomas Roberts and William Ashford' in Patrick Cosgrove, Terence Dooley and Karol Mullaney-Dignam, Eds, *Aspects of Irish Aristocratic Life. Essays on the Fitzgeralds and Carton House* (UCD Press, 2014)

Chair, Volume Editorial Board, *Art and Architecture of Ireland, Volume II (Painting 1600-1900)*, (RIA, 2014)

#### *Press & Communications*

*National Gallery of Ireland Annual Report 2013*. Published 2014. Compiled and edited, NGI Press & Communications Office. ISBN 0-9031-62-768

*Gallery News*. Issue Nos 71-74. Compiled and edited, NGI Press & Communications Office. ISSN 0791-2892

### Conferences

#### *Leah Benson*

Future of Art Bibliography and artlibraries. net. Conference, Danish National Art Library, Copenhagen (9-11 October)

Images of children in NGI Archive collections, 'Twenty Years a Growing: An International Conference on the History of Early Childhood from the Medieval to Modern Ages', St. Patrick's College Drumcondra (9-10 June)

#### *Marie Bourke*

Forum, 'Global trends in arts funding' by Robert Lynch (President and CEO, Americans for the Arts) at the US Embassy, Dublin (24 January)

Presentation, 'Pan-European Museum Projects' at the conference '20<sup>th</sup> century heritage and 21<sup>st</sup> century audiences', Burrell Collection, Glasgow. Included LEM study visit to Glasgow museums (24-26 April).

Symposium, 'Engagement between the Higher Education & Arts Sectors' jointly hosted by the Ministers of Arts, Heritage and the Gaeltacht and Education and Skills, organized by the Higher Education Authority and Department of Arts, Heritage and the Gaeltacht, Croke Park. (9 May)

Museum Standards Programme of Ireland meeting at the Heritage Council, Kilkenny (20 May)

'Mapping an Altered landscape: cultural policy and management in Ireland', IADT UCD conference (25 June)

Chaired a session involving Caroline Martha McGee, TCD 'Building Catholic Ireland: Jesuit patronage of art and architecture 1850 – 1921' Leslie Higgins, York University Toronto, and Noel Barber SJ. "If you knew the world I live in!" the example of Hopkins, at the Jesuit Restoration conference at Belvedere College (20 September)

Royal Irish Academy AAI Conference held at the NGI (21 November)

#### *Marie Bourke, Joanne Drum*

'History of Irish Childhood – Twenty Years A-Growing: An International Conference on the History of Irish Childhood from the Medieval to the Modern Age', St. Patrick's College/Dublin City University (10-11 June)

#### *Síle Boylan*

Visitor Studies Group Conference, 'Visitor Experience; It's all about Relationships', St. Martin-in-the-Fields, London (6-7 March)

*Joanne Drum, Caoilte O Mahony*

IMA Annual Conference, 'Museums and Memory – Challenging Histories', Waterford Museum of Treasures (22 February)

*Lydia Furlong*

Top Drawer London, exhibition and trade show (January 14)

Museum Expressions in Paris (January 21–23)

Association for Cultural Enterprises' Convention in York (March 19–21)

Association for Cultural Enterprises' seminars at Titanic Belfast and the Ulster Museum (June 10)

*Anne Hodge*

Irish Museums Association, Annual Conference: *Museums and Memory: Challenging Histories*, Waterford Treasures Museum (21–23 February)

Print Curators' Forum, Windsor Castle (8–9 May)

Irish Historic Towns Atlas Annual Seminar: *Maps and Texts: using the Irish Historic Towns Atlas – Georgian and Victorian Towns*, Royal Irish Academy (23 May)

RIA Art and Architecture Conference, NGI (21 November)

*Lucy Kearney and Aoife Munnelly*

Visual Merchandising Masterclass at the Kelvingrove Art Gallery and Museum, Glasgow (February 26)

*Adrian Le Harivel*

Presented, *The collection of French painting in the National Gallery of Ireland*, Symposium, *From Poussin to Monet*, Bucerius Kunst Forum, Hamburg (1 April)

*Andrea Lydon*

Politics and Art: ARLIS North America, Washington DC (1–5 May). Supported by the Samuel H. Kress Foundation.

*Andrea Lydon, Donal Maguire*

Art and Architecture of Ireland conference 'Where is Art History Now', National Gallery of Ireland (21 November)

*Muirne Lydon*

Workshop in Mentoring for Accreditation, one day workshop organised by ICRI at the Chester Beatty Library (23 September)

*Marie McFeely*

Cultural Policy and Management in Ireland, UCD (25 June)

Copy This: The Essentials of Copyright, London (18 September)

ACE Picture Library Seminar, London (27 November)

*Niamh MacNally*

War Artists Study Day, National Gallery of Ireland (1 March)

Print Curator's Forum, Windsor Castle (8–9 May)

*History of Irish Childhood – Twenty Years A-Growing: An International Conference on the History of Irish Childhood from the Medieval to the Modern Age*, St. Patrick's College, Dublin (9 – 10 June)

Irish Museums Association, Annual Lecture, *Taking on Hillsborough Castle - Challenges for Historic Royal Palaces*, St. George's Hall, Dublin Castle (11 November)

RIA Art and Architecture Conference, NGI (21 November)

*Donal Maguire*

Association of Art Historians Annual Conference 2014, Royal College of Art, London, April

**Ewelina Bykuc, Ranson Davey, Muirne Lydon, Niamh McGuinne**

'Pigments of the Medieval Palette' workshop by Cheryl Porter held in the Chester Beatty Library (24–28 February)

**Ewelina Bykuc, Maria Canavan, Ranson Davey, Niamh McGuinne**

'Project Management in Conservation and Collections Care' one-day workshop organised by CNCI at IMMA, Kilmainham (27–28 November)

*Niamh McGuinne, Simone Mancini*

'Conservation of Plastics' course organised by the CNCI at the National Museum of Ireland (10–12 December).

**Maria Canavan, Simone Mancini, Corrie Tubman, Elline Von Monschaw**

Cleaning Acrylic Emulsion Paints, Dr Bronwyn Ormsby (Tate Britain), two day workshop at the National Gallery of Ireland in collaboration with The Institute of Conservators-Restorers of Ireland (20-21 February)

*Maria Canavan, Simone Mancini*

ICRI conference, "Conservation Activities in Ireland IV", National Library of Ireland (2 October)

*Susan O'Connor*

Annual Museums Association conference, 'Museums Change Lives', Cardiff (9-11 October)

*Caoilte O Mahony*

Seminar 'Museums as Places for Intercultural Learning and Dialogue', Chester Beatty Library (4 April)

Irish Association of Art Historians Annual Study Day, National Gallery of Ireland (12 April)

Irish Association of Art Historians Annual General Meeting, National Museum of Ireland (10 May)

IMA Education & Outreach Forum at National Museum of Ireland (27 June)

Encountering the Arts in Ireland members meeting, IMMA (24 September)

*Sinead K Rice*

Creative Connections conference, NCAD, 21 November (21 November)

Encounter the Arts Ireland (ETAI) AGM (27 November)

*Brendan Rooney*

RIA Art and Architecture Conference, National Gallery of Ireland (21 November)

*Catherine Ryan*

'Museum Next', Newcastle Gateshead (18-20 June)

*Adriaan Waiboer*

Chaired, Codart Annual Conference, Rijksmuseum, Amsterdam (16-18 March)

Presentation, *Documenting Style: Technical Study of Artistic Exchange among Genre Painters 1650-1675*, with Dr Melanie Gifford, NGA Washington, at a conference of the Historians of Netherlandish Art (HNA), Boston (5-7 June)

## Lectures & Workshops

*Leah Benson*

George Furlong, NGI Director, National Gallery of Ireland (26 August)

*Lines of Vision* series, in conversation with poet Eva Bourke, National Gallery of Ireland (18 November)

*Marie Bourke*

Michael Farrell 'Madonna Irlanda: Iconic Image', in conjunction with the Farrell Exhibition, Royal Hibernian Academy (22 January)

'Visual Imagery of the Great War', National Gallery of Ireland (18 March)

Presentation, 'Collections Matter', Friends of the National Collections of Ireland Workshop, Royal Irish Academy (12 September)

Thomas MacGreevy, NGI Director, National Gallery of Ireland (30 September)

'New Trends in Museum Education: Public Engagement' at the joint ICOM-CECA-UMAC Conference 'Squaring the Circle? Research, Museums, the Public - A Common Approach towards Effective Communication', Alexandria, Egypt (10-15 October)

*Brina Casey*

Community Engagement workshops in Psychiatric Department, AMNCH, Tallaght, as part of ongoing project (15 April)

Community Engagement workshops, as part of an ongoing project with Westside Library Galway (13 May)

*Ranson Davey*

'The Conservation of Tracing Paper', workshop organised by International Academic Projects at the London Metropolitan Archives. Course tutor, Hildegard Homburger (13-14 October)

*Joanne Drum*

Friends of the NGI talks, Gainsborough's *The Cottage Girl* (5 & 7 February):

Delivered a paper, *Developing Early Years Programming at the National Gallery of Ireland* at the IMA Annual Education and Outreach Forum in Collins Barracks (27 June)

Visual arts workshop for adults, *Tall not Small*, with artist Helen Barry, as part of *Space Invaders* arts festival, Farmleigh, Dublin. Organised by Fingal County Council Arts Office (12 July)

Picture in Focus Lunchtime Talk: Picasso's *Still Life with Mandolin*, National Gallery of Ireland (20 August)

NGI Patron: Máire McNeill Sweeney (1904-87), National Gallery of Ireland (21 September)

A presentation, jointly with Gaye Ashford, Niamh MacNally and Sarah Edmondson, *Exploring Childhood and Visual Literacy* at the *NGI Schools & Cultural Engagement: Design, Film, Digital Media Seminar*, National Gallery of Ireland (27 September)

*Lines of Vision* series, Creative Writing 55+ workshop with poet, Enda Wyley (15 October)

NGI Baby Workshop, *Light and Dark*, National Gallery of Ireland (20 October)

#### *Anne Hodge*

*J.M.W Turner at the National Gallery of Ireland*, in association with the 2013 Turner Prize Exhibition, Ebrington Barracks, Derry (3 January)

*Turner at the NGI: a history of the collection*, NGI (7 January)

*New Photographic Portraits*, Creative Art Group, NGI (15 January)

*Turner at the NGI*, NGI Friends (22 January)

*New Portraits*, NGI volunteers (23 January)

As part of the *Working in Visual Culture* series, DIT, Mountjoy Square (19 March)

*Henry Doyle, Second Director of the NGI*, NGI (25 February)

*William Evans of Eton and Victorian Travel Writing*, Galway International Heritage Conference, Galway City Museum (24 September).

'In conversation' with author Gerard Donovan on William Mulready's *The Sonnet*, National Gallery of Ireland (21 October)

*Trove*, National Gallery of Ireland (10 December)

#### *Adrian Le Harivel*

*Lines of Vision* series, in conversation with poet Macdara Woods on Edwin Landseer's *Members of the Sheridan Family*, National Gallery of Ireland (4 November)

*Homan Potterton (NGI Director, 1981-1988)*, National Gallery of Ireland (25 November)

*The Grand Tour*, Irish Professional Auctioneers and Valuers (4 December)

#### *Andrea Lydon*

Sir Denis Mahon, NGI Patron, National Gallery of Ireland (9 September)

#### *Caomhán Mac Con Iomaire*

Family Programme, *Design Your Own Exhibition*, National Gallery of Ireland (22 February)

Creative Art 55+ Life Drawing Workshop, National Gallery of Ireland (19 March)

Picture in Focus Lunchtime Talk, Lavery's *On the Bridge at Grez* (16 July)

Outreach Lecture, Ardee Retirement Home, Co. Louth *Highlights of the European Collection* (18 September)

Family Programme, *Young Curators* (20 September)

Outreach Workshops on the NGI's collection, Moyglass NS and Ballinure NS, Co. Tipperary (8 October)

Outreach Workshops on the NGI's collection, Rosegreen NS & Knocknavilla Co. Tipperary (13 October)

Outreach Workshops on the NGI's collection Little Flower NS & Knocknavilla NS, workshops, Co. Tipperary (14 October)

Outreach Workshops on the NGI's collection, St John the Baptist NS, Cashel (17 October)

Mid-Term Break Workshop *An Exhibition of Gory Masterpieces* 28 October:

Outreach Lecture, *100 Years of Collecting at the National Gallery*, Cashel Arts Festival, Ardmail Church, Cashel, Co. Tipperary (10 November)

Outreach Drawing Workshop, *Drawing Your Town*, New Ross Library, Co. Wexford (2 December)

Life Drawing Workshop, Roscrea Senior Group (17 December)

Creative Art 55+ Life Drawing Workshop, National Gallery of Ireland (17 December)

*Marie McFeely*

*Providing Access to Content and Managing IP at the National Gallery of Ireland*, a presentation at the Creative Commons Ireland and Faculty of Law, UCC event at the National Gallery (17 January) – Maximising Digital Creativity, Innovation and Sharing.

*Janet McLean*

*Lines of Vision* series:

Lecture, NGI (12 October); Tour, NGI Volunteers (22 October); Lecture, Friends of the NGI (7 November); Lecture, Downe, U3A (24 November); Tour, Irish Association of Art Historians (29 November); Tour, TCD, English Literature group (9 December)

*Niamh MacNally*

*The Rise of Primitivism in Modern Art*, NCAD (14 January)

*Land and Environmental Art*, NCAD (28 January)

*New Discoveries in the Turner Collection*, NGI (14 January)

*Turner at the NGI*, NGI Friends (24 January)

*Treasured Drawings in the NGI's Collection*, NGI (14 May)

*Highlights from the Print Collection*, Ringsend/NGI Community Outreach Project Group, (18th June)

*Creative Interactions - Exploring childhood and visual literacy*, Art, Education and Schools Seminar, NGI (27 September)

*The Allure of the Portrait*, Continuing Education Programme, NCAD (4 November)

*The Body in Art*, Continuing Education Programme, NCAD (25 November)

*Drawing Today*, Continuing Education Programme, NCAD (9 December)

*Lines of Vision* series, creative workshop with poet Julie O'Callaghan, NGI (12 November)

*Donal Maguire*

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

'ESB CSIA Collections', on the occasion of the exhibition *Document, Work, Space* at Dun Laoghaire Institute of Art Design and Technology (2 April)

'Governors, Guardians, Artists', National Gallery of Ireland (8 April)

'Artists as Leaders: Early Directors of the National Gallery of Ireland', Visual Arts Workers Forum, 2014, Project Arts Centre (9 May)

Robert Langton Douglas, NGI Director, National Gallery of Ireland (27 May)

*Lines of Vision* series, in conversation with Tom Kilroy and Alan Glynn, National Gallery of Ireland (9 Dec)

*Caoilte O Mahony*

Lecture *Images of Saint Patrick*, National Gallery of Ireland (16 March)

Picture in Focus Lunchtime Talk, Moynan's *Military Manoeuvres* (2 July)

*Sinéad K Rice*

*Neoclassical Architecture and Georgian Dublin* to BA Interior and Furniture Design Students, Dublin Institute of Technology (6 October)

Presentation at Irish Art Teachers Association Annual Conference (11 October)

Walking tour of Kildare Street and Merion Square on the architecture and design of the National Museums, the National Gallery and Georgian dwellings to BA Interior and Furniture Design Students and BA Fine Arts Students from DIT (13 October)

*Gothic Revival and the Victorian Battle of the Styles*, Dublin Institute of Technology (20 October)

*Museums and Collecting*, DIT BA Interior and Furniture to Design Students at the National Museum, Collins Barracks (7 November)

*Material Culture*, DIT BA Interior and Furniture Design Students (17 November)

*Henry Cole and the Great Exhibition* to DIT Design students (24 November)

*William Morris and the Arts and Crafts Movement* to DIT Design Students (10 December)

*Brendan Rooney*

*Sir William Orpen and Sir John Lavery. War Artists*, War Artists Study Day, National Gallery of Ireland (1 March)

*Gabriel Metsu and his Network of Inspiration*, Institute of Professional Auctioneers & Valuers, Dublin (10 February)

Workshop, *The Monograph with Catalogue Raisonné: A Dying Breed?*, with Dr Jochai Rosen, University of Haifa, Israel, at a conference of the Historians of Netherlandish Art (HNA), Boston (5-7 June)

*Lines of Vision* series, in conversation with writer Evelyn Conlon, *Emigration: Stories & Pictures*, NGI (14 October)

*Lines of Vision* series, in conversation with poet Chris Agee on Vermeer's *Woman writing a Letter, with her Maid*, NGI (11 Nov)

## Staff as at 31 December 2014

### Director's Office

*Director*

Sean Rainbird

*Director's Personal Assistant*

Marise Darragh

### Curatorial

*Curator of British Art*

Adrian Le Harivel

*Curator of European Art 1850-1950*

Janet McLean

*Curator of Irish Art*

Dr Brendan Rooney

*Curator of Northern European Art*

Dr Adriaan Waiboer

*Curator of Prints and Drawings*

Anne Hodge

*Assistant Curator- Prints and Drawings*

Niamh MacNally

*Collections Assistant*

Catherine Coughlan

### Conservation

*Head of Conservation*

Simone Mancini

*Assistant Conservator (Easel Paintings)*

Elline von Monschaw

*Paintings Conservators*

Lucia Fabbro

Maria Canavan

Muirne Lydon

Saskia van Oudheusden

*William E. Connor II Battle of the Boyne*

*Painting Conservators*

Pearl O'Sullivan

Corrie Tubman

*Frame Conservator*

Monika Nowocinska

*Paper Conservator*

Niamh McGuinne

*Assistant Paper Conservators*

Ewelina Bykuc

Ranson Davey

*Preventative Conservator*

Elizabeth Randell

*Photographer*

Roy Hewson

*Assistant Photographer*

Christopher O'Toole

*Conservation Interns*

Gina Grond (Heritage Council Internship)

### Exhibitions & Collection Services

*Head of Exhibitions & Collection Services*

Kim Smit

*Art Movement Officer*

Caroline Clarke

*Administrator, Art Handling*

Victoria Sanchez

*Documentation and Digitisation Assistant*

Raffaella Lanino

*Assistant Registrar*

Jean O'Donovan

*Exhibitions Officer*

Susan O'Connor

*Senior Art Handler*

Kevin Kelly

*Art Handlers*

Graham Cahill

Luke O'Callaghan

Shane Power

### Education

*Keeper and Head of Education*

Dr Marie Bourke

*Education Officer - Administration*

Joanne Drum

*Education Officer – Outreach (part-time)*

Brina Casey

*Education Officer – Teachers, Schools & Youth*

Sinéad Kathy Rice

*Education Assistant (part-time)*

Caomhán Mac Con Iomaire

*Tours Assistant*

Caoilte O Mahony

## Library, Archives & NGI Website

*Head of Library, Archives & NGI Website*

Andrea Lydon

*Archivist*

Leah Benson

*Assistant Librarian*

Catherine Sheridan

*CSIA Administrator (Acting)*

Dónal Maguire

*Digital Media Assistant – Content*

*Development*

Claire Crowley

*Digital Media Assistant – Website*

Catherine Ryan

*Library Assistants*

Aoife Lyons (part-time)

Andrew Moore

Iain Wynn-Jones (part-time)

*Assistant Archivist – Sir Denis Mahon*

*Collection*

Killian Downing

Lorraine McLoughlin

*Assistant Librarian – Sir Denis Mahon*

*Collection*

Giada Gelli

## Development

*Head of Development*

Luke O'Toole

*Development Officer*

Orla O'Brien

*Events Administrator*

Sinéad Leahy

## Press and Communications

*Press & Communications Officer*

Valerie Keogh

*Press & Communications Assistant*

Emma Pearson

## Visitor Services

*Visitor Services Officer*

Síle Boylan

*Visitor Services Administrator*

Barry Carroll

## Administration

*Head of Administration*

Gerry D'Arcy

*Finance Officer*

Vivienne Lynch

*Assistant Finance Officer*

Kate Brown

*Finance Assistants*

Elaine Kistnen

Melanie Murtagh

*Payroll Administrator/Accounts Assistant*

Orla Burrell

*Receptionist*

Marianne Vicidomina

*Information Technology & Procurement  
Officer*

Niamh Gogan

*Images & Licensing Officer*

Marie McFeely

*Assistant Images & Licensing Officer*

Louise Morgan

*Shop Manager*

Lydia Furlong

*Shop Stores Person*

David Dardis

*Shop Assistants*

Lucy Kearney

Edel Martin

Aoife Munnely

*Part-Time Shop Assistants*

Ruth Concanno

Leonora Ferguson

Katie Kidd

Garrett Power

Julie Tyrrell

Iain Wynn-Jones

## Buildings & Security

*Head of Operations*

Christiaan Clotworthy

*Assistant Facilities Manager*

Tadhg Condon

*Assistant Security Officer*

Tony Walsh

*Operations Manager*

Declan Garrett

*Senior Attendants*

Paul Irwin

Justin Kearney

Sean Kerr

Mary Saunders

*Attendants*

Matthew Bannon

Martin Cahalan

John Corcoran

Michael Coyne

Colm Croke

Paul Doyle

Sarah Fagan

Dermot Goulding

Martin Irwin

Peter Judge

Joseph Long

James Kavanagh

Stephen Keating

Pat Keenan

Graham Keyes

Michael K. Lambe

Richard Macken

John McDonnell

Joseph McEneaney

Ken Nicoletti

Bernard O'Reilly

Derek Prior

Anthony Quilty

Peter Rooney

Paul Scally

John Shaw

Tina Shone

Wayne Sugg

Joseph Tierney

Bill Vernor

Peter Vicidomina

Thomas Whelan

*Service Attendants & Cleaners*

Alice Cadwell

Frances Donnelly

Patrick Donohoe

Richard Dudley

Marion Sherwin

*Maintenance Attendants*

Michael Carberry

**Friends of the National Gallery of Ireland**

*Administrator*

Maureen Beary Ryan

*Administrative Assistant*

Laura Buckley

## Volunteers as at 31 December 2014

Pam Aboud	Niamh Fitzpatrick	Caitlin Molloy
Valerie Alexander	Paul Fitzgerald	Caroline Montgomery
Anne Barnewall	Hilary Fitzpatrick	Grainne Mousally
Maeve Barry	Karen Fitzsimons	Emma Newman
Emer Bermingham	Joan Flood	Ann O'Brien
Andrea Bohm	Olive Grainger	Catherine O'Brien
Pamela Bowell	Margaret Harrington	Catherine O'Brien
Kay Breen	Jacinta Haughey	Antonia O'Callaghan
Joan Byrne	Aelish Hayes	Noreen O'Donnell
Sandra Byrne	Carmel Healy	Angela O'Flanagan
Maeve Cahalan	Declan Hetherington	Tom O'Keeffe
Liz Callaghan	Tom Igoe	Zubeyde O'Leary
Anne Callan	Vera Keating	Joan O'Meara
Anne Cantwell	Carly Keegan	Lara May O'Muirithe
Amelia Carroll	Carmel Kelly	Mary O'Riordan
Roz Cashen	Gaye Kennedy	Fiona O'Shea
Susanna Claffey	Mary Kehoe	Pam O'Síoráin
Pauline Coakley	Rita Kidney	Marie Pike
Claire Collins	Emma Klyne	Ann Purcell
Nicole Collins	Anett Kolaska	Deirdre Quill
Rosary Cox	Karin Lang	Dorothy Redmond
Paul Cusack	Susan Lee	Niamh Reynolds
Patricia de Valera	Olive Lynch	Mary Richmond
Ann Dennis	Carmel Lyons	Susan Robertson
Sadie Devane	Claire Lyons	Moya Roche
Susan Dolan	Rose Mary McAuley	Angela Rountree
Angela Donnelly	Catherine McBrinn	Jill Rowe
Paul Donnelly	Alisson McConkey	Matthew Russell
Ann Doyle	Fionnuala McGowan	Margaret Ryan
Colette Doyle	Louise McGrath	Rebecca Ryan
Gabrielle Doyle	Lily McHugh	Fiona Sexton
Margaret VB Doyle	Carmel McKenna	Mary Sheridan
Eamonn Duffy	Bill McKinley	Annette Sweeny
Lorcan Dunne	Georgina McMahan	Hazel Temple
Judy Dunne	Vera MacMahon	Mary Thornton
Maureen Dunne	Betty McNamara	Sarah Timmins
Bernadette Farrell	Giorgia Maghelli	Ann Turpin
Jenna Farren	Julia Mandzyuk	Kevin Walsh
Maura Fennell	Liam Mansfield	Denise Waters
Ruth Findlater	Marcella Maughan	Mervyn Wisdom
Celine Fitzpatrick	Denise Meade	

## Credits

Published by the National Gallery of Ireland

Merrion Square, Dublin 2, Ireland

[www.nationalgallery.ie](http://www.nationalgallery.ie)

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Compiled and Edited: NGI Press & Communications Office

Design by Yellowstone

Printed by Hacketts

Translation by Europus

ISBN 0 9031 62 768

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### Care of the Collection

Louis Le Brocquy's tapestry, *The Triumph of Cuchulainn* (NGI.12,259) returned to public view in December 2014 following extensive conservation treatment.

The Aubusson Tapestry was specially commissioned and presented by Mrs Carmel Naughton to commemorate the opening of the Millennium Wing (2002).

# Gailearaí Náisiúnta na hÉireann Ráitis Airgeadais

Don bhliain dar críoch 31 Nollaig 2014

# National Gallery of Ireland Financial Statements

For the year ended 31 December 2014

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

## National Gallery of Ireland

I have audited the financial statements of the National Gallery of Ireland (the National Gallery) for the year ended 31 December 2014 under the National Cultural Institutions Act 1997. The financial statements, which have been prepared under the accounting policies set out therein, comprise the statement of accounting policies, the income and expenditure account, the balance sheet, the cash flow statement and the related notes. The financial statements have been prepared in the form prescribed under Section 35 of the Act, and in accordance with generally accepted accounting practice in Ireland.

## Responsibilities of the Board of Governors and Guardians

The Board is responsible for the preparation of the financial statements, for ensuring that they give a true and fair view of the state of the National Gallery's affairs and of its income and expenditure, and for ensuring the regularity of transactions.

## Responsibilities of the Comptroller and Auditor General

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

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

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

## Scope of Audit of the Financial Statements

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

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

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

## Non compliance with financial reporting standard

As set out in the statement of accounting policies, the National Gallery has not adopted the provisions of Financial Reporting Standard 30 Heritage Assets (FRS 30). It has not recognised on its balance sheet the cost or value of heritage assets acquired since 1 January 2011. Note 10 to the financial statements sets out information in relation to the nature and scale of the Gallery's fine art collection.

## Opinion on the Financial Statements

In my opinion, except for the non-compliance with the requirements of FRS 30 referred to above, the financial statements have been properly prepared in accordance with generally accepted accounting practice in Ireland and give a true and fair view of the state of the National Gallery's affairs at 31 December 2014 and of its income and expenditure for 2014.

In my opinion, proper books of account have been kept by the National Gallery. The financial statements are in agreement with the books of account.

## Matters on which I report by exception

I report by exception if:

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

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



**Seamus McCarthy**  
Comptroller and Auditor General  
18 December 2015

## Statement on Internal Financial Control

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

### Key Control Procedures

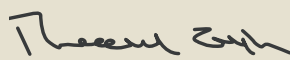
The Board has undertaken these steps to ensure an appropriate control environment:

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

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

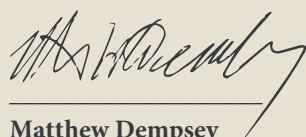
- There is an appropriate budgeting system with an annual budget which is kept under review by senior management
- There are regular reviews by senior management of periodic and annual financial reports which indicate financial performance against forecasts
- A risk management system operates within the Gallery
- There are systems aimed at ensuring the security of the ICT systems
- There are appropriate capital investment control guidelines and formal project management disciplines
- Security procedures for safeguarding the collection are reviewed regularly
- The Gallery ensures that there is an appropriate focus on good practice in purchasing and that procedures are in place to ensure compliance with all relevant guidelines.
- During the year, five contracts with a total value of €188,909 were awarded on the basis of the experience, knowledge and expertise of the individual contractors. Tenders commenced for two of these services in 2014 and it is planned that tenders will be put in place in 2015 for the remainder.

Through the processes outlined above, I confirm that the Board of Governors and Guardians is satisfied with the effectiveness of the internal controls in operation in respect of the year ended 31 December 2014, based on a review carried out by the Internal Auditor on 27 April 2015.



**Michael Cush**  
Board Chairman

Date: 10 December 2015



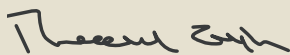
**Matthew Dempsey**  
Board Member

## Statement of Responsibilities of the Board

Section 35 of the National Cultural Institutions Act 1997 requires the Board of Governors and Guardians to prepare accounts for each financial year in such form as may be specified by the Minister for Arts, Heritage and the Gaeltacht. In preparing those accounts, the Board is required to:

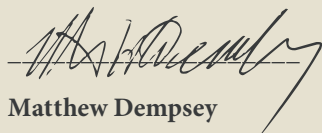
- Select suitable accounting policies and apply them consistently
- Make judgements and estimates that are reasonable and prudent
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the National Gallery of Ireland will continue in operation
- State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

The Board is responsible for keeping proper books of account recording all income and expenditure of the Gallery and of the property, assets and liabilities of the Gallery. The Board is also responsible for safeguarding its assets and for taking reasonable steps for the prevention and detection of fraud and other irregularities.



**Michael Cush**  
Board Chairman

Date: 10 December 2015



**Matthew Dempsey**  
Board Member

## Statement of Accounting Policies

The format of these financial statements has been approved by the Minister for Arts, Heritage and the Gaeltacht and comprises the Statement of Accounting Policies, Income and Expenditure Account, Balance Sheet, Cash Flow Statement and related notes. These financial statements are a consolidation of all the activities of the National Gallery of Ireland (Gallery) and comprise:-

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

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

## Statement of Accounting Policies (continued)

### Basis of Preparation

Except as stated below, these financial statements are prepared in accordance with generally accepted accounting principles under the historical cost convention as modified by the revaluation of land and buildings, and comply with financial reporting standards of the Accounting Standards Board, as promulgated by Chartered Accountants Ireland. The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the financial statements.

### Recognition of Income

All income is accounted for on a cash receipts basis with the exception of invoiced credit sales in the Bookshop, Donations Account and Exhibitions Account.

### Recognition of Expenditure

Expenditure funded from the Government Grants is recognised when payment is made. All other expenditure is recognised in the period to which it relates and any such expenditure incurred but unpaid at the balance sheet date is included in *Creditors & Accruals*.

### Government Grants and Sponsorship Income

Government Grants and sponsorship income received for specific purposes are recognised in the Income and Expenditure Account so as to match them with the expenditure towards which they are intended to contribute. Unspent amounts at the balance sheet date are included in Deferred Income in the Balance Sheet.

### Format for Charities

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

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.

### Tangible Fixed Assets and Depreciation

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

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

Buildings owned by the National Gallery of Ireland are re-valued annually to reflect their current market value. The resultant revaluations are recognised in the *Income and Expenditure account*.

Although the Financial Reporting Standard for Tangible Fixed Assets (FRS15) normally requires the systematic annual depreciation of buildings, the Board of Governors & Guardians believes the policy of not providing depreciation on buildings is appropriate. The policy adopted of annual re-valuation of buildings more accurately reflects its value to the Gallery because the Gallery has a policy and practice of regular maintenance and repairs such that the buildings are kept to its previously assessed standard of performance and the estimated residual values are material.

## Statement of Accounting Policies (continued)

### Heritage Assets

Heritage assets acquired by the National Gallery of Ireland either by purchase, donation, under Section 1003 of the Taxes Consolidation Act 1997, or by long term loan are not valued as assets in these financial statements. The Gallery's Heritage assets have the unique characteristics of being inalienable, irreplaceable, and fragile. Therefore the Board of Governors and Guardians has decided that there is no useful purpose in capitalising its Heritage assets in these statements. As a result, these financial statements do not comply with the requirements of Financial Reporting Standard (FRS30) Heritage Assets issued by the Accounting Standards Board.

All expenditure on acquiring Heritage assets and expenditure on the conservation and management of these assets is recognised in the *Income and Expenditure account* when incurred/paid.

Further information on the nature and scale of the Gallery's collection can be found at Note 10.

### Financial Assets

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

### Stocks

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

### Foreign Currencies

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

### Pensions

The liability in respect of the defined benefit pensions payable to established civil servants and non-established state employees in the Gallery has been assumed by the *Minister for Public Expenditure and Reform*. All pension contributions deducted from employees are remitted to the Exchequer.

### Cessation of the Vote

The final Appropriation Account for the National Gallery, for the year 2014, has been certified. The funding of the National Gallery, which had until 2014 been allocated by way of a dedicated National Gallery Vote, will be provided from 2015 onward, by way of a Grant through the Department of Arts, Heritage and the Gaeltacht Vote.

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

## Income and Expenditure Account

for the year ended 31 December 2014

	Note	Unrestricted Funds €	Restricted Funds €	2014 Total €	2013 Total €
<b>Income:</b>					
Exchequer Contribution	1	6,405,337	5,694,000	12,099,337	6,765,866
Donations Revenue		352,001	-	352,001	284,673
Exhibitions Income		57,945	-	57,945	8,157
Education Income	2	46,577	-	46,577	61,617
Royalties		182,375	-	182,375	204,783
Sponsorship/Research Income	3	10,000	317,390	327,390	56,204
Miscellaneous Income	4	86,070	24,222	110,292	231,406
Net Income from Friends of NGI	5	-	25,792	25,792	31,363
Net Income from Bookshop	6	136,599	-	136,599	178,793
<b>Total Income:</b>		<b>7,276,904</b>	<b>6,061,404</b>	<b>13,338,308</b>	<b>7,822,862</b>
<b>Expenditure:</b>					
Staff Costs	7	4,557,759	102,645	4,660,404	4,909,383
Night Security Costs		442,306	-	442,306	414,179
Lectures & Tours		94,180	28,124	122,304	94,977
Advertising		9,151	147	9,298	3,723
Postage & Telecommunication Costs		108,507	-	108,507	99,590
ICT Maintenance & Supplies		251,596	27,929	279,525	264,896
Premises Expenses		716,894	16,841	733,735	828,057
Consultancy/Professional Fees		496,941	33,871	530,812	449,435
Depreciation	9	181,338	-	181,338	213,206
Conservation Supplies		2,100	13,663	15,763	65,487
Incidental Expenses	8	300,819	26,513	327,332	212,204
Purchase of Heritage Assets	10	32,874	232,337	265,211	36,974
<b>Total Expenditure</b>		<b>7,194,465</b>	<b>482,070</b>	<b>7,676,535</b>	<b>7,592,111</b>
Net Operating Surplus/(Deficit) for year		<b>82,439</b>	<b>5,579,334</b>	<b>5,661,773</b>	<b>230,751</b>

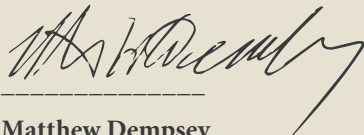
		<b>Unrestricted Funds €</b>	<b>Restricted Funds €</b>	<b>2014 Total €</b>	<b>2013 Total €</b>
	<b>Note</b>				
<b>Net Operating Surplus/(Deficit) for year</b>		82,439	5,579,334	5,661,773	230,751
Change in value of investments	11	213,637	37,130	250,767	151,098
Unrealised Gain/(Loss) in Foreign Currency Translation		-	1,536	1,536	(512)
Fixed Assets transferred /not previously capitalised		20,480	-	20,480	(1,101)
MDP Refurbishment	18	-	(5,618,000)	(5,618,000)	-
Unrealised Revaluation Gain/(Loss) on Property	9	-	950,000	950,000	200,000
<b>Net Surplus/(Deficit) for year</b>		<b>316,556</b>	<b>950,000</b>	<b>1,266,556</b>	<b>580,236</b>
<b>Opening Balances at 1 January</b>		9,934,894	3,350,000	13,284,894	12,704,658
<b>Closing Balances at 31 December</b>		<b>10,251,450</b>	<b>4,300,000</b>	<b>14,551,450</b>	<b>13,284,894</b>

The statement of accounting policies and Notes 1 to 21 form part of these accounts.



Date: 10 December 2015

**Michael Cush**  
Board Chairman



**Matthew Dempsey**  
Board Member

## Balance Sheet

as at 31 December 2014

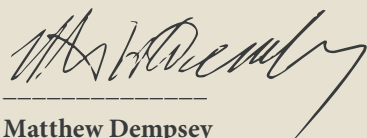
		2014 €	2013 €
Fixed Assets			
Tangible Fixed Assets	9	4,886,276	3,927,367
<b>Investment Assets</b>			
Quoted Investments	11	2,482,633	2,281,586
<b>Current Assets:</b>			
Stock		254,821	262,848
Exchequer Account	12	(4,713)	822,950
Debtors & Prepayments	13	195,164	160,200
Bank		9,822,146	13,466,812
<b>Total Current Assets</b>		<b>10,267,418</b>	<b>14,712,810</b>
<b>Current Liabilities:</b>			
Creditors & Accruals	14	240,628	191,210
Deferred Income - Government Grant	16	192,652	5,027,652
Deferred Income - Other	17	2,651,597	2,418,007
<b>Total Current Liabilities</b>		<b>3,084,877</b>	<b>7,636,869</b>
<b>Net Current Assets</b>		<b>7,182,541</b>	<b>7,075,941</b>
<b>Total Net Assets</b>		<b>14,551,450</b>	<b>13,284,894</b>
<b>Represented By:</b>			
Unrestricted Reserves		10,251,450	9,934,894
Restricted Reserves		4,300,000	3,350,000
<b>Total Reserves</b>		<b>14,551,450</b>	<b>13,284,894</b>

The statement of accounting policies and Notes 1 to 21 form part of these accounts.



**Michael Cush**  
Board Chairman

Date: 10 December 2015



**Matthew Dempsey**  
Board Member

## Cash Flow Statement for the Year ended

31 December 2014

	2014 €	2013 €
<b>Reconciliation of Net Surplus to net cash inflow from operating activities</b>		
Net Operating Surplus for year	5,661,773	230,751
Depreciation	196,875	215,105
Gain/(Loss) on Foreign Currency Translation	1,536	(512)
(Increase)/Decrease in Stock	8,027	27,269
(Increase)/Decrease in Exchequer Account	827,663	40,356
(Increase)/Decrease in Debtors & Prepayments	(34,964)	(34,539)
Increase/(Decrease) in Creditors & Accruals	49,418	(39,306)
Increase/(Decrease) in Deferred Government Grant	(4,835,000)	820,778
Increase/(Decrease) in Deferred Income - Other	233,590	120,290
Net Cash Inflow from Operating Activities for year	<b>2,108,918</b>	<b>1,380,192</b>

### Cash Flow Statement

Net Cash Inflow from Operating Activities	2,108,918	1,380,192
Expenditure on Tangible Fixed Assets	(205,784)	(103,398)
Fixed Assets not previously capitalised	20,480	(1,101)
Expenditure on Quoted Investments	(7,936)	(23,402)
Disposal of Quoted Investments	57,656	35,046
Expenditure on MDP Refurbishment	(5,618,000)	-
Net Cash Inflow/(Outflow) for year	<b>(3,644,666)</b>	<b>1,287,337</b>

### Reconciliation of Net Cash Inflow to movement in bank balances

Bank Balances at 1 January	13,466,812	12,179,475
Bank Balances at 31 December	9,822,146	13,466,812
Movement in Bank balances during year	<b>(3,644,666)</b>	<b>1,287,337</b>

# Notes to the Accounts

for the Year Ended 31 December 2014

	Unrestricted Funds €	Restricted Funds €	2014 Total €	2013 Total €
<b>1. Exchequer Contribution</b>				
Contribution to Operating costs	6,405,337	-	6,405,337	6,680,644
Contribution to Acquisitions, Refurbishment and Conservation	-	858,000	858,000	905,000
Contribution to Jesuit Fellowship	-	1,000	1,000	1,000
Release of deferred grant for MDP project (note16)	-	4,835,000	4,835,000	(820,778)
	6,405,337	5,694,000	12,099,337	6,765,866
<b>2. Education Income</b>				
This income is generated from the provision of tutorials and guided educational tours.				
	Unrestricted Funds €	Restricted Funds €	2014 Total €	2013 Total €
<b>3. Sponsorship/Research Income</b>				
Conservation, commercial sponsorship		110,000	110,000	77,750
Library Research Projects	-	245,367	245,367	16,760
Education sponsorships	-	28,720	28,720	32,000
Development Office	-	166,896	166,896	-
Other	10,000	-	10,000	49,984
	10,000	550,983	560,983	176,494
Net (Income)/Expenditure to Deferred Income	-	(233,593)	(233,593)	(120,290)
	10,000	317,390	327,390	56,204
	Unrestricted Funds €	Restricted Funds €	2014 Total €	2013 Total €
<b>4. Miscellaneous Income</b>				
Bank Interest	49,499	14,492	63,991	118,946
Dividends	36,543	9,730	46,273	46,049
Other	28	-	28	66,411
	86,070	24,222	110,292	231,406
	Unrestricted Funds €	Restricted Funds €	2014 Total €	2013 Total €
<b>5. Friends of the National Gallery of Ireland</b>				
Income	-	121,684	121,684	140,067
Operating Costs	-	95,892	95,892	108,704
<b>Surplus</b>	-	25,792	25,792	31,363
	Unrestricted Funds €	Restricted Funds €	2014 Total €	2013 Total €
<b>6. Bookshop</b>				
Sales / Other Income	1,058,794	-	1,058,794	1,082,059
Cost of sales	555,770	-	555,770	535,680
	503,024	-	503,024	546,379
Operating Costs	366,425	-	366,425	367,586
<b>Net profit</b>	136,599	-	136,599	178,793

## Notes to the Accounts (continued)

	Unrestricted Funds €	Restricted Funds €	2014 Total €	2013 Total €
<b>7. Staff Costs</b>				
The staff costs are comprised of:				
Wages and salaries	4,336,385	91,737	4,428,122	4,684,672
Payroll costs	408,901	8,295	417,196	434,273
Travel Expenses	39,674	2,613	42,287	44,952
	4,784,960	102,645	4,887,605	5,163,897
Less Pension Levy	(227,201)	-	(227,201)	(254,514)
	4,557,759	102,645	4,660,404	4,909,383
Staff Costs classified elsewhere (See Notes 5 & 6)				
Bookshop	238,070	-	238,070	259,264
Friends of the NGI	-	74,541	74,541	84,095
Payroll Costs	23,805	2,062	25,867	27,951
Pension Costs	2,583	4,064	6,647	6,679
Travel Expenses	1,304	6	1,310	768
	265,762	80,673	346,435	378,757
<b>Total Staff Costs</b>	<b>4,823,521</b>	<b>183,318</b>	<b>5,006,839</b>	<b>5,288,140</b>

Number of employees

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

	2014	2013
Office staff	72	65
Attendants	48	46
	<b>120</b>	<b>111</b>

The salary of the Director of the Gallery for 2014 was €91,187. In addition he also received travel and subsistence expenses of €5,797 in the year. The pension entitlement of the current Director are the standard public service terms that apply to the position.

	Unrestricted Funds €	Restricted Funds €	2014 Total €	2013 Total €
<b>8. Incidental Expenses</b>				
Sundry Expenses	106,702	16,202	122,904	43,217
Insurance	37,381	-	37,381	40,515
Education Costs	21,945	8,259	30,204	9,232
Exhibition Costs	29,536	-	29,536	4,985
Subscriptions	21,074	250	21,324	14,674
Board Fees & Expenses	20,979	-	20,979	26,043
Gallery Functions	19,561	-	19,561	11,952
Publications	10,646	87	10,733	6,472
Training	10,427	-	10,427	14,134
Uniforms	6,385	-	6,385	12,581
Carriage of Pictures	5,427	-	5,427	11,059
Photography	3,552	1,064	4,616	5,497
Courier & Taxis	4,079	-	4,079	4,458
Art Handling Costs	2,030	-	2,030	554
Images & Licensing	1,095	651	1,746	6,831
	<b>300,819</b>	<b>26,513</b>	<b>327,332</b>	<b>212,204</b>

## Notes to the Accounts (continued)

### 9. Tangible Fixed Assets

	Land and Buildings	Office Equipment and Motor Vehicles	Furniture and Fittings	Assets under Development	Total
Cost / Valuation	€	€	€	€	€
At 1 January 2014	3,350,000	2,576,060	1,814,181	55,624	7,795,865
Additions	-	64,013	141,771	-	205,784
Assets under development transfer	-	55,624	-	(55,624)	-
Revaluation/Adjustments <sup>1</sup>	950,000	(714,845)	-	-	235,155
<b>At 31 December 2014</b>	<b>4,300,000</b>	<b>1,980,852</b>	<b>1,955,952</b>	<b>-</b>	<b>8,236,804</b>
<b>Depreciation</b>	<b>€</b>	<b>€</b>	<b>€</b>	<b>€</b>	<b>€</b>
At 1 January 2014	-	2,506,198	1,362,300	-	3,868,498
Charge for the year	-	85,548	111,327	-	196,875
Depreciation on Adjustments <sup>1</sup>	-	(714,845)	-	-	(714,845)
<b>At 31 December 2014</b>	<b>-</b>	<b>1,876,901</b>	<b>1,473,627</b>	<b>-</b>	<b>3,350,528</b>
<b>Net Book Value</b>					
At 31 December 2014	4,300,000	103,951	482,325	-	4,886,276
At 31 December 2013	3,350,000	69,862	451,881	55,624	3,927,367

<sup>1</sup> In order to reflect the most accurate valuation of assets, adjustments in the order of €715k were required to the cost or valuation of gross assets and to the accumulated depreciation at 1 January 2014 for the removal of older office and IT equipment to reflect their historical physical disposal, which had not been processed on the asset register.

The revaluation of the land and buildings was carried out by qualified Chartered Surveyors of independent valuers Douglas Newman Good. The Assets were individually revalued on 31 December 2014 at an aggregate market value of €4,300,000. They are based on the definition of Market Value as defined in the Royal Institution of Chartered Surveyors Appraisal and Valuation Standards Manual on an Existing Use basis. The valuation was carried out on 14 May 2015. The buildings referred to above are owned by the National Gallery of Ireland. All other offices and buildings occupied by the Gallery are owned and maintained by the Office of Public Works.

	Unrestricted Funds	Restricted Funds	2014 Total	2013 Total
	€	€	€	€
Depreciation charge				
Charged to the Income & Expenditure Account:	181,338	-	181,338	213,206
<i>Charged elsewhere:</i>				
Bookshop	15,493	-	15,493	(29,420)
Friends	-	44	44	44
<b>Total</b>	<b>196,831</b>	<b>44</b>	<b>196,875</b>	<b>183,830</b>

### 10. Heritage Assets

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

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

Approximately 150 works of art are currently on public display in the Gallery and 488 are on loan elsewhere.

Displays of works on paper are rotated regularly in addition to which items from the prints, drawings and water-colours collection are available to view on request. Approximately 75% of galleries are currently closed for major refurbishment.

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

## Notes to the Accounts (continued)

	2014 Total €	2013 Total €
<b>11. Quoted Investments</b>		
<b>Cost/Valuation</b>		
<b>At 1 January at Market Value</b>	2,281,586	2,142,132
Additions at cost	7,936	23,402
Disposals at market value	(57,656)	(35,046)
Change in value of investments	250,767	151,098
<b>At 31 December at Market Value</b>	<b>2,482,633</b>	<b>2,281,586</b>

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

### 12. Exchequer Account

This represents the amount of exchequer contributions owed or owing to the National Gallery of Ireland at the end of the year. Due to the cessation of the Vote, the net liability to the exchequer at 31 December 2014 will be settled by the end of 2015 and the Exchequer account will be closed

	2014 €	2013 €
<b>13. Debtors &amp; Prepayments</b>		
Trade debtors	43,625	89,030
Other debtors	50,825	48,191
Prepayments and accrued income	100,714	22,979
	<b>195,164</b>	<b>160,200</b>

	2014 €	2013 €
<b>14. Creditors &amp; Accruals</b>		
Amounts falling due within one year		
Trade creditors	57,630	72,067
VAT, PSWT & PAYE/PRSI	41,468	40,185
Other creditors	10,182	10,233
Accruals and deferred income	131,348	68,725
	<b>240,628</b>	<b>191,210</b>

## Notes to the Accounts (continued)

### 15. Board Members' Attendance and Fees for 2014

Board Member	Meetings Attended/ Meetings Eligible to Attend	Board Fees Paid	Expenses Paid
Mr. Michael Cush (Chair)	7/7	-	-
Dr. Olive Braiden	1/1	€3,417	€253
Ms. Bernie Brennan	6/7	-	-
Dr. Abdul Bulbulia	1/1	€2,278	-
Prof. Mary Daly	4/5	-	-
Mr. Matthew Dempsey	5/7	€2,477	-
Prof. Luke Drury	1/2	-	-
Mr. Dermot Dwyer	6/7	€2,477	-
Mr. Martin Gale	6/7	-	-
Mr. Jackie Gallagher	2/3	-	-
Ms. Margaret Glynn	3/3	-	-
Mr. James Hanley	7/7	-	-
Ms. Mary Keane	3/3	-	-
Mr. Fred Krehbiel	1/7	-	-
Ms. Suzanne Macdougald	3/3	-	-
Mr. Fonsie Mealy	0/0	€5,562	-
Dr. Tom McCarthy	6/7	€2,477	€312
Ms. Claire McGrath	6/7	-	-
Mr. Des McMahon	7/7	-	-
Mr. John Mulcahy	0/0	€1,726	-
Mr. John O'Brien	1/3	-	-
Dr. Paul O'Brien	0/1	-	-
Mr. Mick O'Dea	1/1	-	-

The Board fees paid above include an amount of €15,518 in respect of meetings which took place in 2013 but which were not paid until early 2014. Following a decision by the Minister for the Arts, Heritage and the Gaeltacht, board fees will no longer be payable after 28 February 2014.

	2014 €	2013 €
<b>16. Deferred Government Grant</b>		
<b>Opening Balance 1 January</b>	5,027,652	4,206,874
Release of deferred grant for MDP project (note 1)	(4,835,000)	820,778
<b>Closing Balance at 31 December</b>	<b>192,652</b>	<b>5,027,652</b>

The balance of €192,652 above comprises €150,123 in respect of the Jesuit Fellowship, €30,724 for the conservation of works of art, €11,576 for the purchase of books and journals and €229 for refurbishment.

## Notes to the Accounts (continued)

	Balance 1 January 2014	Movement Income	Movement Expenditure	Balance 31 December 14
	€	€	€	€
<b>17. Deferred Income - Other</b>				
Millennium Wing Fund	815,291	9,671	(6,728)	818,234
Dargan Council Fund	740,946	-	(155,000)	585,946
British Fund	21,836	3,090	-	24,926
Fellowship Fund	262,138	47,057	-	309,195
Friends of the NGI	126,733	121,684	(95,892)	152,525
John Barry/Petronella Brown Scholarship Fund	196,600	3,610	(1,810)	198,400
Lane Fund	71,881	1,137	(662)	72,356
Maclise Fund	23,363	-	-	23,363
Sir Denis Mahon Archive Fund	140	107,520	(28,643)	79,017
Decipher EU Library Research Fund	4,151	69,485	(23,116)	50,520
LEM Education Fund	(1,104)	3,720	-	2,616
M O P Education Fund	64,600	25,000	(60,882)	28,718
Vermeer Project Fund	36,599	-	(20,494)	16,105
Wilson Library Project	494	18,362	-	18,856
O'Neill Research Fund	7,543	-	-	7,543
Monet Conservation Project	18,661	-	(16,616)	2,045
Spilsbury Taylor Conservation Project	7,489	-	(7,507)	(18)
St Stanilus Kennedy Portrait Commission	15,000	-	(15,000)	-
Ageing Creatively Education Fund	5,646	-	(3,149)	2,497
Battle of the Boyne Conservation Project	-	110,000	(19,216)	90,784
Hennessy Portrait Prize	-	20,000	(15,000)	5,000
Head of Development	-	146,896	(33,875)	113,021
Centre for the Study of Irish Art	-	50,000	(52)	49,948
<b>Total</b>	<b>2,418,007</b>	<b>737,232</b>	<b>(503,642)</b>	<b>2,651,597</b>

### 18. Master Development Plan

The Master Development Plan (MDP) is a major refurbishment project which commenced in January 2014, comprising the complete renovation of the Gallery's two oldest wings at an estimated total cost of €31 million. Following the receipt of €0.8 million in capital funding for the MDP from the Department of Arts, Heritage and the Gaeltacht in 2015, the Board of Governors and Guardians has now committed a total of €12.1 million as a contribution towards the cost of the MDP, the balance of which is being funded by the Department of Arts, Heritage & the Gaeltacht and the Office of Public Works. The National Gallery has provided €5.618 million of its contribution in 2014 and will make a further contribution of €6.5 million in 2015 and 2016. This project is expected to be completed in Spring 2016. At the conclusion of the project, the building will remain as an asset of the OPW, operated by the National Gallery of Ireland.

### 19. Contingent Liabilities

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

### 20. Approval of Financial Statements

The financial statements were approved by the Board on 10 December 2015.

### 21. Constitution

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

## Prompt Payment of Accounts Act 1997

### Section 12

#### Statement of Payment Practice

1. The National Gallery of Ireland confirms that its payment practices comply with the terms of the Prompt Payment of Accounts Act 1997 (Act). The National Gallery of Ireland has also complied with specific payment terms included in written contracts with suppliers.
2. The National Gallery of Ireland also confirms that 4 payments in excess of €317 was late by reference to the Act. The proportion of late payments to total payments was less than 0.6%.
3. Accounting procedures have been implemented to ensure that invoices are processed speedily and efficiently and thereby comply with the terms of the Act. Notwithstanding these procedures, circumstances outside our control may result in some degree of non-compliance with the terms of the Act.
4. During the year 2014, interest and compensation totaling €292 was paid to suppliers on late payments.