



National Gallery of Ireland
Annual Report 2010



NATIONAL GALLERY OF IRELAND

The National Gallery of Ireland was founded by an Act of Parliament in 1854 and opened to the public in 1864. It houses over 14,500 items which consists of over 2,600 oil paintings, and some 12,000 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 Netherlandish, complemented by a comprehensive collection of Irish art.

MISSION STATEMENT

The purpose of the National Gallery of Ireland is to display, conserve, manage, interpret and develop the national collection; to enhance enjoyment and appreciation of the visual arts and to enrich the cultural, artistic and intellectual life of present and future generations.

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Annual Report 2010



Acquisition

William Scott (1913–1989)

Irish School

Frying Pan, Eggs and Napkin, 1950

Oil on canvas, 74 x 91 cm

Signed: lower right: w. scott

Purchased (Dargan Fund)

NGI 2010.5

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Board of Governors and Guardians

THE MINISTER FOR TOURISM, CULTURE AND SPORT APPOINTS 10 OF THE MEMBERS:

Chairman

Dr Abdul Bulbulia (*from November 2010*)

Mr Lochlann Quinn (*to July 2010*)

Chairman (Acting)

Dr Abdul Bulbulia (*August – October 2010*)

Dr Olive Braiden

Ms Loretta Brennan-Glucksman (*to November 2010*)

Mr Dermod Dwyer

Mr Jackie Gallagher

Dr Tom McCarthy

Mr John Mulcahy

Dr Paul O'Brien

Ms Kathleen Watkins

NOMINATED BY THE ROYAL HIBERNIAN ACADEMY (RHA)

Mr Des McMahon PRHA

Mr Martin Gale RHA

Mr James Hanley RHA

EX-OFFICIO

Chairman, Office of Public Works (OPW)

Ms Clare McGrath

President, Royal Dublin Society (RDS)

Mr Fonsie Mealy

Dr Anthony Scott (PRDS) (*to December 2010*)

Vice-President, Royal Dublin Society (RDS)

Mr Mathew Dempsey

President, Royal Irish Academy (RIA)

Professor Nicholas Canny



Members of the Board 2010 and NGI Senior Executive

left to right, back row: Dermod Dwyer, Dr Marie Bourke (NGI), Fonsie Mealy RDS, Gerard D'Arcy (NGI), Kathleen Watkins, Des McMahon PRHA, James Hanley RHA, John Mulcahy,

Professor Nicholas Canny PRIA, Dr Anthony Scott PRDS, Dr Tom McCarthy, Fionnuala Croke (NGI), Martin Gale RHA, Jackie Gallagher
left to right, front row: Clare McGrath OPW, Raymond Keaveney (NGI), Lochlann Quinn, Dr Olive Braiden, Dr Abdul Bulbulia

Patrons of Irish Art

The Earl of Belmore
Ms Mary Bowe
Mr Frank X Buckley
Mr Stuart Cole
Ms Mary Coman
Dr John G. Cooney
Viscount John Corry
Mr Brian Coyle
Mr & Mrs Eamonn Curley
Lady Sheelagh Davis-Gogh
Ms Mary Davoren
Ms Aline Finnegan
Maire & Maurice Foley
Mr John Gerraghty
Ms Margaret Glynn
Ms Arlene Hogan

Mr John Kelly
Dr Mary Joyce-Leader
Mr Adrian Masterson
Mr Eoin McGonigal
Mr Michael Maughan
Ms Denise Meade
Mrs Carmel Naughton
Ms Jacqueline O'Brien
Mr Fergus O'Hagan
Mr James O'Halloran
Mr Lochlann Quinn
Mrs Ann Reihill
Ms Sonia Rogers
Mr Ken Rohan
Mr Kieran J. Thompson
Randall & Nuala Tierney

Corporate Members

Cantrell & Crowley Architects
Glen Dimplex
The Irish Times
O'Donnell Sweeney Eversheds Solicitors
Watson Wyatt Partners
Yeaton & Associates

CRH plc
Hibernia Computer Services
Mercer Human Resource Consulting
Office of Public Works
Whyte's



Acquisition

Frances 'Fanny' Wilmot Currey (1848–1917)

Irish School

Woman Washing Clothes by a River, 1879

Watercolour on board, 27 x 18.5 cm

Signed: lower left: *F.W. Currey 1879*

Presented

NGI 2010.9

Chairman's Remarks

THIS WAS A PARTICULARLY busy year for the National Gallery of Ireland, with a great deal of change.

During the year, the Board bade farewell to Lochlann Quinn who stood down in July as Chairman of the Board after eight years. Having served with him on the Board for seven years I therefore feel well placed to acknowledge Lochlann's stewardship of Board affairs over that period. The Board is also indebted to Lochlann and his wife Brenda for their outstanding benefaction to the Gallery over the years, in particular for their wonderful gifts to the collection; Louis le Brocquy, *A Family* (1951), John Lavery, *On the Bridge at Grez* (1894), Walter Osborne, *Mrs Chadwyck Healey and her daughter* (1900), Gerard van Honthorst, *A Musical Party* (c.1615-18) and the exquisite collection of Harry Clarke's illustrations originally commissioned for Hans Christian Andersen's 'Fairy Tales'.

We would also like pay tribute to members Lorretta Brennan Glucksman and Dr Anthony Scott who retired from the Board in 2010.

It is a particular pleasure to record that the Office of Public Works (OPW) tendered and awarded the contract for the initial phase of the Master Development Programme (MDP). The project, which involves the refurbishment of the Dargan and Milltown Wings, is scheduled to commence early in the New Year. We are deeply indebted to OPW and our parent Department of Tourism, Culture and Sport who have worked so hard to keep the project alive. The great challenge is to realise the ambitions not just in reference of the historic buildings, but also for the construction of a new extension to the rear of Nos. 90-93 Merrion Square.

The Board records with much regret the death in October of former Chair, William D. Finlay who was a long-standing member (1974-1999) and Chairman of the Board (1979-1996). He was also Chair of Friends of the National Gallery of Ireland (1990-1996) and the first Chair of the Alfred Beit Foundation (1994-2008). He was a staunch supporter and tireless advocate for the institution. In acknowledgement of his contribution, the Annual William D. Finlay Lecture was set up in his honour.

I am pleased to note the Board's focus on Corporate Governance as a key component in Gallery operations. The Audit and Risk Committee conducted close supervision of internal affairs, most particularly in monitoring the regular reports compiled by the Gallery's internal auditor. The responsibilities of the Board are formally included as part of the attached Consolidated Financial Statements.

The Board wishes to acknowledge the many corporate companies, government agencies, embassies and institutions who have generously supported Gallery projects throughout the year.

Finally, it was an honour and privilege to have been elected by my fellow Board members to hold the position of Chairman during 2010.

Dr Abdul Bulbulia
Chairman



Director's Review

In some respects, the past year has been a microcosm of my thirty two years in the National Gallery of Ireland. Shortly after I joined the staff (1979), the Gallery embarked on a campaign to refurbish its historic buildings which were falling into serious disrepair. In the event, not only was essential remedial work carried out to the historic buildings (1990–1995), but a new wing fronting onto Clare Street was proposed and constructed (2002). As I write this report, the contractor is on site gearing up on preparations for a comprehensive restoration and upgrading of the Dargan and Milltown Wings, together with the ambitious intent to construct a new wing on the vacant lot directly adjacent to the Beit Wing. Should these twin projects carry through to full fruition they will have a transformative impact on the institution, making it not only a major national cultural facility, but one that is truly international, not only in respect of the importance of its collections but also in respect of the quality of its accommodation, architecture, and services to its public.

The year gone by has been remarkable not just for the progress achieved in respect of the landmark project just referred to but also in respect of the outstanding line-up of exhibitions, the popularity of the education programmes, the progress in managing the physical care of the collection and the significant enhancements to the Library, Archives and Digital Media services, not to mention the myriad of other developments noted elsewhere in this document.

BUILDING & COLLECTION

The preparations for the commencement of work on the Master Development Plan (MDP) dominated operations during the course of the year. In advance of the contractor moving on site, a comprehensive schedule of related tasks was put into effect. A key factor in determining the scale and impact of the preparatory work was the decision to store all works removed from display on site, moving them from the historic buildings into the Beit and Millennium Wings. This decision means not only that the cost of storing the artworks is more cost efficient but also that the pieces are better protected and are accessible 24/7 for operational purposes. The downside of this decision is that there will

Temporary storage facilities for the collection were installed in preparation for the refurbishment of the historic buildings.



be less art on public display over the duration of the project with only the galleries in the lower Beit and lower Millennium Wings available to the public. By year end all of the Dargan Wing and Upper Milltown Wing were emptied of paintings. A notable element of this operation was the removal of the large canvases from the Baroque Gallery, a task which required the manufacture of special equipment to slide these outsize pieces down the grand staircase as the service lift was too small to take them. To accommodate the move, fully racked temporary storage facilities were installed elsewhere within the complex.

Over the course of the year the process to appoint a contractor for the project was conducted by the Office of Public Works (OPW) which has responsibility for project managing the MDP. In the first instance the works programme will involve the refurbishment of the roof of the Dargan Wing. However, given the close proximity of this structure to the Milltown Wing and the numerous access points between them, the impact of the works will extend across both areas. It is intended that the contractor will take possession of the site in early January 2011, at which time the Merrion Square entrance will be closed off to the public.

EXHIBITIONS

At the same time as all of this was going on, staff worked energetically to sustain the high level of services and programming normally associated with the institution, a goal they succeeded in doing to an exceptional degree, given the difficult circumstances. In addition to organising the annual exhibition of the Vaughan Bequest of Turner watercolours, always a hugely popular event in the annual calendar, two high profile shows were presented over the course of the year. In spring, the galleries of the lower Beit Wing played host to *Taking Stock: Acquisitions 2000-2010*, a display which showcased the fruits of ten years of collecting for the institution. The accompanying advertising and press campaign was complemented by a 32-page colour guide to the exhibition which was published in April by The Irish Times with support from the Department of Tourism, Culture and Sport.

Given the piecemeal manner in which works are added by way of acquisition, gift or bequest, the extent to which the collection has been enriched over a ten-year period became immediately apparent in this special presentation. On view were wonderful examples of the work of some of the most admired European and Irish artists, including Bonnard, Cuyp, van Gogh, Guercino, Honthorst and Renoir, alongside compositions by Clarke, Orpen, Osborne and Scott. It was a somewhat bittersweet experience as it demonstrated the importance of acquisitions to the life of the institution at a time when it will be immensely



Raymond Keaveney, NGI Director, with (l) Arthur Wheelock, Curator, National Gallery of Art, Washington, and (r) Wim Pijbes, Director, Rijksmuseum, Amsterdam at the opening of the Gabriel Metsu exhibition in the National Gallery of Ireland.

A portrait of playwright and author, Brian Friel, painted by Mick O'Dea RHA, was unveiled in July by Mary Hanafin, TD, Minister for Tourism, Culture and Sport.



difficult to add pieces of similar quality given the resources required over the next five years to finance the building programme.

Autumn witnessed the presentation of what may arguably be considered the most important old master exhibition ever to have been organised by the Gallery. Against the backdrop of what should be considered one of the finest collections of Dutch art outside of the Netherlands, *Gabriel Metsu: Rediscovered Master of the Dutch Golden Age* assembled some forty masterpieces by this distinguished contemporary of Vermeer. The show subjected his output to critical scrutiny by the public and scholars for the first time in over forty years. Drawn from public and private collections in Europe and the United States, the exhibition allowed viewers the opportunity to reassess the talents of this gifted artist who, during his lifetime and for much of the subsequent period, was more highly sought after by collectors than the master from Delft. Unique to the exhibition in Dublin was the display of historic artefacts which featured in many of the paintings in addition to archival items and contemporary publications. The publicity and marketing campaign included outdoor and print advertising as well as the creation of a dedicated micro site to promote the exhibition online. Following its showing in Dublin the exhibition moved to the Rijksmuseum in Amsterdam, with the National Gallery of Art in Washington scheduled as the final venue.

As noted already, the Gallery's capacity to acquire new pieces for the collection has been significantly reduced due to the changed economic climate and its commitment to devote funds to the MDP. That said there were a modest number of welcome additions, most notably the still-life composition, *Frying Pan, Eggs and Napkin* (1950) by William Scott (1913–1989). Mick O'Dea's fine portrait of the writer and playwright, Brian Friel, in pensive pose, formally accessioned in 2009, was officially unveiled at a special ceremony on 16 July by Mary Hanafin, T.D., Minister for Tourism, Culture and Sport.

CONSERVATION

With respect to the care of the collection there were some significant projects worthy of note. With the recovery of the original, highly ornate base for the large scagliola table top currently on loan to Russborough, it was decided to re-unite the two elements. Before doing this restoration of the table top was carried out - a specialised task requiring very particular skills. To effect the process two conservators from the Opificio delle Pietre Dure travelled from Florence to Russborough early in January to carry out the project.

An undertaking of an altogether more substantial and demanding nature consumed the time and energy of the Conservation Department for much of



The Marriage of Strongbow and Aoife by Daniel Maclise (1806-1870) is dismantled from the Shaw Room in the Dargan Wing in preparation for a major conservation programme of the painting sponsored by Bank of America Merrill Lynch.

the latter part of the year. Working with the Registrar's Office, they set about advising on the dismantling of the displays in the historic buildings and assessing the condition of the pictures prior to their relocation to temporary storage. All paintings that were on display in the Dargan Wing were photographed for conservation and curatorial purposes. One work in particular demanded attention, the great canvas, *The Marriage of Strongbow and Aoife* by Daniel Maclise, one of the most iconic images in the collection and known to be in fragile condition. With the support of the Development Office, Bank of America Merrill Lynch were brought on board to fund a major restoration project to rehabilitate the painting as part of the their global art conservation programme. Most critically, this involved the careful manoeuvre of lowering the painting from its perch in the Shaw Room. Any paint layer showing signs of flaking was then consolidated in preparation for the next major step – the removal of the stretcher and the rolling of the canvas onto a giant, specially constructed cylinder. Only then was the canvas ready to be transported from the ground floor level in the Dargan Wing to the top floor level in the Millennium Wing, where Conservation has established temporary working quarters.

LIBRARY, ARCHIVES & DIGITAL MEDIA

Library and Archives devoted considerable resources to transport the library and archive of Sir Denis Mahon from its former home in London to its new home in the NGI. Following the decision by Sir Denis in November 2009 to gift his books and related effects to the institution, the Library carried out an inspection of the material and put in place a plan for its transfer to Merrion Square. Over the period

from January to May, library staff arranged the books and documents and packed them into some 900 boxes ready to travel. Reflecting the particular interests of a scholar of seventeenth-century Italian painting, the publications cover a vast swathe of the literature on this topic, including many first editions of seminal reference books. Complementing the published material was a substantial body of archival papers, including Sir Denis's own notebooks which record his observations on the myriad of paintings he inspected on his many travels as well as his response to the writings of the scholars he consulted but did not always agree with. Also forming part of the gift was a corpus of photographs, with a particular focus on the art of Guercino and his contemporaries. This generous gift transforms what was already an important reference library into a substantial research facility of international status.

Earlier in the year, the NGI was invited by Dublin Institute of Technology (DIT) to contribute to a joint project to support cooperation in research and technological development between collecting institutions, academic bodies and commercial entities from within the EU. The project, titled DECIPHER, was submitted to the EU's Seventh Framework Programme and was ranked 1st out of all the 92 applications received. The Gallery's involvement in the project will contribute to new ways to explore curatorial practice and develop the potential benefits of technology for the museum sector. Another significant achievement for the Library staff in 2010 was the Gallery's website which went live in December. Enhancing the Gallery's online presence has been a priority for some time and will be regarded as highly significant in increasing virtual access to the Gallery's collections, library, archives, artworks, publications and education material.

EDUCATION

The ongoing preparations for the refurbishment of the Gallery's historic complex were particularly challenging for the day-to-day operations of the Education Department as it worked to provide a public programme of activities around changing displays and room closures. The Department worked resourcefully to manage a wide range of activities for all ages and promote learning and appreciation of the visual arts through its community outreach programmes. A highlight was the Gallery's participation in the National Special Olympics at the University of Limerick on 11 June when Education provided a Creative Day for up to 800 athletes and their carers. The Department also worked to complement the Gallery's 2010 exhibitions through a series of lectures, tours and study mornings. In association with the Gabriel Metsu exhibition, it compiled a 28-page supplement for the Irish Independent, 'The Dutch Golden Age: The Art of 17th Century Holland', which was published on 2 December and distributed to every secondary school in the country.

FRIENDS

The administration of the Friends of the National Gallery of Ireland moved from its former home at No.90 to a more spacious office and member's room on the ground floor of No.5 South Leinster Street. A new Friends Desk was set up in the Millennium Wing to promote membership.

COMMERCIAL ACTIVITIES

In order to generate much needed funding, the Gallery undertakes a range of commercial activities, which include its very popular bookshop and restaurant. The Gallery also hires out its facilities for hosting corporate events.



A visitor pauses in front of Metsu's *A Woman Writing a Letter*, one of some 40 works in the exhibition *Gabriel Metsu: Rediscovered Master of the Dutch Golden Age*.

ADMINISTRATION & HR

All well run organisations require an efficient administrative infrastructure to support their core activities and the Gallery is no exception. Given the difficult economic climate, I am pleased to report that the Gallery has made the very best use of its financial and staff resources in 2010 and has succeeded in minimising the impact of the MDP on the Gallery's operations and its visitors.

VISITORS

The Gallery participated in Culture Night on 24 September 2010 attracting over 2,200 visitors who took part in a variety of activities.. Visitor attendance for 2010 was 736,855, representing a marginal decrease of 5.8% on 2009 figures. Given the downturn in overall tourism figures, the Gallery's attendance figures can be viewed as healthy, ranking as the top free attraction in the country.

Raymond Keaveney
Director



Acquisition

Harry Clarke (1889–1931)

Irish School

The Little Sea Maid, 1915

Graphite, ink, gouache and watercolour on

paper, 46 x 33 cm (oval)

Signed: lower right: HARRY CLARKE

Purchased

NGI 2010.3

Collections Division

DURING 2010, the schedule for the Collections Division was in large part dominated by the imminent commencement of works on the roof of the Dargan Wing, and the consequent need to remove the art works from this 1864 section of the Gallery. The decanting of the Baroque Gallery in particular posed significant challenges for the small team of Registrars, Conservators and Art Handlers who managed, prepared and moved the largest paintings in the collection to safe storage for the duration of the building works.

Given this priority use of Gallery resources, all of the other collection-based activities had to be curtailed. This included the loans-out programme, although all previous loan commitments were honoured. From the list of 'loans-out' in this report, the extent to which the collection is shared, both nationally and internationally, is evident, even in scaled-down form. Domestically, works were lent to the F.E. McWilliam Gallery and Studio, Banbridge; the Glebe House and Gallery, Letterkenny; Trinity College Library Dublin; and Dublin City Gallery The Hugh Lane. Internationally, the Gallery lent to major exhibitions throughout Europe, and the US. Perhaps most notable was the loan of Caravaggio's *The Taking of Christ* (on indefinite loan to the National Gallery of Ireland from the Jesuit Community, Leeson Street, Dublin) to the exhibition in Rome to commemorate the 400th anniversary of the artist's death.

The works programme also impacted on the Gallery's ability to acquire new works for the permanent collection. As the Gallery has pledged to divert most of its acquisitions fund for the next five years towards funding the refurbishment of the historic (Dargan and Milltown) wings, the number of acquisitions was greatly reduced. In spite of this, the Gallery was able to purchase William Scott's striking *Frying Pan, Eggs and Napkin* at the beginning of the year; and continued to acquire for the Prints and Drawings collection, with significant additions of works by John Butler Yeats, Harry Clarke and Claude Hayes. As always, the Gallery is indebted to those individuals who gift and bequeath works and in 2010, this included two important embroideries by Susan 'Lily' Yeats, and three attractive watercolours by Frances 'Fanny' Wilmot Currey.

Although the exhibitions programme was also reduced during 2010, the annual Turner display – a perennial favourite with visitors – was held in January. This was followed by two major shows held in the lower Beit Wing: *Taking Stock* and *Gabriel Metsu*. The Gallery also completed the tour of *Revelation* (which in 2009 had travelled to a number of venues nationwide with the support of the Department of Tourism, Culture and Sport) in the Strule Arts Centre, Omagh at the start of the year.

The entire team of Curators was involved in the *Taking Stock* exhibition (13 March – 25 July) which highlighted a selection of the Gallery's acquisitions from the period 2000 to 2010. It was succeeded by the highly successful *Gabriel Metsu* exhibition (4 September – 5 December), organised by the National Gallery of Ireland in association with the Rijksmuseum, Amsterdam (where it opened on 21 December 2010), and the National Gallery of Art, Washington (opening 17 April 2011).

A number of special projects continued in Conservation during the year. Three eighteenth-century scagliola table tops from the Milltown Collection were restored in January 2010 by a team of two specially commissioned conservators from the Opificio delle Pietre Dure in Florence. The largest of the table tops was restored in Russborough, Co. Wicklow, where it is currently on loan. Work was completed on two more of the splendid eighteenth-century carved and gilded Rococo mirror frames, also from the Milltown Collection; and progress continues to be made on the conservation of the *Prodigal Son* series by the seventeenth-century Spanish artist Murillo, gifted to the Gallery by Sir Alfred and Lady Beit in 1987.

The announcement in November that Bank of America Merrill Lynch would sponsor the conservation of Daniel Maclise's *The Marriage of Aoife and Strongbow* (through its Art Conservation Programme), could not have been more timely. This popular work is one of the largest canvases in the collection, and was scheduled to be moved from its long-time home in the Shaw Room (in preparation for the building works). In November the canvas (which is over 5m wide) was detached from its frame, rolled and hoisted up to a dedicated temporary conservation facility in the Gallery where over the next two to three years it will be relined and fully restored.

Amongst other projects, the Paper Conservators worked closely with the Library & Archives Department on the Mahon library and archive collection. Work continued on the highest priority items throughout the year.

The impact of the public sector recruitment embargo was still more keenly felt in 2010 as the intensity of the routine workload in the Collections Division persisted and deadlines for the builders coming on site in the Dargan Wing had to be met. The two areas most affected by this were the Registrar's Office and the Conservation Department. The Registrar managed the programme to decant the Dargan Wing; and the Head of Conservation supervised the condition checking and essential preventative conservation treatments for all works that had to be moved. The entire operation was successfully completed, on time, thanks to the skill and professionalism of all involved.

In December, the Gallery's new website went live with over 2000 works from the permanent collection now available on-line. The 'Collection-on-line Project', managed by the Registrar's Office, is an ongoing process, and information and images on more works will continue to be published on the website until the entire collection is made available to browse and research. Creating digital access to the widest possible audience is particularly important during the refurbishment project when the majority of galleries are closed to the public and only a select number of works remain on view.

From this brief survey, it is clear that throughout 2010 the Collections Division – comprising the Curatorial, Conservation and Exhibition Departments, Photography, and Registrar's Office – worked actively to present and care for the collection in challenging circumstances. The individual listings in this report will give some indication of its extent and the focus remained on achieving the objectives and projects set out at the beginning of the year.

As mentioned at the outset, almost all the Division's activities were impacted by the planned programme of work to repair the roofs and fully refurbish and upgrade the Dargan and Milltown Wings which resulted in the closure of galleries during 2010. While these disruptions will inevitably be a source of disappointment for the Gallery's many visitors, the essential nature of this work will enable the historic buildings to function effectively for the collection for the next generation.



John Butler Yeats (1839–1922), Irish School, *Elkin Matthews*, c.1905, Graphite on paper, 22 x 23 cm (framed). Purchased, NGI 2010.1



John Butler Yeats (1839–1922), Irish School, *Elizabeth Corbet Yeats*, c.1905, Graphite on paper, 35 x 25 cm. Purchased, NGI 2010.2

Acquisitions

Harry Clarke (1889–1931)

Irish School

The Little Sea Maid, 1915

Graphite, ink, gouache and watercolour on paper, 46 x 33 cm (oval)

Signed: lower right: HARRY CLARKE

Purchased

NGI 2010.3

Harry Clarke (1889–1931)

Irish School

He Saw, Upon a Bed, the Finest Sight Was Ever Beheld, 1922

Graphite, ink, watercolor and glazes on paper, 32.9 x 25 cm

Signed: on verso (in ink): Harry Clarke 1922

Purchased

NGI 2010.4

Frances ‘Fanny’ Wilmot Currey (1848–1917)

Irish School

Daisies and Violets, 1881

Watercolour on board, 19 x 27.5 cm

Signed: lower left: F.W. Currey 1881

Presented

NGI 2010.8

Frances ‘Fanny’ Wilmot Currey (1848–1917)

Irish School

Woman Washing Clothes by a River, 1879

Watercolour on board, 27 x 18.5 cm

Signed: lower left: F.W. Currey 1879

Presented

NGI 2010.9

Frances ‘Fanny’ Wilmot Currey (1848–1917)

Irish School

Man Walking down Cliff Steps

Watercolour on board, 24.9 x 17.6 cm

Presented

NGI 2010.10

Frances ‘Fanny’ Wilmot Currey (1848–1917)

Irish School

Boy with a Bucket Standing by a River Bank, 1879

Watercolour on board, 18.4 x 29 cm

Presented

Signed: lower left: F.W. Currey 1879

NGI 2010.11

Frederick Goodall (1822–1904)

British School

The Holy Well, 1843

Oil on canvas, 27 x 38 cm

Purchased

NGI 2010.7

Claude Hayes (1852–1922)

Irish School

The Loiterers, c.1876

Watercolour with scratching out on paper, 36 x 70 cm

Signed: lower left: Claude Hayes

Purchased

NGI 2010.12



Claude Hayes (1852-1922), Irish School, *The Loiterers*, c.1876, Watercolour with scratching out on paper, 36 x 70 cm, Signed: lower left: *Claude Hayes*. Purchased, NGI 2010.12

William Scott (1913-1989)

Irish School

Frying Pan, Eggs and Napkin, 1950

Oil on canvas, 74 x 91 cm

Signed: lower right: W. SCOTT

Purchased (Dargan Fund)

NGI 2010.5

Patrick Swift (1927-1983)

Irish School

Portrait of the Poet, Anthony Cronin, 1950

Oil on canvas, 95 x 77 cm

Signed: lower right: Swift '50

Purchased

NGI 2010.6

John Butler Yeats (1839-1922)

Irish School

Elkin Matthews, c.1905

Graphite on paper, 22 x 23 cm (framed)

Purchased

NGI 2010.1

John Butler Yeats (1839-1922)

Irish School

Elizabeth Corbet Yeats, c.1905

Graphite on paper, 35 x 25 cm

Purchased

NGI 2010.2

Susan 'Lily' Yeats (1866-1949)

Irish School

The Stone Walls, 1932

Silk thread embroidery on blue poplin, 25 x 33 cm

Signed: lower right: Lily YEATS

Bequeathed, in memory of Mary Elinor Meredith (1899-1973)

NGI 2010.13

Susan 'Lily' Yeats (1866-1949)

Irish School

The Apple Trees, 1941

Silk thread embroidery on blue poplin, 23 x 36 cm

Signed: lower right: Lily YEATS

Bequeathed, in memory of John Richard Meredith (1927-2008)

NGI 2010.14



Exhibitions

A Light in the Darkness: Turner's Watercolours & Silhouettes and Miniatures – The Mary A. McNeill Bequest

Print Gallery

1–31 January

This year's annual Turner display was shown alongside an exquisite collection of seventeenth-, eighteenth-, and nineteenth-century miniatures and silhouettes which were bequeathed to the Gallery in 1985 by Mary A. McNeill, a notable Belfast collector and historian. Featuring portraits by Richard Crosse, Henry Bone, and Augustin Edouart these delicate likenesses, painted in watercolour on ivory or enamel on copper, were popular in Turner's day and were prized as keepsakes and sometimes worn as jewellery.



JMW Turner (1775–1851), *A Shipwreck off Hastings* (c.1825), from the exhibition, *A Light in the Darkness: Turner's Watercolours*

Taking Stock: Acquisitions 2000–2010

Beit Wing and Print Gallery

13 March – 25 July

Taking Stock brought together over 100 paintings, prints and drawings showcasing the development and enhancement of the Gallery's collections over the past decade. It featured acquisitions by notable European masters, dating from the seventeenth to the early twentieth centuries, among them Guercino, Boucher, van Gogh, Renoir, Bonnard, Pechstein and Feininger, complemented by a range of important works by Irish artists, Thomas Roberts, John Lavery, Jack B. Yeats, Louis le Brocquy and William Scott.

The introduction of tax incentives since 2000 led to an increase in the number of works acquired through bequest and donation, for example, Sir Denis Mahon's gift of eight Baroque masterpieces, represented in the show by Guercino's *Jacob Blessing the Sons of Joseph*. A particular aim, over recent years

Opposite: Attributed to Steven van der Meulen (fl.1543-1563/64), *Portrait of Thomas Butler, 10th Earl of Ormond* (1532-1614) from the exhibition, *Taking Stock: Acquisitions 2000-2010*

has been to strengthen the collection of works dating from the late nineteenth and early twentieth centuries and this has resulted in the acquisition of some notable paintings including works by van Gogh, Bonnard and Feininger. New additions to the collection of Irish art range from landscapes to Modernist paintings to portraits, one particularly popular example being the splendid portrait of the Irish tenor, John McCormack by William Orpen.

The exhibition also included some impressive new additions to the Prints and Drawings collection, displayed in the Print Gallery, such as the wonderful series of illustrations by Harry Clarke, and a very special drawing by François Boucher.

Co-ordinated by Adrian Le Harivel, Curator of British Painting and editor of the accompanying catalogue, the works for the exhibition were selected by the six Gallery curators.

Gabriel Metsu: Rediscovered Master of the Dutch Golden Age

Beit Wing

4 September – 5 December

This exhibition was organised by the National Gallery of Ireland, Dublin, in association with the Rijksmuseum, Amsterdam, and the National Gallery of Art, Washington.

Curated by Dr Adriaan Waiboer, Curator of Northern European Art, this exhibition paid homage to the remarkable painter, Gabriel Metsu (1629–1667) and brought together some 40 of the artist's finest and most celebrated paintings from all phases of his career, including a number of recently discovered and restored works. Despite his early death at the age of 37, Metsu produced one of

Dr Adriaan E. Waiboer, curator of the exhibition,
*Gabriel Metsu: Rediscovered Master of the Dutch
Golden Age.*



Máistir de chuid Ré Órga na hOllainne tagtha chun solais

GABRIEL METSU

Rediscovered Master of the Dutch Golden Age

Print Media Sponsor
Irish Independent



4 Meán Fómhair – 5 Nollaig 2010
SEOMRAÍ 6–10
Táille isteach €7 / Táilli lamháltais €4
Ráta lamháltais i bhfeidhm an Déardaoin ar fad
Ticéid ar fáil i Sciathán na Milaoise nó Teileafón 01 663 3513

4 September – 5 December 2010
ROOMS 6–10
Admission €7 / Concessions €4
Concession rate applies all day Thursday
Ticket Sales Millennium Wing or Telephone 01 663 3513

www.gabrielmetsuexhibition.com
www.nationalgallery.ie

This exhibition was organised by the National Gallery of Ireland in association with the Rijksmuseum, Amsterdam, and the National Gallery of Art, Washington

Gabriel Metsu: Rediscovered Master of the Dutch Golden Age

the most awe-inspiring oeuvres by any painter of the Dutch Golden Age. His exquisite and engaging genre scenes provide a window onto life in seventeenth century Holland, from the quarrels in the neighbourhood street market to the amorous affairs of the upper class.

Exclusively in the Dublin venue, the exhibition was further enhanced by juxtaposing the paintings with a number of seventeenth-century objects that appear in Metsu's compositions, ranging from a sewing cushion to a gilded frame as well as archival material relating to the artist's life and work.

The accompanying catalogue was coordinated and edited by Adriaan Waiboer who wrote his Ph.D dissertation on Metsu. Aside from two essays by Dr Waiboer, the exhibition catalogue included important contributions on various aspects of Metsu's life and work by Pieter Roelofs, Curator of 17th-Century Dutch Painting at the Rijksmuseum; Marijn Schapellhouman, Curator of Drawings at the Rijksmuseum; Bianca du Mortier, Curator of Costume at the Rijksmuseum; E. Melanie Gifford, Conservation Scientist at the National Gallery of Art, Washington; Professor Wayne Franits from Syracuse University; and Professor Linda Stone-Ferrier from the University of Kansas.

Approximately 30,000 visitors viewed the exhibition and a free audio tour, produced by Acoustiguide Limited, and narrated by Fiona Shaw, was presented on the Gallery's new state-of-the-art multimedia Opus Click handsets. Irish Independent Newspapers were print media sponsor for the show.

Touring Venues:

Rijksmuseum, Amsterdam

16 December 2010 – 21 March 2011

National Gallery of Art, Washington

17 April – 24 July 2011



Acquisition

Frances 'Fanny' Wilmot Currey (1848–1917)

Irish School

Daisies and Violets, 1881

Watercolour on board, 19 x 27.5 cm

Signed: lower left: *F.W. Currey 1881*

Presented

NGI 2010.8

Loans from the National Gallery of Ireland to Temporary Exhibitions

To the exhibition *Revelation Tour 2009–2010* at the Strule Arts Centre, Omagh. 13 January–13 February 2010 [all works commissioned 2008]

NGI 2008.2	Tom Phelan	<i>Woman with Red Ruff</i>
NGI 2008.3	Stephen Lawlor	<i>Ecce Homo II</i>
NGI 2008.4	Marta Wakula-Mac	<i>Wormwood</i>
NGI 2008.5	Siobhan Hyde	<i>Surrender</i>
NGI 2008.6	Yoko Akino	<i>Love</i>
NGI 2008.7	Brian Lalor	<i>A Vision of Glendalough in the Thirteenth Century</i>
NGI 2008.8	Kelvin Mann	<i>When Man Touched the Apple he Fell, when the Apple Touched Man he Rose</i>
NGI 2008.9	John Kindness	<i>Crucifixion Menu</i> (after William Orpen)
NGI 2008.10	Donald Teskey	<i>Headland Revisited</i>
NGI 2008.11	Maeve McCarthy	<i>‘With the Moon under her Feet’</i>
NGI 2008.12	Martin Gale	<i>Arrival</i>
NGI 2008.13	Sharon Lee	<i>The Seeds of Inspiration</i>
NGI 2008.14	Pamela Leonard	<i>A Stretch in the Evenings</i>
NGI 2008.15	Guggi	<i>Wedding at Cana</i>
NGI 2008.16	Tim Goulding	<i>Revelation</i>
NGI 2008.17	Lina Nordenström	<i>‘I Am the Light of the World’</i>
NGI 2008.18	Terence Gravett	<i>C6-V12.13.14</i>
NGI 2008.19	Carmel Benson	<i>Birth</i>
NGI 2008.20	Jean Bardon	<i>Annunciation Lilies</i>
NGI 2008.21	Nigel Rolfe	<i>From Babel to Bedlam</i>
NGI 2008.22	Yoko Hara	<i>Canal</i>
NGI 2008.23	William Crozier	<i>The Re-planting</i>
NGI 2008.24	Nickie Hayden	<i>Earthly Magic</i>
NGI 2008.25	Maev Lenaghan	<i>A Little Bird Told Me</i>
NGI 2008.26	Clare Henderson	<i>Then Was That...and now, Is This</i>
NGI 2008.27	Cliona Doyle	<i>Lilies and Butterflies</i>
NGI 2008.28	Mary Lohan	<i>Falling slowly</i>
NGI 2008.29	Sean McSweeney	<i>Red Landscape</i>
NGI 2008.30	Robert Russell	<i>Road to Damascus</i>

To the exhibition *Nano Reid and Gerard Dillon* at the F.E. McWilliam Gallery and Studio, Banbridge, 29 January–02 May 2010

NGI 4042	Gerard Dillon	<i>A Self-Portrait with Pierrot and Nude</i>
NGI 4717	Gerard Dillon	<i>Nano’s Dream Castle</i>

Michelangelo Merisi da Caravaggio,
The Taking of Christ, 1602. L 14702



To the exhibition *The Object Observed: Four Centuries of European Still Life Painting* at the Museu Calouste Gulbenkian, Lisbon,

11 February 2010–02 May 2010

NGI 811 Frans Snyders *A Banquet-piece*, late 1620s

To the exhibition *The Young Murillo* at the Museo de Bellas

Artes de Sevilla, Seville, 18 February–30 May 2010

NGI 1720 Bartolomé Estebán Murillo *The Penitent Magdalen*,
1650–1655

To the exhibition *Mrs Delany and her Circle* at Sir John Soane's
Museum, London, 19 February – 01 May 2010

NGI 2722 Mary Granville Delany An Album of 91 Mounted Drawings

NGI 3728 Rupert Barber *Dr Patrick Delany* (1684/85–1768),
Dean of Down; an Urn with a Lock of
his Hair in it on verso, c.1740

To the exhibition *Caravaggio* at the Scuderie del Quirinale, Rome,
20 February - 13 June 2010

L 14702 Michelangelo Merisi
da Caravaggio *The Taking of Christ*, 1602

To the exhibition *The Art of Power* at the Museo Nacional del Prado,
Madrid, 08 March - 16 May 2010

NGI 667 Pedro Núñez del Valle *Jael and Sisera*, early 1620s

To the exhibition *Hendrick Avercamp (1585–1634): The Little Ice Age*
at the National Gallery of Art, Washington, 21 March – 05 July 2010

NGI 496 Hendrick Avercamp *Scene on the Ice*, c.1620



Hendrick Avercamp, *Scene on the Ice*, c.1620. NGI 496

To the exhibition *Pioneering Painters: The Glasgow Boys 1880-1900* at the Kelvingrove Art Gallery and Museum, Glasgow, 09 April – 27 September 2010, and at the Royal Academy of Arts, London, 30 October 2010 – 23 January 2011

NGI 2008.96	John Lavery	<i>On the Bridge at Grez</i> , 1884
NGI 4730	John Lavery	<i>A Visitor</i> , 1885

To the exhibition *Rude Britannia: British Comic Art* at Tate Britain, London, 09 June – 05 September 2010

NGI 734	Joshua Reynolds	<i>Parody of Raphael's 'School of Athens'</i> , 1751
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To the exhibition *Turner and the Masters* at the Museo Nacional del Prado, Madrid, 21 June – 19 September 2010

NGI 11427	Rembrandt van Rijn	<i>Landscape with Rest on the Flight into Egypt</i>
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To the exhibition *Domenico Ghirlandaio: Portrait of Giovanna Tornabuoni* at the Museo Thyssen-Bornemisza, Madrid, 22 June – 10 October 2010

NGI 2233	Antonio del Pollaiuolo	<i>Profile Portrait of a Young Man</i> , 1470s
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To the exhibition *John Lavery: Passion and Politics* at Dublin City Gallery The Hugh Lane, 15 July – 31 October 2010

L14776	John Lavery	<i>Portrait of Lady Lavery as Kathleen Ni Houlihan</i> , 1928
NGI 1251	John Lavery	<i>Lady Lavery in an Evening Cloak</i>
NGI 1736	John Lavery	<i>The Ratification of the Irish Treaty in the English House of Lords</i> , 1921
NGI 18485	John Singer Sargent	<i>Lady Hazel Lavery</i> , (c.1887–1935), 2nd Wife of the artist Sir John Lavery, 1923

To the exhibition *Derek Hill's Donegal* at the Glebe House and Gallery, Letterkenny, 31 July – 03 October 2010

NGI 4496	Derek Hill	<i>Portrait of Anne Crookshank</i> (b.1927), Art Historian, 1984
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Jacques-Louis David, *The Funeral of Patroclus*, 1778. NGI 4060

Opposite: Bartolomé Estebán Murillo, *The Penitent Magdalen*, 1650–1655. NGI 1720

To the exhibition *Ireland in Turmoil. The Depositions of 1641* at Trinity College Library, Dublin, 07 October 2010 – 06 January 2011

NGI 2287	Gerbrand van den Eeckhout	<i>Christoffel Fabritius being burnt in Antwerp</i> (ill. for <i>Historien der Vromer Martelaren</i> 1657), 1564
NGI 3248	Gerbrand van den Eeckhout	<i>The Persecutions in Ireland</i> (ill. for <i>Historien der Vromer Martelaren</i> , 1657)

To the exhibition *Picasso Looking at Degas at the Museu Picasso, Barcelona*, 14 October 2010 – 16 January 2011

NGI 3271	Pablo Picasso	<i>Two Dancers</i> , 1925
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To the exhibition *Courbet – A Dream of Modern Art* at the Schirn Kunsthalle Frankfurt, 15 October 2010 – 30 January 2011

NGI 1722	Gustave Courbet	<i>Portrait of Adolphe Marlet</i> , 1851
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To the exhibition *Chardin at the Palazzo dei Diamanti, Ferrara*, 17 October 2010 – 30 January 2011

NGI 799	Jean-Siméon Chardin	<i>A Still Life: Two Rabbits, a Grey Partridge, Game Bag and a Powder Flask</i> , 1731
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To the exhibition *Le Neoclassicisme* at the Musée du Louvre, Paris, 29 November 2010 – 14 February 2011

NGI 1342	Hugh Douglas Hamilton	<i>Cupid and Psyche in the Nuptial Bower</i> , 1792–3
NGI 4060	Jacques-Louis David	<i>The Funeral of Patroclus</i> , 1778

To the exhibition *Gabriel Metsu: A master rediscovered* at the Rijksmuseum, Amsterdam, 16 December 2010 – 21 March 2011

NGI 4536	Gabriel Metsu	<i>Man Writing a Letter</i> , c.1664–6
NGI 4537	Gabriel Metsu	<i>Woman Reading a Letter</i> , c.1664–6



Conservation

PAINTINGS TREATED

The year under review focused on conservation treatments and projects in preparation for exhibitions and loans, the dismantling of paintings in the historic buildings in preparation for the refurbishment programme, and assessment of the condition of the pictures prior to their relocation to temporary storage.

MILLTOWN MIRROR FRAMES

Mirror frames (NGI 12089 & NGI 12091) were treated by cleaning, consolidation, infilling, retouching and gilding.

MACLISE CONSERVATION PROJECT

In October 2010, the Conservation Department embarked on an extensive conservation programme on the Maclise painting to include research and analyses of materials and techniques used by the artist. The project, which is funded by Bank of America Merrill Lynch Art Conservation Programme, will continue over the next two years.

NGI conservators roll Maclise's giant canvas, *The Marriage of Strongbow and Aoife*, onto a specially made drum to enable safe transportation to the conservation studio.

DARGAN WING DECANT

Condition check and report on 220 paintings, including 40 paintings treated with preventive conservation.





Paintings in the Dargan and Milltown Wing being dismantled in advance of refurbishment work.

PHOTOGRAPHY

Prior to conservation treatments and for curatorial research purposes, a number of paintings underwent full-scale photographic investigation (Ultra Violet-Infra Red-Radiography):

NGI 205	Daniel Maclise, <i>The Marriage of Strongbow and Aoife</i>
NGI 212	Giovanni di Pietro, <i>The Virgin with Child with Saints Nicholas of Tolentino and Catherine of Siena</i>
NGI 351	Italian, Florentine, fl.1520, <i>Portrait of a Gentleman</i>
NGI 519	Lorenzo di Credi, <i>The Virgin and Child with two Angels</i>
NGI 1018	Giovanni Francesco Penni, <i>Portrait of a Young Man</i>
NGI 1100	Francesco Salviati, <i>The Holy Family</i>
NGI 1140	Lorenzo di Credi <i>The Virgin and Child with Saint John the Baptist and an Angel</i>
NGI 1301	After Baccio Bandinelli, <i>The Martyrdom of Saint Lawrence</i>
NGI 1385	Domenico Ghirlandaio, <i>Presumed Portrait of Clarice, Wife of Lorenzo the Magnificent</i>
NGI 4535	Johannes Vermeer, <i>Woman Writing a Letter, with her Maid</i>

DENIS MAHON PROJECT

In January 2010, the Paper Conservation Department, in collaboration with the Gallery's Library & Archives Department, examined and prioritised for treatment the Denis Mahon library and archive. It includes 900 boxes containing Sir Denis's collection of books and archives and 60 boxes of special and rare items.

PERMANENT COLLECTION

A number of works on paper from the Irish collection were examined, documented and surface cleaned, including pieces by Harry Clarke, William

Top: Ranson Davey, Paper Conservator, examines the back of Harry Clarke's pen and ink illustration, *The Shepherdess and the Chimney-Sweeper*. NGI 2008.89.6.

Below: Chiara Martinelli and Francesca Toso of the Opificio delle Pietre Dure in Florence who were commissioned to restore the Gallery's large scagliola table top on loan to Russborough, Co. Wicklow.

Opposite: Muirne Lydon, Oils Conservator, treats Benedetto Veli, *The Mystic Marriage of St. Catherine*. NGI 1638.



Evans of Eton, Roderic O'Connor and Frank O'Meara. A variety of conservation treatments were carried out on Mary Delany's Album of Drawings (NGI 2722), and James Arthur O'Connor's pencil and ink sketches of Surrey and Kent (NGI 2215 & NGI 3232–3234).

EXHIBITIONS

Treatments were undertaken on key works for *Taking Stock: Acquisitions 2000–2010*, and preparations were made for mounts, book supports and textile supports for *Gabriel Metsu: Rediscovered Master of the Dutch Golden Age*. Paper Conservators worked closely with the Curatorial Department in preparation for the 2011 exhibition, *Colour and Light: Caring for Turner's Watercolours* as well as contributing to the accompanying brochure and schedule of talks and tours.

REVELATION

The 29 prints from the *Revelation* collection were unframed, condition checked and dismounted after its extensive touring schedule.



Library & Archives and Digital Media

This was an extremely busy year for the Department, marked by many significant achievements, most notably the accession of Sir Denis Mahon's library and archive to the collection, as well as major advancements in the area of digital media.

ART LIBRARY

The collection expanded dramatically this year with Sir Denis Mahon's Gift. In addition, the Library accessioned some 1500 new books as well as a number of significant archival acquisitions. Access to more online resources was introduced, including the Dictionary of Irish Biography (print and online, it is the most comprehensive and authoritative biographical dictionary available for Ireland), ARTstor (a nonprofit digital library of more than one million images in the arts, architecture, humanities, and social sciences) and Irish Art Newspaper Archive (the largest online database of Irish Newspapers).

SIR DENIS MAHON LIBRARY AND ARCHIVE

This remarkable collection of books and archives will considerably enhance the Gallery's research resources relating to art history. Between January and May 2010, an NGI team, including library, archive and conservation staff, organised and packed the entire collection. Close to 1000 bankers boxes were transported from London to Merrion Square. The collection reflects the scholarly interests of Sir Denis, covering art in the Western European tradition from classical times onwards. Italian art is strongly represented, particularly the Baroque period. British, Dutch, French and Spanish art also feature prominently. The collection consists of many rare and antiquarian volumes which are still



Sir Denis Mahon at his home in London.

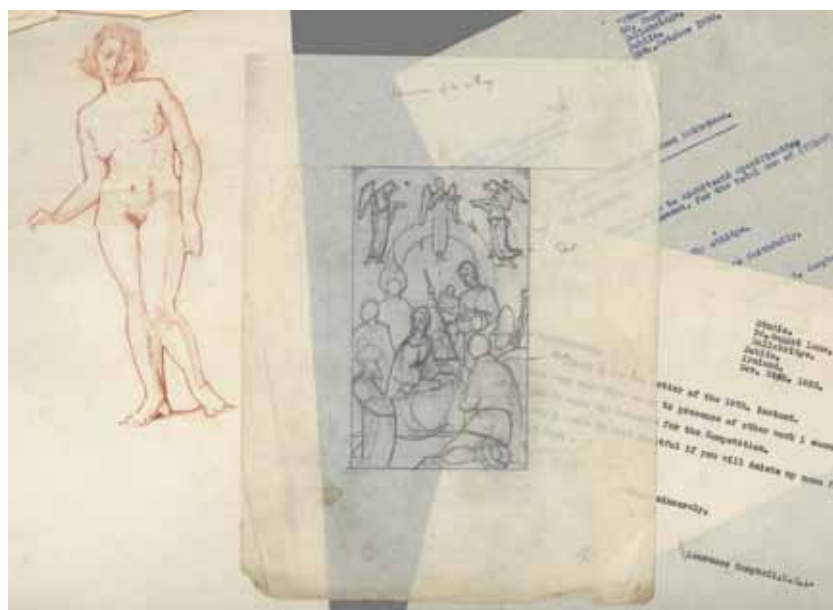
regarded as important art historical and historical sources, including first and second editions of Giorgio Vasari's *Lives*, Leandro Alberti's most important work, *Descrittione di tutta l'Italia* (1550), Orlandi's influential publication *Abecedario pittorico*, published in 1704 and considered an important source of information about art and artistic practice of that period, and Bellori's collection of biographies, *Le vite de' pittori, scultori et architetti moderni*. Many of the books in this collection have been previously unavailable in Ireland. The library also has several large bound volumes of Carracci and Guercino prints and a stack of loose engravings. In addition there are many artists' monographs, catalogue raisonnés, exhibition catalogues, sales catalogues, journals, conference proceedings, guide books and pamphlets published between the sixteenth-century and the present day.

The archive contains general correspondence which includes letters and copy letters to and from Sir Denis, relating to collections and individual works of art, in particular Italian art and artists. There are also photographs and catalogues related to this material. Academic notes and material containing information gathered and created by Sir Denis throughout his life. The photographic material includes a substantial collection of printed photographs as well as glass plate negatives. The archive also contains papers relating to the extensive family history of Sir Denis Mahon including details of the Mahon, Browne and Vesey families of Castelgar Co. Galway, and Westport Co. Mayo.

The Gallery is delighted to have acquired such an important collection with such rich and varied holdings and is grateful to Sir Denis for his support of the development of the Gallery's research services. A collection of this size can take time to fully process and catalogue, therefore it will be a number of years before the collection in its entirety is accessible to the public.

CENTRE FOR THE STUDY OF IRISH ART (CSIA)

The CSIA continued to develop its role supporting the study of Irish art. In March, the Centre purchased a collection of thirty-seven items associated with the Irish sculptor Lawrence Campbell. This includes drawings, letters and correspondence from 1937–1953 that document the development of the artist's career. A valuable collection of letters by and associated with the Irish artist Aloysius O'Kelly was also acquired. They were donated by a descendent of the family, James Nadal. The donation was facilitated by Dr Niamh O'Sullivan,



A selection of drawings, letters and correspondence relating to the Irish sculptor, Lawrence Campbell was acquired for the Centre for the Study of Irish Art (CSIA).

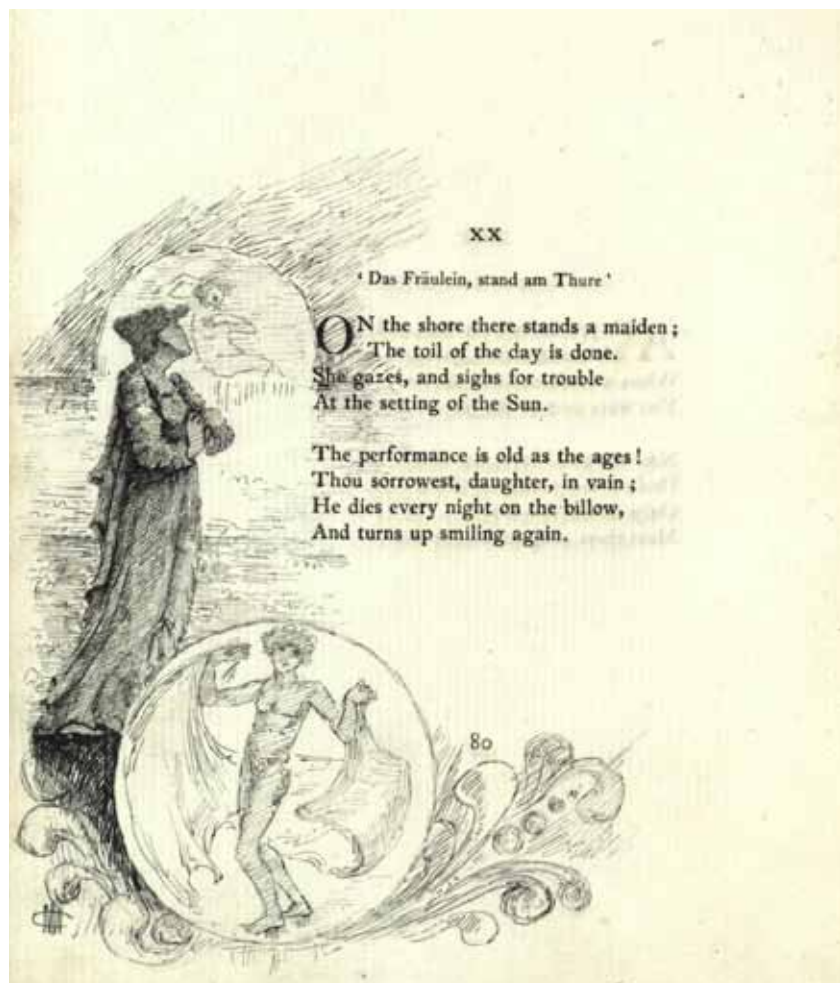
NCAD. The letters complement the O’Kelly artworks in the NGI paintings collection while also being a valuable addition to the existing O’Kelly archive held in the CSIA.

NATIONAL GALLERY OF IRELAND ARCHIVE

In 2010 staff began documenting in video and photography the Gallery’s historic building and the current and forthcoming changes to its structure and interior, as well as, the impact this is having on the collection. These will go towards an existing archive of visual records of the Gallery’s history. Dr Paul O’Connell kindly donated an annotated scrapbook compiled by Thomas Bodkin, Director of the Gallery from 1927–1935, containing material from his school boy years up until the 1940s. This came from the estate of his late aunt, Dr Nancy Dunne-Czack, former lecturer in History of Art at UCD.

YEATS ARCHIVE

Organising full processing of the Yeats archive has been a priority for some time and in 2010 this got underway. The core aim of the project is the production of a comprehensive listing which will enhance both access to, and the long-term preservation of, this extensive and culturally significant collection. This will facilitate the exploration of the full potential of this collection, both for research and exhibition, for current and future generations. Cataloguing of the artists sketchbooks has commenced and a full list of these will be available online. In addition to this the collection continued to grow with the acquisition in June of a collection of books published by Sairseal agus Dill with covers illustrated by Anne Yeats. These were kindly donated by Brian Lalor.



Original illustration by Cottie Yeats from *Chambers Twain* by Ernest Radford, acquired for the Yeats Archive.

A screen grab of one of the pages from the new Gallery website which went live in December 2010.



WEBSITE & ONLINE COLLECTIONS

Throughout 2010 staff were committed to developing the Gallery's online presence. Approximately 185,000 visits were made to the NGI site throughout the year. In early December the new and improved website went live. Feedback from the public on the new site has been very positive and it is hoped that the number of visits will significantly increase in the future.

The website is regarded as a key element in the future development of the institution. The new site comprises five different systems: a website content management system, three collection management systems and a commercial online system. It offers an attractive interface that boasts an appealing design and intuitive navigation. The site reflects the knowledge and expertise of those who work in the Gallery providing a wealth of information on the institution, its collections, services and public programmes. The project involved the participation of all Gallery departments with each area responsible for generating relevant content.

Over the years, significant investment has been made in collection management systems in the Gallery and Library & Archive, Registrars and IT departments worked together to prepare these systems for their live launch. The development of these systems has facilitated the possibility of online access to the collections and information on these collections features strongly on the new site. It is now possible to access hundreds of images of artworks with information on each item. There is also access to information on thousands of research resources relating to Ireland's artistic and cultural heritage and the visual arts in general.

New ways to interact with the Gallery and its collection are continually being explored and developed – the Gallery's social networking sites have a live feed on the 'Interact' section of the website, which also includes the MyCollection feature, which allows users to create their own virtual exhibitions. Much of the content on the site is available in both English and Irish. There is a sitemap and standard navigation information on all pages which are also tagged with appropriate keywords and metadata so that individual pages can be found by search engines. The site also features its own internal search facility. The site has been designed in accordance with Web Accessibility Initiative (WAI) guidelines which has been a priority from the outset. It is hoped that the new design and enriched content will significantly increase the number of online visitors.

SOCIAL MEDIA SITES

The Gallery has had Twitter and Facebook sites since the end of 2009. To date they have over 3000 followers. The use of these social networks has proved

Right: Mary Hanafin, TD, Minister for Tourism, Culture and Sport and Dr Abdul Bulbulia, NGI Chairman, at a presentation by Andrea Lydon, Head of Library, Archives & Digital Media of the new Gallery website.

Opposite: Letter from Aloysius O'Kelly to James Herbert, 29 January 1927, from a body of correspondence on the artist presented to the CSIA.



invaluable in communicating with the public, allowing the Gallery to share information about its activities, events and exhibitions in a quick and easy manner, and opening a direct line of communication with its many visitors around the world. It has also shown itself to be a highly effective means of information and idea sharing with other galleries, museums and cultural institutions in Ireland and further afield.

A highlight on Twitter this year was the Gallery's participation in the inaugural 'Ask a Curator' day on 1 September, when it joined over 340 other museums and galleries around the world in inviting people to ask its curators questions about the collections in their care. The Gallery also ran a number of popular competitions through both Facebook and Twitter during the course of the year. They were used to great effect in particular during the weeks preceeding the opening of *Gabriel Metsu: Rediscovered Master of the Dutch Golden Age*, when exhibition-themed competitions helped to create a sense of anticipation surrounding the exhibition.

VIRTUAL GALLERY

A joint submission by the Gallery and the Dublin Institute of Technology's Digital Media Centre to the Department of Tourism, Culture and Sport's Cultural Technology Grant Scheme was successfully awarded €45,000 to update and develop the virtual gallery system. The new easy-to-use database system was used to produce a series of virtual walkthroughs of the Gallery. The project was completed by the end of November and will be available on the website in 2011.

DECIPHER

The NGI was invited by DIT to contribute to a joint proposal which was submitted in April to the European Union's Seventh Framework Programme. The programme supports cooperation in research and technological development between universities, industry, research centres and public authorities throughout the EU and beyond. The project, DECIPHER, is concerned with improving access to cultural knowledge by devising new solutions to a range of narrative construction, knowledge visualisation and display problems. It was ranked 1st out of all the 92 applicants received. The project will be co-ordinated by the Dublin Institute of Technology (IRL) and includes the following partners: Open University (UK), Brno University (CZ), National Gallery of Ireland (IRL), Irish Museum of Modern Art (IRL), System Simulation Ltd. (UK) and Alinari (IT). Work will begin from January 2011 and will continue for 3 years.

LONDRES
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LEGION AMERICAINE
SECTION
R

Mr. James Herbert
588 South 16th St.
Flushing L.I.
New York U.S.
Etats Unis, Amerique

adpt
13/27

Dear James,

I have been thinking
as to the winter in Concarneau
my last letter described it in
the fact is the winter is not de
is true there is little or no fro
but there is a great deal of rain
the climate very damp chilly
there being no fishing in that
no tourists, the hotels in general
and the town becomes cheerless
strangers.

My anxiety to have you
come here and see this place, which
is interesting in summer, during the fish
season, has led me to picture only the
ful side of Concarneau. But I would
to have you disappointed, which
would be the case if you arrived
in winter.

around
in your
suggested
fearning
cheerless
time before June,
should like to have
the climate
almost
and if you are
you will find it
The season
exceptionally wet
here in plenty,
to be



Education

Education programmes, comprising a broad category of activities for all ages, provided 1,950 events during 2010. With the redesign and development of new content on the Gallery's website, Education now has a more prominent dimension, featuring a comprehensive schedule of all the public programmes as well as supporting the Gallery's presence on social media platforms by providing content for twitter and facebook accounts.

TEACHERS & SCHOOLS

The services for teachers and schools remains a critical aspect of the Gallery's work within the formal education sector. In 2010 it demonstrated an increase with 981 tours provided to primary and secondary schools in 2009/2010 (academic year) to 18,200 students (which is up from 17,577 in 2008/09). In addition, the Schools Study Revision Days that the Gallery provides countrywide, attracted over 1,026 secondary school students. Over 500 primary and secondary school teachers attended special tours, lectures and workshops both in the Gallery and at regional venues. This pattern provides an example of the benefits of tailoring events to the specific needs of teachers and students. As part of this process, the Department compiled a 28-page supplement for the *Irish Independent: The Dutch Golden Age: The Art of 17th Century Holland*, (in association with the Gabriel Metsu exhibition) aimed at Junior and Leaving Certificate Art students and teachers (published 2 December). The positive feedback from this educational supplement was exemplified by a letter in the *Irish Independent* (14 December 2010):

Opposite: Lifelong Learning.

Adult lifelong learning events sustained high attendances during the year demonstrating the increasing importance of this sector to the Gallery.

Below: Guided tours of the collection are provided year round.



Notable achievements of the Community Outreach Service in 2010 included the hosting of an exhibition in the Milltown Wing (room 20) by Students of the Certificate in Contemporary Living to mark the conclusion of the National Institute for Intellectual Disabilities (NIID) project.



“Thank you for the superb supplement on the Dutch Golden Age, something that really brightened the day in these bitter cold and recessionary times. What a wonderful way to bring the National Gallery to the people and what a great opportunity for teachers to introduce this fantastic collection to their pupils. I’m sure it will entice many to see these amazing works of art in reality. Many congratulations to those who put this supplement together”.

YOUNG PEOPLE, CHILDREN & FAMILIES

Activities for young people, children and families are an important element of the Gallery’s education service and continue to be very popular with the public. In 2010, the weekly *Family Programmes* attracted 1,283 people; the Family Packs were used by some 5,772 people on 1,443 occasions, the supervised family-time workshops in the Atrium workspace was taken up by 9,360; and over 2,915 people attended the 4-day Christmas Family Art Holiday. Details of attendance figures to Gallery education events are listed in this report.

COMMUNITY OUTREACH SERVICE

The community outreach programme continues to be a vibrant part of the Gallery’s service to its public outside of the institution, in promoting learning and appreciation of the visual arts and by building relationships with disability organisations, people in healthcare settings, libraries, schools, festivals and community groups countrywide. In 2010 the Outreach Panel of artists, tutors and art historians provided 97 events to 2,857 children and adults throughout Ireland. Particular achievements in 2010 included an exhibition (in Room 20) by Students of the Certificate in Contemporary Living to mark the end of the National Institute for Intellectual Disabilities/NIID 2010 project. Another highlight of the year was the Gallery’s involvement with the National Special Olympics at the University of Limerick by providing a Creative Day, on 11 June, in the Olympic Village, catering to 800 athletes and their carers. The Gallery’s touring exhibitions continue to provide a valuable resource for engaging with local communities.

The spring series of poetry readings featured Thomas McCarthy, Cartriona O'Reilly, Brendan Kennelly and Seamus Heaney (pictured).



LIFELONG LEARNING

Adult lifelong learning events sustained high attendances during the year demonstrating the increasing importance of this sector to the Gallery. In addition to publishing the eighth set of symposium proceedings on the subject of 'Audience Development in Museums and Cultural Sites in Difficult Times', the Department organised the third *Research Day* involving presentations by post-graduates (Masters and PhDs) from UCD, TCD, Dun Laoghaire IADT; NUI Galway, Maynooth, UCC and UL, chaired by Professor Tom Dunne, in collaboration with NGI Library & Archives, Conservation and Curatorial Departments.

The 6th annual 'Drawing Day' grew to include a nationwide audience, thanks to a grant by the Department of Tourism, Culture, and Sport, enabling adverts in the *Irish Times* and *Belfast Telegraph*, posters and A5 flyer listing all 52 participating institutions. The day attracted an attendance of 1,636 people to the Gallery, and marked the conclusion of 'Catch Up On Culture Week'.

PUBLIC PROGRAMMES

The regular programme of activities provided for young people and adults continues to be very successful. Attendance figures for the Education Department's public programmes and services for 2010 are tabled in this report; they comprise:

1. The Public Programme
2. Adult and Lifelong Learning
3. Teacher, Schools & Young People's Programmes
4. Children and Family Activities
5. Community Outreach Service
6. Disability
7. Resources

EDUCATION ATTENDANCE FIGURES 2010

Event	Numbers
January	
Gallery Tours	1247
Supervised Family Time (Atrium)	74
Sunday Lectures	370
Tuesday Lectures	302
Saturday Family Programme	211
Drawing Studies	172
Art for All Ages	30
Schools & Youth Events	390
Art Studies - Thursday Evening	660
January Total	3456
February	
Gallery Tours	2070
Sunday Lectures	218
Tuesday Lectures	292
Saturday Family Programme	193
Mid-Term Break Workshops	160
Drawing Studies	172
Art for All Ages	36
Outreach events	164
Portraits Study Morning	110
Poetry Readings	640
Schools & Youth Events	268
Art Studies - Thursday Evening	577
February Total	4900
March	
Gallery Tours	3882
Sunday Lectures	166
Tuesday Lectures	383
Art for All Ages	22
Study Day - Women Artists	25
Advanced Drawing Studies	70
Drawing Studies	86
Saturday Family Programme	130
Outreach events	162
Schools & Youth Events	211
Research Day	65
Art Studies - Thursday Evening	527
March Total	5729

April	
Gallery Tours	1898
Advanced Drawing Classes	44
Sunday Lectures	213
Tuesday Lectures	337
Art for all Ages Workshop	16
Supervised Family Time	152
Outreach events	283
Schools & Youth Events	98
Study Morning - Still Life	70
Saturday Family Programme	170
April Total	3281
May	
Gallery Tours	3790
Sunday Lectures	270
Tuesday Lectures	267
Drawing Studies	132
Gallery Drawing Day	1636
Bank Holiday Drawing	60
Children's Books Ireland Conference	155
Outreach events	328
Art for All Ages workshop	6
Saturday Family Programme	170
May Total	6814
June	
Gallery Tours	3351
Sunday Lectures	83
Sunday Childrens Art Workshops	104
Tuesday Lectures	248
Mythologies	4
Bank Holiday Drawing	70
Outreach events	1001
Art for All Ages Workshop	21
Drawing Studies	132
June Total	5014

July

Gallery Tours	2314
Childrens Sunday Art Workshops	70
Wednesday Poetry Readings	271
Discovery Club	200
Little Masters	700
Drawing Club	55
Mythologies	12
Outreach events	45
Art for All Ages Tour	10
Weekday Lunchtime Talks	273
July Total	3950

August

Gallery Tours	2712
Childrens Sunday Art Workshops	168
Bank Holiday Drawing	50
Schools & Youth Events	50
Art for All Ages Workshop	16
Weekday Lunchtime Talks	353
August Total	3349

September

Gallery Tours	1335
Sunday Lectures	306
Tuesday Lectures	329
Culture Night	2211
Outreach events	210
Schools & Youth Events	8
Art for All Ages Events	40
Special Lecture - Dutch Art	140
Saturday Family Programme	122
September Total	4701

October

Gallery Tours	2906
Sunday Lectures	322
Tuesday Lectures	225
Saturday Family Programme	158
Drawing Studies	160
Schools & Youth Events	107
Outreach events	328
Art for All Ages Talk	65
Story of the Great Masters	448
Mid-Term Break Workshops	177
October Total	4896

November

Gallery Tours	3212
Sunday Lectures	169
Tuesday Lectures	307
Drawing Studies	160
Schools & Youth Events	33
Outreach events	336
Art for All Ages Workshop	18
Innovation Dublin Talks	203
Special Thursday Lectures	427
Saturday Family Programme	104
November Total	4969

December

Gallery Tours	888
Study Day Tour	50
Sunday Lectures	211
Tuesday Lectures	66
Special Lecture - Learning	25
Drawing Studies	32
Christmas Family Art Holiday	2915
Sounding a Positive Note-poetry event	330
Saturday Family Programme	25
December Total	4542

Annual Total	55,601
Family Packs	5772
Atrium Space	9360
Drawing Kits	148
Estimate 26 people 360 days	
GRAND TOTAL	70,881

Development

SUPPORT

The National Gallery of Ireland wishes to acknowledge government agencies, institutions, embassies and corporate companies who have generously given support during the year. The Gallery also wishes to acknowledge the many generous donors of works of art that made the exhibition *Taking Stock: Acquisitions 2000-2010*, such a success.

Bank of America Merrill Lynch (BAML) for the conservation project of *The Marriage of Strongbow and Aoife* by Daniel Maclise

Civic Media for promotion

Dart CIE for promotion

Faile Ireland for support of *Gabriel Metsu*

FBD for support of the National Gallery of Ireland calendar

Independent Newspapers plc for support of *Gabriel Metsu*

JC Deceaux for promotion

Luas RPA for promotion

Matheson Ormsby Prentice for supporting children's and family activities

Ogilvy Ireland for creative support

Royal Embassy of the Netherlands for support of *Gabriel Metsu*

RTÉ Supporting the Arts for support throughout the year

Sheridan's Cheesemongers for support of the opening events for *Taking Stock*

The Irish Times and the Department of Tourism, Culture and Sport for their support of *Taking Stock* supplement published with *The Irish Times*

Thomas S Kaplan and Dafna Recanati Kaplan for their generous support of the catalogue and exhibition research for *Gabriel Metsu*

ADVERTISING

The Development Office manages advertising campaigns for major exhibitions held at the Gallery throughout the year. During 2010, a press, radio and web campaign was managed for the *Taking Stock*, exhibition. Ogilvy Ireland supported the Gallery with creative and strategic support for the major exhibition *Gabriel Metsu: Rediscovered Master of the Dutch Golden Age*, an innovative and successful campaign including outdoor promotion and street signage, a national and international internet campaign with a dedicated micro site, including a mix of outdoor, radio and dart promotion.

The Development Office has been participating in the Business to Arts 'For Impact' course in association with For Impact supported by Bank of America Merrill Lynch. It has also participated in the Cultural Tourism Impact Assessment programme.

(l-r): Raymond Keaveney, NGI Director; Simone Mancini, NGI Head of Conservation, and Peter Keegan, Country Executive Ireland, Bank of America Merrill Lynch, at the announcement in September of sponsorship of the NGI Maclise Project by the Bank of America Merrill Lynch Art Conservation Programme.



Friends

The new Friends Desk, which adjoins the Information Desk in the Millennium Wing, opened on 6 September and is manned by 17 volunteers from Monday to Saturday (10am – 5pm) under the co-ordination of Bernardine Hurley. To-date, the desk has proved most successful, enabling Friends to engage more with the general public. This has resulted in a substantial increase in membership. The Friends' new administration office and member's room in No. 5 also opened on 6 September.

MEMBERSHIP

Membership of the Friends at year end 2010 was 1412. Approximately 60 members were lapsed between June and December 2010. However, since the new Friends Desk opened in September in the Millennium Wing, there were 285 new memberships, of those, 76 were gift memberships.

LECTURES

Friends lectures are well received with 40–70 members in attendance on each occasion. All Friends talks take place in No.5 at 7.30pm. The popular Friends Weekly Tours in the Gallery (Wednesdays at 12noon and Fridays at 10.30am) have been extended due to increased numbers, with an extra tour now offered on Fridays at 11.30am. Approximately 120 members in total attend these tours weekly.

Friends visited the home of Lord Waterford in Curraghmore during a five-day trip in September.





Above: the new Friends Desk in the Millennium Wing

Above right: Friends pictured in front of the Acropolis in Athens during their annual cultural trip in May.



EXHIBITION EVENTS

The Friends organised a number of special talks by NGI curators around the two major exhibitions in 2010; *Taking Stock: Acquisitions 2000-2010*, and *Gabriel Metsu: Rediscovered Master of the Dutch Golden Age*. These events were attended by approximately 170 Friends followed by a tour of the displays.

DAY OUTINGS

Day outings prove very popular with members, and some are repeated due to demand. Among the places visited during the year were Belfast and Banbridge; Wicklow; Newgrange and Knowth and County Down, as well as a behind-the-scenes tour at the Graphic Studio Dublin with demonstrations on the art of printmaking, which was followed by a tour of the exhibition, *Graphic Studio Dublin: 50 Years in Dublin – IMMA*, at the Irish Museum of Modern Art, celebrating. A trip to Limerick in March coincided with the 14th Gathering of the Friends of Museums and Galleries in Ireland (25–28 March) which was hosted by The Friends of the Hunt Museum.

CULTURAL TRIPS

In spring, Friends travelled to Greece (4–13 May) to explore the city of Athens, the Peloponnese and South Central Greece. Later in the autumn, Friends participated in a five-day trip to County Waterford (6–10 September) where the focus was on the architecture executed by the Roberts family both in the city and environs. The Friends' annual visit to the Wexford Festival Opera (26–28 October) included an opera on two evenings, two recitals in St. Iberius Church and talks on exhibitions at the Art Centre and Art Upstairs.

CHRISTMAS EVENTS

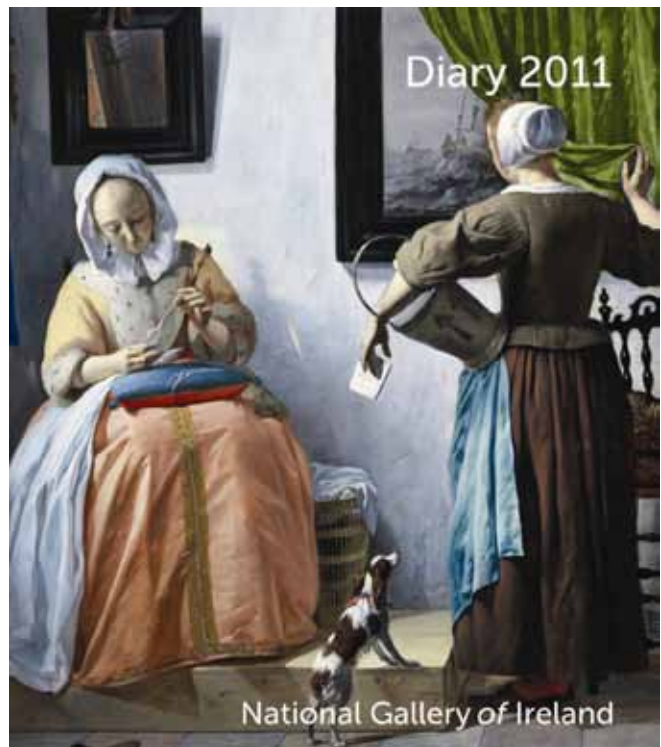
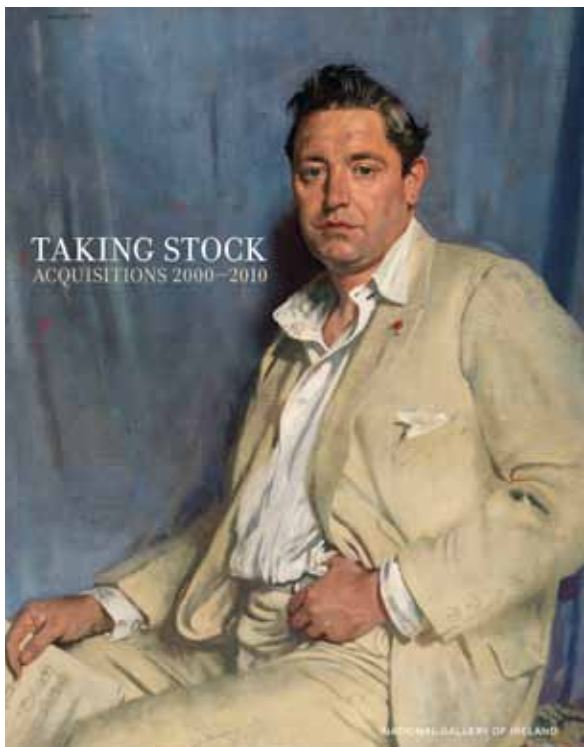
Due to the refurbishment in the historic wing and closure of the Shaw Room, the Friends Christmas Concert took place in the Wintergarden Restaurant in the Millennium Wing and featured the Cappella Choir and soloist, thirteen-year-old cellist Christopher Ellis. The concert was a 'first' for this venue and proved most successful both from the acoustics and seating point of view. Although the snow intervened, 80 members attended on the evening. This festive event resulted in a number of invited guests taking out subscription to membership of the Friends.

Publications & Retail

2010 was a difficult trading year for the Gallery Shop. Adverse weather conditions in January and December, the impact of the ash cloud on flights in April, together with the decline in tourist numbers to Ireland was further compounded by a 7% drop in sales in the Irish book trade. With books accounting for nearly 50% of the Shop's turnover this decline was keenly felt. Despite these challenges the success of exhibitions such as *Taking Stock* and *Gabriel Metsu* resulted in very strong catalogue sales and played an important part in protecting the Shop's profitability.

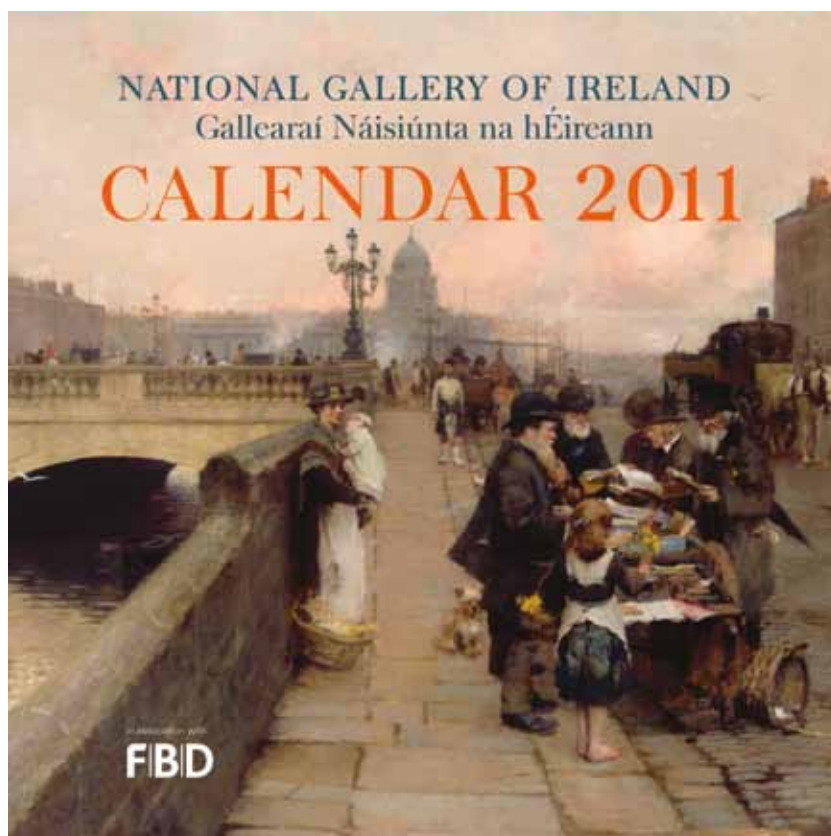
With both the tourist and retail sectors facing such serious difficulties, a strong focus was placed by the department on exploring how best the commercial operations within the cultural and heritage sector could assist one another through this current climate. The Retail Department of the NGI in conjunction with the Association for Cultural Enterprises (ACE) organised a one day conference at the Gallery focusing on issues of best practice and what steps the sector could take to combat the threats posed by the recession. It is planned to make this an annual event and the Gallery has taken a seat on the Board of Trustees of ACE to help promote and expand this program.

Finally, the 2011 *National Gallery of Ireland Calendar*, which focused on the Gallery's acquisitions over the previous decade, won Best Museum and Gallery Calendar in the annual National Calendar Awards. This is the second year in succession the Gallery has picked up the prize.



GABRIEL METSU





GALLERY PUBLICATIONS

Taking Stock: Acquisitions 2000-2010

Adriaan Le Harivel (Editor)

ISBN 9781904288398

Gabriel Metsu: Rediscovered Master of the Dutch Golden Age

Adriaan E. Waiboer (Editor)

Published in association with Yale University Press

Publication of the catalogue was supported by Thomas S. Kaplan and Dafina Recanati Kaplan

ISBN 9780300167245 (hardback); ISBN 9781904288411 (paperback)

National Gallery of Ireland Calendar 2011

Published in association with FBD

ISBN 9781904288381

National Gallery of Ireland Diary 2011

A co-publication with Gill and Macmillan

ISBN 9780717148295

EDUCATION PROCEEDINGS

Proceedings of the NGI Symposium:

Audience Development in Museums and Cultural Sites in Difficult Times

Dr Marie Bourke (Editor)

ISBN 9781904288404

The Picture Library

The Picture Library had an extremely busy year, performing well and exceeding 2009 sales. Image and licence co-ordination of the highly successful *Gabriel Metsu* exhibition and catalogue was hugely challenging involving processing and clearing copyright for hundreds of images from private and public collections worldwide, including the organisation of offsite photography. A large amount of copyright was licensed for the Gallery website, in particular 'Search Online Collection' which is ongoing. Images and copyright were also organised as normal for Shop products and Gallery projects. The Picture Library supplied a large number of images to the Royal Irish Academy and will continue to do so for their 5 volume Irish Art and Architecture series.

The new bespoke poster service, run in tandem with the Shop, proved extremely popular with the public, not only increasing sales but providing new images from the collection. Independent film makers, film students as well as BBC and RTÉ, all filmed in the Gallery during the year.

The NGR's permanent collection featured in the following programmes:

BBC One , "Sleuth"

Russian TV Channel 1, "Let's Talk", Russia highlighting Irish Charity 'To Russia with Love' - showcasing Dublin City

Berystede Films Ltd, Stella Days- stills for props

Wildfire Films, documentary on KCAT Studios, Callan, Co. Kilkenny

Wildfire Films, "The Beholder" - documentary on portraiture

South Winds Blow, "Limits of Liberty"

RTÉ Capital D, "The Mother and Baby Tour" - things to do for new mothers in Dublin

Somerset Productions, "Knockout"

TG4/Tile Films - "Cé a Chonaigh I mo Theachsa?"

Television New Zealand - "Breakfast"

RDF Media, UK

Superhero Ltd - use of stills

Student Film/Photography Projects - participating colleges

NCAD, IADT Dun Laoghaire, UCD School of Classics

Books and Articles Published by Staff

Dr Marie Bourke

Museum Reviews: the Neues Museum, Berlin, and the Ashmolean Museum, Oxford, *Museum Ireland*, Journal of the Irish Museums Association, 20, 2010.

Book Reviews: James Cuno (Editor), *Who Owns Antiquity? Museums and the Battle over our Ancient Heritage*, (Princeton University Press, 2008); Alan Crookham, *The National Gallery: An Illustrated History* (National Gallery in association with Yale University Press, 2009); and Patrick Prendergast, with an introduction by William Laffan, *Ancestral Interiors: Photographs of the Irish Country House* (Irish Architectural Archive 2010), *Museum Ireland* Journal of the Irish Museums Association, 20, 2010.

Brina Casey

'Making Waves': Shaping Museum Education Programmes for People with an Intellectual Disability; focusing on Outreach work with the National Institute for Intellectual Disability, *Museum Ireland*, Journal of the Irish Museums Association, 20, 2010.

Fionnuala Croke

'*Christ Disputing with the Doctors* by the Master of the Annunciation to the Shepherds, presumably Juan Dó, Curator's Choice', *Irish Arts Review*, Summer 2010, Vol. 27, No. 2, p. 144.

Dr Brendan Rooney

'The painter and the poet: Michael George Brennan (1839-1871) and Laura Catherine Redden (1839-1923)', *Irish Architectural and Decorative Studies. The Journal of the Irish Georgian Society*, vol XII, pp.72-85.

Book Review: *John Lavery. A Painter and his World in the Irish Arts Review*, vol. 27, no.3, autumn (September–November 2010), p.139.

Muirne Lydon

'A Conservation response to the flood at the Glucksman Gallery', *IPCRA Newsletter*, spring 2010.

Donal Maguire

Catalogue Essay: *Fragmenting the Mould: An analysis of sculptural practice in the work of a selection of contemporary artists from Ireland and the UK*, on the occasion of the exhibition *Material Worlds, Contemporary Sculpture from Ireland and the UK* at the F. E. McWilliam Gallery and Study.

Simone Mancini

Scientific analyses on 4 panels attributed to Pietro Vannucci "Perugino" published in *Perugino Mai Visto*, Fondazione Arte, Volumnia Editrice, Italy, 3 July.

Dr Adriaan Waiboer

'Vermeer's Impact on His Contemporaries', *Oud Holland*, 123 (2010), pp. 51-64
'Rediscovered Master of the Dutch Golden Age', *Irish Arts Review*, Autumn 2010, pp. 92-95.

CONFERENCES ATTENDED

Dr Marie Bourke

A National Positive Ageing Strategy Public Consultation Meeting, Clontarf Castle (17 May).

A meeting of the Network of European Museum Organizations, held by the Danish Museums Association, Ny Carlsberg Glyptotek, Copenhagen (25 September).

A meeting of a group involved in 'The Learning Museum', a pan-European project (NGI involvement includes undertaking research and hosting a meeting in association with the project in 2012), at the Istituto Beni Culturali, Bologna (1-3 December).

Ewelina Bykuc

Japanese Lining Techniques, Trinity College Dublin (8 & 23 February).

Ewelina Bykuc and Ranson Davey

Introduction to Joint-tacketing: A practical workshop for Book Conservators, Trinity College Dublin, (17-18 June).

Ewelina Bykuc, Ranson Davey and Niamh McGuinne
Introduction to Calcium Phytate Treatment for Iron Gall Ink: A practical workshop for Conservators, Trinity College Dublin (16 June).

Ewelina Bykuc, Ranson Davey, Muirne Lydon, Niamh McGuinne and Elline Von Monschaw
Impact of the Indoor Environment on the Preservation of Our Movable Heritage, Enviart COST D42 conference, Trinity College Dublin, (8-9 November).

Brina Casey
The Altered Images: Modes of Practice Seminar, IMMA (18 June).

Conference: *In Touch With Art: International perspectives on equal access to museums for people with vision impairment*, hosted by V & A, London (13-14 October).

Whose Culture Is It? CNCI Forum, Chester Beatty Library (19 November).

Fionnuala Croke
Mobility of Collections, 4th meeting of the EU Expert Group, Brussels (20-21 January).

Mobility of Collections, 5th meeting of the EU Expert Group, Brussels (16-17 March).

Mobility of Collections, Annual Meeting of International Exhibition Organizers (IEO) Amsterdam (15-16 April).

Mobility of Collections, 6th meeting of the EU Expert Group, Brussels (19-20 May).

OMC Collections Mobility Group, Dept of Culture, Media and Sport, London (7 June).

Ranson Davey
Technical Examination of Old Master Drawings; Symposium in Conservation Science, British Museum, London (20 May).

Ranson Davey, Muirne Lydon, Simone Mancini and Elline von Monschaw
 Irish Professional Conservators and Restorers Association (IPCRA), spring plenary meeting, Hunt Museum, Limerick (24 April).

Anne Hodge
 Annual Meeting of the Print Curators Forum (UK and Ireland), National Museum of Wales, Cardiff and the University of Aberystwyth (26-28 May).

International Advisory Committee of Keepers of Public Collections of Graphic Art, Bi-Annual Conference, Rome, (6-10 June).

Practice meets Theory: a seminar for museum and gallery practitioners and students, IMA seminar, University of Ulster, Belfast, (27 November).

Andrea Lydon, Rafaella Lanino & Catherine Ryan
 'Images and Ideas : Ireland's Contribution to Europeana' seminar, held in Farmleigh, A. Lydon, R. Lanino and C. Ryan represented the Gallery and showcased its digital collections (14 September).

Andrea Lydon
 A. Lydon attended the General Meeting of *artlibraries.net* at Fundacao Calouste Gulbenkian, Lisbon. Presentations and discussions focused on the future of bibliographic services in the arts (28-29 October).

Andrea Lydon and Leah Benson
 A. Lydon & L. Benson attended the 100th birthday celebration for Sir Denis Mahon at the National Gallery London (8 November).

Andrea Lydon and Andrew Moore
 A. Lydon and A. Moore attended the Library Associations of Ireland's Annual Rare Book seminar, National Library of Ireland (12 November).

Donal Maguire
 Round table discussion at the School of Art Design and Printing, Dublin Institute of Technology on the development of a new BA Honours Degree Programme in Visual and Critical Studies (BAVACS). The 3 year degree programme has a strong emphasis on contemporary cultural research and critique. A key component of the programme will be industry placement and academic exchange (15 January).

Muirne Lydon and Ellene von Monschaw
Cleaning 2010, New Insights into the Cleaning of Paintings, Oceanum, Valencia, (26-28 May).

Marie McFeely and Louise Morgan
 Attended a 2-day BAPLA (British Association of Picture Libraries and Agencies) training course *Digital Asset Management and Rights Clearance* in London (25-26 March).

Marie McFeely attended the annual World CEPIC (Co-ordination of European Picture Agencies, Stock, Press and Heritage) Congress, Aviva Stadium, Dublin (9-13 June).

Marie McFeely attended the ACE (Association of Cultural Enterprises) Study Day for Picture Library Managers on 21st October 2010 at the National Maritime Museum, London.

Niamh McGuinne

Institute of Conservation (ICON) 2010 Conference ICON, Cardiff, (26 March).

Janet McLean

Myths of the Other & Myths of the Artist, Gauguin Symposia, Tate Modern, London, (19–20 November).

Simone Mancini

Institute of Conservation (ICON) 2010 Conference, Cardiff, (25 March).

Dealing with Disaster: Fire Emergency and Salvage at Hampton Court Palace, organised by ICON, London, (22 June).
Emergency Planning and Disaster Recovery Conference, Trinity College Library Dublin, (22 September).

Simone Mancini, Niamh McGuinne and

Ellene von Monschaw

Institute of Conservation of Historic and Artistic Works in Ireland (ICHAWI), Annual General Meeting, NGI (7 September).

Helen Monaghan

Irish Museums Association Annual Conference in Killarney (26–28 February)
Blogging the Humanities Symposium in TRIARC, TCD (3 June).

Kim Smit

European Registrars Conference, Amsterdam (8–9 November).

Dr Adriaan Waiboer

Rembrandt's Portrait of Catrina Hooghsaet: a Masterpiece Reconsidered, Study Day, National Museum of Wales, Cardiff, (4 March).

Crossing Borders, Conference of the Historians of Netherlandish Art (HNA), Amsterdam, (16–19 May).

Codart (Council for Curators of Dutch and Flemish Art) Conference, Rotterdam, (30 May–1 June).

LECTURES GIVEN BY STAFF IN OTHER INSTITUTIONS

Leah Benson

'The implication of data protection legislation on the retention of information for archival and research purposes', MA class in Archives and Records Management, UCD (1 February).

'Legislation and collecting private papers', MA class in Archives and Records Management, UCD (3 November).

A paper at the conference: 'Ethics and the work of the Archivist in Ireland': The ICA Code of Ethics, case studies and legal considerations, held at the Royal College of Physicians, Dublin (2 December).

Dr Marie Bourke

'Celebrating late-life creativity at the National Gallery of Ireland' at the conference, '3rd, 4th, 5th Age...? Older People and Museums' held by the Portuguese Group for Accessibility in Museums, Calouste Gulbenkian Foundation, Lisbon (21–23 March).

A presentation: 'Adult learning at the National Gallery of Ireland; workshops on the NGI Adult Artpack'; chaired a morning discussion at the International EU Grundtvig Conference Museums and Adult Education; Grundtvig, Copenhagen (23–24 September).

Brina Casey

Talk to 3rd year UCD Art History students, as part of their elective module 'Community Engagement and Museums' (13 April).

Drawing Studies: Being Inspiration from Museum Collections, Tipperary Excel Arts and Cultural Centre (14 May).

Making Waves: Collaborative Projects between the NGI and NIID as part of the IMA Museum Practitioner's Forum, Collins Barracks (2 July).

Fionnuala Croke

Building up Trust and Mobility of Professionals, a presentation at the conference 'Collections Mobility 2.0 Lending for Europe – 21st Century' held in the Prado Museum, Madrid, (30–31 May).

The Milltown Collection at the Irish Georgian Society Study Day at Russborough, Blessington, Co. Wicklow (25 September).

Ranson Davey

Japanese Lining Techniques at Trinity College Dublin, (8 & 23 February).

Ranson Davey and Ewelina Bykuc

Drapery Studies by Francesco Primaticcio; Conservation and Discoveries at the IPCRA conference 'Conservation Activities in Ireland II' in the National Library of Ireland, (21 October).

Anne Hodge

Organising a loan exhibition: 'Edvard Munch: Prints' at the annual conference of the Irish Museums Association, Killarney, (26 February).

Adrian Le Harivel

The Beit Collections, at the Irish Georgian Society Study Day at Russborough House, Blessington, (25 September).

Education or Entertainment, Art History and the Art Gallery, School of Arts, Culture and Environment, University of Edinburgh, (21 October).

Niamh McGuinne

'IGNITE', presentation as part of Mindfield at the Electric Picnic Festival, Stradbally, (4 September).

Niamh MacNally

Modern and Contemporary approaches to Land & Environmental Art, National College of Art and Design, (12 January).

The Drawn Line – New Perspectives in Contemporary Drawing, National College of Art and Design, (26 January)

The changing face of portraiture through the ages – From the traditional to the celebrity portrait, National College of Art and Design, (19 October).

The Nude as a site for modernity – Representing the body in modern and contemporary art, National College of Art and Design, (2 November).

The Drawn Line – New approaches and perspectives in contemporary drawing, National College of Art and Design, (16 November).

Donal Maguire

'Portraiture in Ireland', MPhil in Irish Art, TRIARC, Trinity College Dublin (8 February).

'Contemporary Sculpture', F. E. McWilliam Gallery and Study (18 May).

Helen Monaghan

Presentations at Leaving Certificate Study Revision Days countrywide (2010).

Dr Brendan Rooney

Irish Artists in France and Belgium, University College Dublin, (13 April).

Elline Von Monschaw

Bellotto, Ethics on Retouching and Reconstruction at the IPCRA conference 'Conservation Activities in Ireland II' held in the National Library of Ireland, (21 October)

Dr Adriaan Waiboer

Pieter Lastman: Out of Rembrandt's Shadow, workshop hosted at the conference of the Historians of Netherlandish Art (HNA), with Dr Christian Tico Seifert, (Senior Curator of Northern European art, National Gallery of Scotland, Edinburgh), Amsterdam, (19 May)

Gabriel Metsu, University College Dublin, (18 October).



National Gallery of Ireland
Consolidated Financial Statements
for the year ended 31 December 2010

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 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.

On behalf of the Board of Governors and Guardians

Dr Olive Braiden
Chairperson

Date: 14 July 2011

Statement on the System of Internal Financial Control

Responsibility for the system of Internal Financial Control

The Board of Governors and Guardians of the National Gallery of Ireland, acknowledges its responsibility for ensuring that an effective system of internal financial control is maintained and operated. The system can only provide 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. The maintenance of the system of internal financial control is a continual process and the system and its effectiveness is kept under ongoing review.

Key Control Procedures

The Board has taken steps to ensure an appropriate control environment by:

- Clearly defining management responsibilities; and
- Establishing formal procedures for reporting significant control failures and ensuring appropriate corrective action.
- Establishing an Audit Committee.

The Board has established processes to identify and evaluate business risks by:

- Identifying the nature, extent and financial implications of risks facing the Gallery including the extent and categories, which it regards as acceptable;
- Assessing the likelihood of identified risks occurring;
- Assessing the Gallery's ability to manage and mitigate the risks that do occur;
- Assessing the costs of operating particular controls relative to the benefit obtained.

The system of internal financial control is based on a framework of regular management information, administrative procedures including segregation of duties, and a system of delegation and accountability. In particular it includes:

- Comprehensive budgeting system with an annual budget which is reviewed and agreed by the Board;
- Regular reviews by the Board of periodic and annual financial reports which indicate financial performance against forecasts;
- Setting targets to measure financial and other performance;
- Clearly defined capital investment control guidelines; and
- Formal project management disciplines.

The National Gallery of Ireland has decided to outsource the internal audit function, which operates in accordance with the Code of Practice for the Governance of State Bodies. The function is informed by analysis of the risks to which the National Gallery is exposed, and annual internal audit plans are based on this analysis. The analysis of risks and the internal audit plans are endorsed by the Audit Committee and approved by the Board. The Audit Committee updates the Board throughout the year and provides the Board with a report of internal audit activity annually.

The Board of Governors and Guardians confirms that it is satisfied with the effectiveness of internal controls in operation in the year ended 31 December 2010, based on a review carried out by the Internal Auditor.

On behalf of the Board of Governors and Guardians

Dr Olive Braiden
Chairperson

Date: 14 July 2011

Consolidated Income & Expenditure Account

for the Year Ended 31 December 2010

	Note	2010 €	2009 €
Operating Income:			
Exchequer Contribution to Operating Costs		7,784,540	8,596,552
Donations		360,260	343,452
Exhibitions Income		109,969	298,591
Education Income	4	99,514	91,807
Royalties		245,793	343,699
Miscellaneous Income		83,858	69,553
Net Income/(Loss) from Friends of NGI	5	10,914	(15,575)
Net Income/(Loss) from Bookshop	6	148,982	245,187
Gain/(Loss) on Investments		(29,380)	45,770
Total Operating Income:		8,814,450	10,019,036
Operating Expenditure:			
Staff Costs	7	5,471,031	6,021,626
Incidental Expenses	8	1,700,185	1,268,171
Postage & Telecommunication Costs		149,960	159,566
Office Machinery & Supplies		396,192	498,911
Premises Expenses		743,248	747,673
Consultancy/Professional Fees		231,750	260,719
Total Operating Expenditure		8,692,366	8,956,666
 Net Surplus from General Operations		 122,084	 1,062,370
 General Reserve Balances 1 January	15	 7,308,017	 6,245,647
General Reserve Balances 31 December	15	7,430,101	7,308,017

The statement of accounting policies and Notes 1 to 19 form part of these accounts

Consolidated Balance Sheet

as at 31 December 2010

		2010	2009
	Note	€	€
Fixed Assets	9	<u>4,161,620</u>	<u>4,513,865</u>
Financial Fixed Assets			
Quoted Investments	10	<u>2,744,193</u>	<u>3,554,025</u>
Current Assets:			
Stock		331,759	400,169
Exchequer Account	11	1,289,221	45,681
Debtors	12	57,049	206,371
Bank		6,836,157	5,854,003
Total Current Assets		<u>8,514,186</u>	<u>6,506,224</u>
Current Liabilities:			
Creditors	13	190,135	374,416
Total Current Liabilities		<u>190,135</u>	<u>374,416</u>
Net Current Assets		<u>8,324,051</u>	<u>6,131,808</u>
Exchequer Liabilities			
Grant-in-Aid Fund	14	1,823,577	427,130
Total Net Assets		<u>13,406,287</u>	<u>13,772,568</u>
Represented By:			
<i>General Reserves</i>			
General Reserve	15	7,430,101	7,308,017
Revaluation Reserve	15	4,150,000	4,500,000
<i>Special Reserves</i>			
Dargan Reserve	15	1,121,920	1,054,010
Millennium Reserve	15	704,266	910,541
Total Reserves		<u>13,406,287</u>	<u>13,772,568</u>

Accounting Policies

For the Year Ended 31 December 2010

BASIS OF PREPARATION

Except as stated below, these Financial Statements are prepared in accordance with generally accepted accounting principles under the historical cost convention 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 Oireachtas Grant 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 accruals or other creditors.

TANGIBLE FIXED ASSETS AND DEPRECIATION

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 and buildings	-	Nil
Fixtures, fittings and equipment	-	10% Straight line
Computer equipment	-	20% Straight line

The cost of assets funded from the Oireachtas Grant is written off in the income and expenditure account in the period in which the payment is made and therefore such assets are not included in Note 9 – Tangible Fixed Assets.

Buildings owned by the National Gallery of Ireland are re-valued periodically to reflect their current market value. The resultant revaluations are recognised in the Revaluation Reserve.

Although the Companies Act would normally require the systematic annual depreciation of Fixed Assets, the Board of Governors and Guardians believe that the policy of not providing depreciation on buildings is necessary in order for the financial statements to give a true and fair view, since the policy of regular revaluation of buildings more accurately reflects its value to the Gallery than a systematic annual depreciation. Depreciation is only one of the many factors reflected in the annual valuation, and the amount which might otherwise have been included cannot be separately identified or quantified.

FINANCIAL FIXED ASSETS

Quoted investments are stated at current market value. Changes in their market value are recognised in the income and expenditure account. Realised gains or losses on disposal of investments are recognised in the income and expenditure account in the period of disposal. Income from investments is also recognised in the income and expenditure account in the year in which it is received.

STOCKS

Stocks 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. 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 Finance. All pension contributions deducted from employees are remitted to the Exchequer.

HERITAGE ASSETS AND COLLECTIONS

Heritage Assets and Collections acquired by the National Gallery of Ireland 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 Board of Governors and Guardians is of the view that there is no useful purpose in seeking to value all its collection since it is precluded from disposing of any works of art. All works on loan to the Gallery are covered under the Government indemnity.

Notes to the Consolidated Financial Statements

For the Year Ended 31 December 2010

1. Consolidation

These financial statements are a consolidation of all the activities of the National Gallery of Ireland, including the Friends of the National Gallery of Ireland and The British Fund for the National Gallery of Ireland, both of which are separate legal entities, limited by guarantee.

2. Period of Financial Statements

The financial statements are for the 12 month period ended 31 December 2010.

3. Interest Payable and Similar Charge

There was no interest payable in 2010.

4. Education Income

This is income generated by the National Gallery in relation to the provision of tutorials and guided educational tours.

5. Friends of The National Gallery of Ireland

	2010	2009
	€	€
Income	139,755	137,046
Expenditure	128,841	152,621
Surplus/(Deficit) from Friends of the National Gallery of Ireland	10,914	(15,575)

6. Bookshop

	2010	2009
	€	€
Sales / Other Income	1,070,940	1,230,643
Cost of sales	594,276	667,310
	476,664	563,333
Expenditure	327,682	318,146
Net profit from Bookshop	148,982	245,187

Notes to the Consolidated Financial Statements

For the Year Ended 31 December 2010 (*Continued*)

7. Employees and Remuneration

The staff costs are comprised of:

	2010	2009
	€	€
Wages and salaries	5,239,686	5,747,030
Payroll costs	450,129	491,496
Travel Expenses	74,365	45,191
	<u>5,764,180</u>	<u>6,283,717</u>
Less Pension Levy	(293,149)	(262,091)
	<u>5,471,031</u>	<u>6,021,626</u>

Staff costs classified elsewhere
(Note 5 & 6)

	2010	2009
	€	€
Bookshop	233,489	230,415
Friends of the NGI	92,199	106,751
Payroll Costs	31,724	33,578
Pension Costs	12,575	7,095
	<u>369,987</u>	<u>377,839</u>

Total staff costs

5,841,018	6,399,465
------------------	------------------

Number of employees

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

	2010	2009
Office staff	67	68
Attendants	61	66
	<u>128</u>	<u>134</u>

The Salary of the Director of the Gallery for 2010 was €105,237. In addition he also received re-imbursement of business expenses of €11,955 in the year. Under his terms of employment he is provided with the use of a car.

Notes to the Consolidated Financial Statements

For the Year Ended 31 December 2010 (*Continued*)

8. Incidental Expenses

	2010	2009
	€	€
Purchase of Painting from Gallery Funds	541,691	-
Security	430,113	414,253
Carriage of Pictures	178,965	25,466
Advertising	132,802	90,707
Lectures & Tours	103,268	122,503
Exhibition Costs	65,810	252,150
Sundry Expenses	62,359	101,478
Insurance	47,786	47,086
Board Fees and Expenses	35,128	27,344
Gallery Functions	24,579	57,763
Training	24,201	55,750
Education Costs	19,474	26,545
Publications	15,195	9,710
Uniforms	10,355	28,309
Photography	8,459	9,107
	1,700,185	1,268,171

Notes to the Consolidated Financial Statements

For the Year Ended 31 December 2010 (*Continued*)

9. Tangible Fixed Assets

	Land and Buildings	Fixtures, fittings and equipment	Computer equipment	Total
	€	€	€	€
Cost / Valuation				
At 1 January 2010	4,500,000	24,403	30,399	4,554,802
Additions	-	-	875	875
At 31 December 2010	4,500,000	24,403	31,274	4,555,677
Revaluation/Adjustment	(350,000)	-	-	(350,000)
At 31 December 2010	4,150,000	24,403	31,274	4,205,677
	Land and Buildings	Fixtures, fittings and equipment	Computer equipment	Total
	€	€	€	€
Depreciation				
At 1 January 2010	-	13,332	27,605	40,937
Charge for the year	-	1,548	1,572	3,120
At 31 December 2010	-	14,880	29,177	44,057
Adjustment/Revaluation	-	-	-	-
Net Book Value	-	14,880	29,177	44,057
At 31 December 2010	4,150,000	9,523	2,097	4,161,620
At 31 December 2009	4,500,000	11,071	2,794	4,513,865

The revaluation of the land and buildings was performed by qualified Chartered Surveyors of independent valuers Douglas Newman Good. The Assets were individually revalued on 31 December 2010 at an aggregate market value of €4,150,000. 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 3 May 2011.

Notes to the Consolidated Financial Statements

For the Year Ended 31 December 2010 (*Continued*)

10. Quoted Investments

	Shaw Fund	Barry/ Brown Fund	Lane Fund	Fellowship Fund	Millennium Wing Fund	Dargan Council	Total
	€	€	€	€	€	€	€
Cost/Valuation							
At 1 January 2010	2,006,198	166,240	70,178	186,763	371,651	752,995	3,554,025
Additions at cost	316,174	-	897	-	-	6,414	323,485
Disposals at market value	(437,978)	(2,145)	(1,750)	(18,970)	(210,348)	(288,874)	(960,065)
Revaluations during period	(50,253)	16,768	(4,570)	8,675	(161,303)	17,431	(173,252)
At 31 December 2010	1,834,141	180,863	64,755	176,468	-	487,966	2,744,193

11. Exchequer Account

This represents the amount owed by the Exchequer to the National Gallery of Ireland at the end of the year.

12. Debtors

	2010	2009
	€	€
Trade debtors	15,383	74,009
Other debtors	13,354	105,926
Prepayments and accrued income	28,312	26,436
	57,049	206,371

13. Creditors

Amounts falling due within one year

	2010	2009
	€	€
Trade creditors	96,586	79,288
Taxation and social welfare	4,525	48,916
Other creditors	26,291	109,469
Accruals and deferred income	62,733	136,743
	190,135	374,416

14. Exchequer Liabilities – Grant in Aid

	Purchase & Repair of Pictures	Conservation of Works of Art	Purchase of Books and Journals	Jesuit Fellowship	Total
	€	€	€	€	€
Grant-In-Aid	1,921,000	40,000	39,000	41,000	2,041,000
Expenditure	(499,274)	(49,909)	(24,790)	(70,580)	(644,553)
Surplus/(Deficit)	1,421,726	(9,909)	14,210	(29,580)	1,396,447
At 1 January 2010	85,782	47,521	69,668	224,159	427,130
At 31 December 2010	1,507,508	37,612	83,878	194,579	1,823,577

Notes to the Consolidated Financial Statements

For the Year Ended 31 December 2010 (*Continued*)

15. Movements in Reserves

	Millennium Reserve	Dargan Reserve	Revaluation Reserve	General Reserve	Total
	€	€	€	€	€
At 1 January 2010	910,541	1,054,010	4,500,000	7,308,017	13,772,568
Surplus from Operating Activities	-	-	-	151,464	151,464
Gain/(Loss) on Investments	(161,303)	17,431	-	(29,380)	(173,252)
Decrease in Property Revaluation	-	-	(350,000)	-	(350,000)
Costs	(93,957)	(3,467)	-	-	(97,424)
Revenues	48,985	53,946	-	-	102,931
At 31 December 2010	704,266	1,121,920	4,150,000	7,430,101	13,406,287

16. Board Members' Attendance and Fees for 2010

Board Member	Meetings Attended/ Meetings Eligible to Attend	Board Fees Paid	Expenses Paid
Mr Lochlann Quinn (Chairman to 8 July 2010)	5/5	-	-
Dr Olive Braiden	8/8	€6,300	-
Ms Loretta Brennan Glucksman	1/7	-	-
Dr Abdul Bulbulia*	8/8	€7,815	€2,509
Prof Nicholas Canny	5/8	-	-
Mr Matthew Dempsey	1/1	€514	-
Mr Dermot Dwyer	6/6	-	-
Mr Martin Gale	7/8	-	-
Mr Jackie Gallagher	7/8	-	-
Mr James Hanley	6/8	-	-
Dr Tom McCarthy	6/6	-	-
Ms Claire McGrath	6/8	-	-
Mr Des McMahon	8/8	-	-
Mr Fonsie Mealy	6/8	-	-
Mr John Mulcahy	8/8	€6,300	-
Dr Paul O'Brien	3/8	€6,300	-
Dr Anthony Scott	6/7	-	-
Ms Kathleen Watkins	4/6	€5,390	-

* Acting Chairman from 8 July; Chairman from 3 November 2010.

17. Approval of Financial Statements

The financial statements were approved by the Board of Governors and Guardians on 14 July 2011.

18. Constitution

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

19. Status of Financial Statements

These are un-audited Financial Statements.

Prompt Payment of Accounts Act 1997

SECTION 12

STATEMENT OF PAYMENT PRACTICE

1. The National Gallery of Ireland (NGI) 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 one payment in excess of €317 was late by reference to the Act. The proportion of late payments to total payments was less than 0.0002%.
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 2010, interest totaling €8 was paid to suppliers on late payments.

Staff as at 31 December 2010

DIRECTOR'S OFFICE

Director

Raymond Keaveney

Director's Personal Assistant

Marise Darragh

COLLECTIONS DIVISION

Keeper and Head of Collections

Fionnuala Croke

PA to Keeper and Head of Collections

Catherine Coughlan

CURATORIAL

Curator of Prints and Drawings

Anne Hodge

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

Assistant Curator, Prints and Drawings

Niamh MacNally

CONSERVATION

Head of Conservation

Simone Mancini

Assistant Conservator (Easel Paintings)

Elline von Monschaw

Paintings Conservator

Muirne Lydon

Maria Canavan (Heritage council

Internship)

Paper Conservator

Niamh McGuinne

Assistant Paper Conservator

Ranson Davey

Ewelina Bykuc

EXHIBITIONS

Exhibitions Officer

Susan O'Connor

PHOTOGRAPHY

Photographer

Roy Hewson

Assistant Photographer

Christopher O'Toole

REGISTRAR

Registrar

Kim Smit

Assistant Registrar

Caroline Clarke

Documentation Assistant

Raffaella Lanino

Senior Art Handler

Kevin Kelly

Art Handlers

Andrew Cassidy

Luke O'Callaghan

EDUCATION

Keeper and Head of Education

Dr Marie Bourke

Education Officer - Administration

Joanne Drum

Education Officer - Outreach

Brina Casey

Education Officer - Schools

Helen Monaghan

Education Assistant (Part-time)

Caomhán Mac Con Iomaire

LIBRARY & ARCHIVES

& DIGITAL MEDIA

Librarian

Andrea Lydon

Archivist

Leah Benson

Pauline Swords (NGI Fellowship Fund)

Assistant Librarian

Catherine Sheridan

Administrator CSIA (Acting)

Dónal Maguire

Library Assistants

Aoife Lyons

(part-time)

Andrew Moore

Mary Wynne

Iain Wynn-Jones (part-time)

DEVELOPMENT & EVENTS

Development Officer

Orla O'Brien

Development Assistant

Laura Kavanagh

VISITOR SERVICES

Visitor Services officer

Síle Boylan

Information Desk Administrators

Barry Carroll

Darrina Galligan

Catherine Ryan

Events Administrator (Part-time)

Sinead Leahy

PRESS AND COMMUNICATIONS

Press & Communications Officer

Valerie Keogh

Press & Communications Assistant

Emma Pearson

ADMINISTRATION

Head of Administration

Gerry D'Arcy

FINANCE

Finance Officer

Vivienne Lynch

Assistant Finance Officer

Kate Brown

Finance Assistants

Elaine Davis

Melanie Murtagh

Administrator

Orla Burrell

INFORMATION TECHNOLOGY

Information Technology &

Procurement Officer

Niamh Gogan

Information Technology Consultant

Stephen Henihan

HUMAN RESOURCES

Human Resources Manager

Mary Crowe

Human Resources Officer

Susan Begg

Human Resources Administrator

Caroline Fahey

Human Resources PA/Administrator

Siobhan Byrne

RECEPTION

Receptionist

Marianne Vicidomina

Relief Receptionist (part-time)

Sinead Leahy

Rights & Reproductions

Rights & Reproductions Officer

Marie McFeely

Rights & Reproductions Assistant

Louise Morgan

BUILDINGS & SECURITY

Buildings & Security Officer

Christiaan Clotworthy

Assistant Buildings Officer

Tadhg Condon

Operations Manager

Ray Stewart

Assistant Security Officer

Tony Walsh

ATTENDANT STAFF

Senior Attendants

David Fox

Paul Irwin

Michael O'Brien

Mary Saunders

Attendants

Pat Ainsworth

Matthew Bannon

Larry Barron

Paul Byrne

John Bryan

Martin Cahalan

John Campbell

Noel Clarke

John Corcoran

Patrick Corcoran

Pat Cotter

Michael Coyne

Colm Croke

Paul Doyle

Sarah Fagan

Joe Flood

Bernard Gilligan

Dermot Goulding

Richard Hanlon

Edward Hayes

Martin Irwin

Peter Judge

James Kavanagh

Stephen Keating

Pat Keenan

Redmond Lyons

Richard Macken

Joseph McEneaney

John McDonnell

Thomas Murphy

Ken Nicoletti

Patrick Nilan

Kenneth O'Brien

Bernard O'Reilly

Derek Prior

Anthony Quilty

Peter Rooney

Paul Scally

John Shaw

Tina Shone

Wayne Sugg

Joseph Tierney

John Tomlin

Bill Vernor

Peter Vicidomina

Peter Whearity

Thomas Whelan

Service Attendants & Cleaners

Alice Cadwell

John Cleary

Frances Donnelly

Paddy Donohoe

Richard Dudley

James Elliott

Anne Kelly

Marion Sherwin

Maintenance

Michael Carberry

Kevin Ireland

BOOKSHOP

Bookshop Manager

Lydia Furlong

Bookshop Supervisor

Deirdre Hamilton

Acting Bookshop Supervisor

Ciara Houlihan

Bookshop Stores person

David Dardis

Bookshop Assistants

Lucy Kearney

Ciara Raleigh

Part-time Bookshop Assistants

David Comiskey

Claire Greenan

Sarah Smythe

Julie Tyrell

FRIENDS OF THE NATIONAL GALLERY OF IRELAND

Administrator

Maureen Beary Ryan

Administrative Assistant

Joan Kavanagh



Visitor attendance figures for 2010 were 736,855, representing a marginal decrease of 5.8% on 2009 figures.

Visitor Attendance 2005–2010

	2010	2009	2008	2007	2006	2005
January	50,645	69,810	52,804	62,415	51,463	51,474
February	52,135	59,549	64,629	68,609	68,726	65,578
March	70,153	63,357	49,583	56,265	52,253	47,372
April	54,478	64,787	55,667	49,832	55,993	53,163
May	57,225	60,550	74,048	69,110	69,436	69,144
June	69,933	55,347	64,899	54,606	54,354	57,276
July	70,786	89,074	92,290	72,779	70,537	73,103
August	72,674	69,934	69,114	80,041	91,745	87,791
September	73,216	74,840	52,307	56,663	54,827	52,838
October	58,798	52,265	65,246	58,467	77,164	77,584
November	55,283	62,589	49,800	67,199	53,490	57,015
December	51,529	60,367	51,946	44,421	56,522	56,600
Totals	736,855	782,469	742,332	740,407	756,510	748,938

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who acknowledge the generosity of the late Dr Marie Lea-Wilson.