



National Gallery of Ireland
Annual Report 2012

NATIONAL GALLERY OF IRELAND

The National Gallery of Ireland (NGI) was founded by an Act of Parliament in 1854 and opened to the public in 1864. It houses over 14,600 items: over 2,600 oil paintings, and some 11,000 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. The Gallery also holds the most extensive research collections relating to the national and international development of the visual arts, which are housed in the NGI Art Library, Centre for the Study of Irish Art, Yeats Archive and NGI Archive. To accommodate the collection, the NGI has been extended over the years; in 1903 (Milltown Wing), in 1968 (Beit Wing) and in 2002 (Millennium Wing). A major refurbishment of the historic Dargan and Milltown Wings on Merrion Square is currently underway and scheduled to be completed in 2016.

MISSION STATEMENT

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

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Board of Governors and Guardians of the National Gallery of Ireland

NOMINATED BY THE MINISTER FOR ARTS,
HERITAGE AND THE GAELTACHT

Dr Olive Braiden (Chair)

Dr Abdul Bulbulia

Mr Michael Cush SC

Mr Dermot Dwyer

Mr Jackie Gallagher

Mr Fred Krehbiel

Dr Tom McCarthy (Vice-Chair)

Mr John Mulcahy

Dr Paul O'Brien

Ms Kathleen Watkins (retired October 2012)

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

Royal Dublin Society (RDS)

Mr Mathew Dempsey

President, Royal Irish Academy (RIA)

Professor Luke O'Connor Drury

Opposite:

Acquisition 2012

Walter Frederick Osborne (1859–1903)

Portrait of Mrs Mary Louise (May) Gwynn

(d.1941), c.1903

NGI.2012.17



Patrons of Irish Art

The Earl of Belmore
Mary Bowe
Stuart Cole
Mary Coman
Dr John G. Cooney
Viscount John Corry
Brian Coyle
Lady Sheelagh Davis-Gogh
Mary Davoren
Aline Finnegan
Maire & Maurice Foley
John Gerraghty
Margaret Glynn
Arlene Hogan
Dr Mary Joyce-Leader
Adrian Masterson
Eoin McGonigal
Michael Maughan
Denise Meade
Carmel Naughton
Fergus O'Hagan
James O'Halloran
Lochlann Quinn
Ann Reihill
Ken Rohan
Randall & Nuala Tierney

Corporate Members

Cantrell & Crowley Architects
CRH plc
Glen Dimplex
Hibernia Computer Services
The Irish Times
Mercer Human Resource Consulting
O'Donnell Sweeney Eversheds Solicitors
Watson Wyatt Partners
Whyte's

Corporate & Individual Support

The National Gallery of Ireland wishes to acknowledge the many corporate companies and individuals who have generously given support during the year.

Angelsea Funding for their support through BNY Mellon.

Bank of America Merrill Lynch (BAML) for generous support of the Maclise Conservation Project, *The Marriage of Strongbow and Aoife* by Daniel Maclise (1806-1870).

Bloomberg

Business to Arts and **Bank of America Merrill Lynch** for their support of the DeVos Institute Arts Management Course at the Kennedy Centre.

Brian and Susan Dickie

FBD for their ongoing support of the National Gallery of Ireland Calendar.

Google Grants for support with Adwords.

HW Wilson for support of the Library Research Services.

Ireland Funds for their kind support of the Gallery.

Matheson for supporting Children and Family Programmes.

Missy and Thomas Emmet O'Neill

Foreword

The Board welcomed Sean Rainbird who took up position as the 14th Director of the National Gallery of Ireland in April 2012.

Plans for the Master Development Plan (MDP) progressed and the roof of the Dargan Wing was completed in May 2012. Refurbishment to upgrade the fabric of both the Dargan and Milltown Wings is scheduled to commence in 2013.

The Board regularly assesses its acquisitions policy, and in 2012, approved the acquisition of some 14 works of art for the NGI collection, many of which were by way of gift or bequest. They included a number of twentieth-century pieces by William Crozier, Sean Keating and Harry Kernoff, as well as contemporary portraits of the Irish poets, Michael Longley and Seamus Heaney, by Colin Davidson PRUA and Jackie Nickerson respectively. We wish to acknowledge the generosity of individuals who have presented important works of art to the Gallery over the past year.

The Board continues to emphasise Corporate Governance as an integral component in all Gallery operations. It adheres to the Framework Code of Best Practice as set out in the Code of Practice for Governance of State Bodies. The Audit and Risk Committee conducted careful supervision of internal audit reports and a regular audit of Risk Management. Internal Financial Controls are adhered to in accordance with the Code of Practice for Governance of State Bodies. The responsibilities of the Board are formally included as part of the NGI's Consolidated Financial Statements.

We wish to thank the many corporate companies and government agencies who have supported the Gallery over the past year, and in particular, the Minister for Arts, Jimmy Deenihan TD and his colleagues at the Department of Arts, Heritage and the Gaeltacht. We also wish to thank the Director and staff for their continuing commitment while preparing a new strategic plan and for maintaining the high quality level of operations during a period when many of the galleries are closed because of the refurbishment programme.

Finally, a word of thanks to my fellow Board members, who as Governors and Guardians are committed in their support and development of the Gallery.

Dr Olive Braiden

Chair

Opposite:

Acquisition 2012

Edward James Rogers (1872–1938)

Sylvia, c.1929

NGI.2012.4



Director's Review

My predecessor Raymond Keaveney retired in early January, after joining the curatorial staff in 1979, nine years before his appointment as Director. His sage advice about the National Gallery of Ireland has been invaluable, his insights and passionately expressed views based on a longstanding and profound commitment to the Gallery. Until my arrival in April Gerry d'Arcy, Head of Administration and Finance, deputised, a contribution for which I am very grateful. Any incoming Director can expect a whirlwind of activity on arrival and mine was no exception. In our case several major pieces of work shaped these first months and, indeed, much of the rest of the year. These were, pre-eminently: the development of a strategic plan; planning for the next stages of work on the refurbishment of the historic wings; and a response to Government proposals from Autumn 2011 to combine and amalgamate several of Ireland's National Cultural Institutions, including the NGI with IMMA and the Crawford Art Gallery in Cork. The staff and Board of the Gallery were able to convince Government of another fruitful way forward. This involves closer cooperation and the sharing of knowledge and services with the CAG and IMMA, while maintaining the independence of the Gallery with its own supervisory Board of Governors and Guardians.

BUILDING

Work on restoring the Dargan Wing roof (phase 1) began early in the year, with the structural consolidation and re-glazing of the roof, while preserving as much of the historic fabric as possible. This project was completed in May. It is the first phase of an extensive refurbishment programme for upgrading and restoring the Dargan and Milltown Wings, and part of a longer term Master Development Plan (MDP), post-refurbishment, to improve galleries, visitor circulation and facilities in all areas of the NGI. However, continuity in the current refurbishment stages of the project, of replacing the Milltown roof, then refurbishing the structural fabric of both these historic wings (phases 2&3), was broken by a funding squeeze beyond the Gallery's control. Fortunately, by the end of the year, through the intervention of Dr Olive Braiden, NGI Board Chair, Jimmy Deenihan TD, Minister of the Arts, Heritage and Gaeltacht, Brendan Howlin TD, Minister for the Department of Public Expenditure and Reform, a positive outcome of discussions to secure adequate funding to continue work could be anticipated.

These discussions gave the MDP team, consisting of the architects Heneghan Peng, the Board's project monitor, OPW and Gallery colleagues, the opportunity to re-examine every aspect of the scheme to determine the necessity and viability of the works, a position confirmed in the autumn following further discussions with our parent Department. The Board of the NGI also took the decision to review the final phase of improvements and redevelopment (phase 4), to follow at some point the refurbishment of the two historic wings at the core of the current phases 1-3 of the project. This final

Opposite:

Acquisition 2012

Colin Davidson (b.1968)

Portrait of Michael Longley (b.1939), Poet, Editor and Anthologist, 2011-2012

NGI.2012.19



phase is the last possible major development on the footprint available to the Gallery on the Merrion Square site. It provides for much improved circulation, new visitor amenities – such as greatly improved educational and library & archive facilities - essential Gallery services, such as new conservation studios, and the long overdue integration of the hitherto disparate Gallery buildings and underlying technologies. The realisation of this final fourth phase will require significant fundraising, perseverance and commitment. However, even at this stage it can be viewed as the culmination of a forty year modernisation and improvement programme at the National Gallery, which began in the last century and continues to shape the institution.

COLLECTIONS

The current focus on capital spending on the building programme has led the Gallery to take the difficult decision to divert, for a period of five years, its revenue funding for acquisitions for this purpose. Notwithstanding these constraints, the Gallery managed to make several significant acquisitions by gift or purchase. Several of them were fine additions to the Gallery's holdings of portraits. A large-scale painting of the poet Michael Longley by Colin Davidson was presented anonymously. A unique bust by Jacob Epstein, cast in bronze, of Dr Solomons Sr, sculpted in about 1955, was bequeathed by his son and generously conveyed to the Gallery by his widow. A portrait of Jimmy Dea painted by Seán Keating was purchased with the assistance of a generous anonymous donor. Among a group of works on paper, many also presented to the Gallery, was a photographic portrait of Seamus Heaney by Jackie Nickerson, presented by Phoebe Matson and Tom Gurry. The generosity of these donors, named and anonymous, has enabled us to maintain a modest programme of new acquisitions, enriching our holdings and sustaining the founding statutes of the institution to add meaningfully to the collection. Fortunately we were able to show many of them shortly after acquisition, in spite of the continuing severe restrictions on available galleries, due to the refurbishment.

We were also able to add several further works using Gallery funds. These include an early painting by William Crozier, *Flanders Fields* (1962), and a rare etching by Roderic O'Connor. The Library and Archive continued to add to its collections with, for example, the acquisition of a group of illustrations by Richard Caulfield Orpen, 40 pencil sketches by Daniel Maclise and a rare collection of advertising leaflets for the Harry Clarke Studios in Dublin. In spite of major restrictions on funding for acquisitions, noted in last year's report, the value of continuing to add to the collections, even in limited fashion, is an inestimable part of fulfilling our commitment to the public.

EXHIBITIONS

Our space for exhibitions, or indeed small temporary displays from the collection, is currently limited by building works, and by budgetary restrictions which have led to staff shortages among our attendants. However, with the hiring of summer relief staff we were able to mount a series of collection-based exhibitions that offered fresh insights into the collection. These displays have animated our galleries, creating a sense of liveliness and offering a continual stream of new ways to engage our many visitors during a challenging period of partial closure and significant disruption.

Small displays in room 1 focused on James Joyce's 'Dubliners', followed by Hogarth's images of life, death and the family. The winter display included the loan of JMW Turner's *The Dawn of Christianity: The Rest on the Flight into*

Egypt from the Ulster Museum, among images of the Holy Family from the collection. An ingenious approach by staff to uncover and use every available space led us to introduce a series of oils by Jack B. Yeats into the long gallery behind rooms 1-5, a previously inaccessible space. Yeats's works are always in demand and this was satisfied further by an archival display in the Print Gallery of his cartoon illustrations for 'Punch' magazine, set in the context of other Irish artists working in a similar vein. In room 13, off the Atrium, two thematic exhibitions showed the strengths in depth of the collection. 'Artists Face to Face' showed work from five centuries of artists at work, either presenting themselves in self-portraiture, or as seen by others. This was followed in the same space by the NGI's outstanding collection of Dutch landscape paintings and drawings. Other innovations have been to include exhibitions from the Archive as well as other parts of the collection, and also to offer and insight into the work of our Conservation department: a small display set within the European masterworks hang documented the conservation treatment of a sixteenth-century painting *Portrait of a Young Gentleman* by an unknown artist, to uncover significant details that enabled curatorial staff to identify the sitter and make an attribution to the painter Pietro Facchetti. The death in April of Louis le Brocqy gave us an opportunity to hang his commissioned portrait of Bono.

EDUCATION

The Gallery offered an average of around 10 events a day throughout the year, an increase over the previous year of about a third. This represents a phenomenal amount of activity. They attracted almost 90,000 participants and visitors, a rise of over 30% over 2011. The summer programme, attracting 14,000 visitors, was particularly successful. These are very encouraging figures considering the acute space restrictions brought about by the refurbishment programme and the impact of uncertainty in the building programme on the scheduling of public events. Questions about maintaining and building diverse audiences were addressed at a roundtable discussion during March, 'The Challenges Facing Museums Onsite and Online in the 21st Century' with an international panel of speakers. This was followed later in the year by the Gallery hosting the 20th anniversary Annual meeting of the Network of European Museums Organisations (NEMO), launched by the Lord Mayor of Dublin and addressed by Jimmy Deenihan TD, Minister for Arts, Heritage and the Gaeltacht.

A year-round programme of school visits, talks, study days and study mornings keyed in with events and programmes in the Gallery's calendar. We collaborated with many partners, including The Ark: A Cultural Centre for Children, Poetry Ireland, Merrion Square Innovation Network and Dublin Civic Trust, to complement our activities at the Gallery. Our Outreach Service supported the work of many local community groups, responding to requests from, among others, The Irish Polish Society and Donnybrook Active Retired. The reach and range of educational activities and our involvement across the country continues to earn wide recognition.

CONSERVATION

The Conservation department has been highly active over the year. The closure of many galleries, meaning more paintings moving into stores, and the recent reorganisation of our picture stores has given the department, in close collaboration with our registrars, an opportunity to review inventory lists and to assess the condition of many works and their frames. Ten paintings underwent full-scale conservation treatments. Many others were prepared for temporary



GRESSVS ME OS DIRIGE

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loan elsewhere and for our in-house displays. A large group of sculptures was conserved in preparation for display in the former upper restaurant space, planned for early 2013. Significant progress was made on several important longer-term projects: work continued on our exemplary holdings of Jack B. Yeats. We made continuing progress on 'The Prodigal Son' series by Murillo, in collaboration with the Museo de Prado. A further collaboration with colleagues in Italy and France resulted in further scientific research into the condition of *The Taking of Christ* by Caravaggio.

The extensive conservation treatment of one of the Gallery's best known masterworks, *The Marriage of Strongbow and Aoife* by Daniel Maclise, continued throughout the year. Bank of America Merrill Lynch's generous support has enabled us to bring this project to public attention on a regular basis, through media coverage, public events and a series of short films posted on the Gallery's website. An unfortunate and highly disturbing incident in June led to serious damage of Claude Monet's *Argenteuil Basin with a Single Sailboat*. Following initial assessment, the Gallery has been able to secure external funding from BNP Paribas to fund the conservation treatment and, additionally, to increase public awareness of this painting in the context of the Gallery's Impressionist holdings.

With our Prints and Drawings department and Paper Conservators, the most significant project was the preparation of the Gallery's collection of Turner watercolours to coincide with a new publication about these cherished holdings. Conservation treatments included infrared and ultraviolet examination, as well as pigment and paper analysis. Meanwhile Photography, as part of the Conservation department, continued systematically photographing the collection, and released 2576 images to the Gallery server.

LIBRARY AND ARCHIVES

The Mahon archival material of personal papers, books and rare, antiquarian volumes that passed to the Gallery on his death in April 2011, remain largely inaccessible to the public until they are organised and ordered following standard archival practice. Staff made a modest start, cataloguing some 190 particularly valuable volumes. Due to its pre-eminence in the field to which it relates, the Gallery began to actively pursue additional project funding with a view to beginning work next year. Meanwhile work continued on cataloguing the extensive material in the Yeats Archive, donated to the Gallery in 1996 by Anne Yeats, which is scheduled for completion next year. The year otherwise saw a significant increase in the accessing and use of the Library's collections, in part helped by a concurrent increase in collections and associated resources being made available online. In support of making more collections and research materials available online the Library completed a five year digital strategy to cover their activities until 2017.

The department contributed to several displays, for example the exhibition of cartoons for 'Punch' magazine by Jack B. Yeats and, to coincide with the London Olympic Games, a vitrine with materials associated with Yeats's silver medal from 1924, which he won for his painting *The Liffey Swim*. The Library and Archive continued to acquire material, including 1519 new titles and several works of art, mentioned above.

DIGITAL MEDIA

Digital media developments are largely coordinated by NGI Library and Archives. This area continued to expand and develop following the launch of the Gallery's website in 2010. Around 100,000 more visits were made to the

website, a 40% increase over the previous year. We saw an even greater increase in the number of Facebook fans (54%), which reflects the increasing use of social media as one of many ways of engaging with visitors. More than 10,000 people viewed the 44 video films released on the Gallery's You Tube channel, several of them on specific projects such as the conservation of Maclise's *The Marriage of Strongbow and Aoife*. The Gallery also agreed to take a greater role in the EU-funded, collaborative DECIPHER project which should come to fruition next year.

PUBLIC PROFILE

The public profile of the Gallery was significantly enhanced in 2012 by the widespread publicity generated by RTÉ's commissioned project, 'Masterpiece: Ireland's Favourite Painting'. From January to May the Gallery's Press and Communications Office facilitated interviews with staff and filming of selected works for the documentary, 'Masterpiece', which was produced by Yellow Asylum Films and broadcast on RTÉ TV 1 on 17 April. In a special programme of 'The Works' on RTÉ TV1, the President of Ireland, Michael D. Higgins, announced the public's favourite painting in the series, *The Meeting on the Turret Stairs* by Frederic William Burton, one of the most exquisite and popular watercolours in the Gallery's collection. The campaign resulted in positive media coverage for the Gallery, an increase in retail sales of related merchandise in the Shop and a significant increase in visitor attendance figures (up 5.5% on 2011). The Maclise Conservation Project sustained excellent momentum throughout 2012 with extensive coverage in print and broadcast, most notably in *The Sunday Times Culture*; TG4 *Imeall* and *Connect* – the official magazine of The American Ireland Funds. The project raised greater appreciation of the expertise of the Gallery's Conservation department and resulted in an increase in audiences visiting the Maclise Resource Online, ('Saving a National Treasure'), which had over 25,000 unique page visits in 2012. Sponsored by the Bank of America Merrill Lynch Art Conservation Programme, the Maclise Project has proven to be mutually beneficial to the profile of both organizations.

FUNDRAISING, FRIENDS AND ENTERPRISE

As the foregoing sections of this report so clearly indicate, the Gallery is increasingly called upon to supplement its core Government funding with sponsorship and fundraising from a wide variety of sources. Without the assistance of Matheson's enlightened support of our educational programme, such activities as our specially designated space for hands-on artistic creativity, and the provision of specially designed packs to help access our collection, would not have been on offer. I have mentioned the generous assistance we have received in the area of conservation above. In this as in many previous years, we have been able to count on the support of FBD in the publication of our prize-winning calendar. We will continue to build partnerships with companies, foundations and individuals who value our institution and activities, and for whom an association has clearly defined benefits that fulfill their aims and objectives.

Our Friends of the National Gallery number around 1400 and the dedicated desk in the Millennium Wing entrance has proved successful in making visitors aware of the benefits of membership. These include a regular programme of lectures and events. The Friends also organise daytrips in Ireland and longer visits at home and abroad; in May the visit to Provence in the footsteps of the artists who worked there in the late nineteenth and early twentieth centuries was particularly popular. During the autumn the Gallery worked with consultants

to address new ways of boosting the membership, enriching the range and mix of our Friends, and reviewing their viability and future in light of changes elsewhere in the Gallery.

While the benefits offered by the Friends are predominantly expressed in the dedication, loyalty and friendship they bring the Gallery, we sought actively to increase revenue through our commercial operations and the ongoing management of bequests. As ever we are indebted to the regular productions of 'My Fair Lady' and 'Pygmalion', which produce royalty payments benefitting the George Bernard Shaw Fund, a source of many important acquisitions over the years. Our much admired Shop produces profits which support activities essential to the running of the Gallery, as do other sources of revenue gained through licensing the café, licensing rights to reproduce images from the collection and hiring out space for events. An important review of the Gallery's Intellectual Property, as well as some dedicated training in this complex area, was completed in the autumn.

CONCLUSION

The National Gallery of Ireland has entered a critical phase in its redevelopment of the Merrion Square site. Against a backdrop of economic austerity, we are attempting to introduce twenty-first century technology into a nineteenth-century building and to integrate the services needed to keep the climate controlled and the buildings protected. An undertaking of great complexity, this project will impact on all areas of the Gallery's operations and programmes for several years. We value the support of our colleagues in OPW, also in the Department of Arts, Heritage and the Gaeltacht, for their continuing engagement with this and other complex undertakings. I am encouraged by the commitment of the MDP group to all aspects of the building project and of my executive management team for its sound advice and support in the management of the Gallery. Indeed, my thanks go to all members of staff, all of whom are involved in enabling the Gallery to offer as full a programme of events, exhibitions, displays and activities as possible within our current constraints. Our front-of-house staff and those with closest contact with our many visitors have, through their professionalism and positive approach, allowed us to continue to give our many visitors from near and far an enriching and enjoyable experience. Finally, I would like to thank the Board of Governors and Guardians for their dedication and commitment to the future of the Gallery during these challenging, but stimulating times.

Sean Rainbird

Director

Acquisitions 2012



William Conor (1881-1968)

Irish School

Girl with Buckets, 1950's

Wax crayon on paper, 35 x 26 cm

Presented, in memory of Marie McGuone, 2012

NGI.2012.5

William Crozier (1930-2011)

Irish School

Flanders Fields, 1962

Oil on canvas, 127 x 127 cm

Purchased, 2012

NGI.2012.24

Colin Davidson (b.1968)

Irish School

Portrait of Michael Longley (b.1939), Poet, Editor and Anthologist, 2011-2012

Oil on linen, 127 x 117 cm

Presented, 2012

NGI.2012.19

Jacob Epstein (1880-1959)

Irish School

Head of Doctor Solomons Sr (1885-1965), c.1955

Bronze with green patina, Object: 30.4 cm (excluding base)

Bequeathed, Dr Bethel Eric Robert Solomons, 2012

NGI.2012.23

Sean Keating, 1889-1977)

Irish School

Homage to Jimmy and Frans, 1963

Oil on canvas, 76.7 x 66.2 cm

Purchased, 2012

NGI.2012.16

Harry Aaron Kernoff (1900-1974)

Irish School

Miss Joan Wall (1920 -2011), 1941

Pastel on paper, 78.3 x 63 cm

Presented, 2012

NGI.2012.18

Walter Frederick Osborne (1859-1903)

Irish School

In the Life Class, 1894

Graphite on paper, 17.6 x 25 cm

Purchased, 2012

NGI.2012.15

Above:

Acquisition 2012

Jacob Epstein (1880-1959)

Head of Doctor Solomons Sr (1885-1965), c.1955

NGI.2012.23

Opposite:

Acquisition 2012

Jackie Nickerson (b.1960)

Portrait of Seamus Heaney (1939-2013), 2007

NGI.2012.21

Walter Frederick Osborne (1859-1903)

Irish School

Portrait of Mrs Mary Louise (May) Gwynn (d.1941), c.1903

Pastel on paper, 43 x 31 cm

Bequeathed, Rose Gayner, 2012

NGI.2012.17

Jackie Nickerson (b.1960)

Irish School

Portrait of Seamus Heaney (1939-2013), Poet, Playwright, Translator, Nobel Laureate, 2007

Digital C-print, Framed: 55.3 x 66.2 x 5.3 cm

Presented, Phoebe Matson and Tom Gurry, 2012

NGI.2012.21

Roderic O'Connor (1860 -1940)

Irish School

Portrait of a Man, possibly Paul Serusier, 1895

Etching on laid paper with rich plate tone, Plate: 26 x 21cm,

Sheet: 32.8 x 25.8 cm

Purchased, 2012

NGI.2012.20

Sarah Henrietta Purser (1848-1943)

Irish School

Sketchbook

Presented, 2012

NGI.2012.2

Sarah Henrietta Purser (1848-1943)

Irish School

Sketchbook

Presented, 2012

NGI.2012.3

Edward James Rogers (1872-1938)

Irish School

Sylvia, c.1929

Drypoint on paper, 18.8 x 12.4 cm

Presented, in memory of Hubert and Rose Lundy, 2012

NGI.2012.4

AE [George William Russell] (1867-1935)

Irish School

Fairies in a Wood

Oil on board, 29.2 x 45.1 cm

Bequeathed, Dr Bethel Eric Robert Solomons, 2012

NGI.2012.22



Exhibitions

Turner: A Light in the Darkness

1 – 31 January

Print Gallery

The annual Turner exhibition featured the celebrated Vaughan Bequest of watercolours, many of which were painted during the artist's European travels. The Turner display was also complemented by a selection of silhouettes and miniatures from the Mary A. McNeill Bequest which includes works by John Comerford, Richard Crosse, Henry Bone and Nathaniel Hone the Elder.

Curated by Anne Hodge

Joyce's 'Dubliners': The City as Character

2 April – 15 July

Room 1

This display coincided with the Dublin City Libraries festival: 'Dublin: One City, One Book', which encourages the public to read a selected book during the month of April. The chosen book for 2012 was 'Dubliners' by James Joyce. A selection of works on paper and oils from the collection evoked Dublin at the turn of the twentieth century. James Joyce's book of short stories 'Dubliners' was written in Trieste around 1905 but wasn't published until 1914. The exhibition brought together 17 paintings and drawings by Walter Osborne, Rose Barton, Jack Yeats and William Orpen, together with archive material from the Gallery's collection.

Curated by Anne Hodge

Master Development Plan

From 1 June

Room 13a

An installation of graphic panels detailing the expansion of the National Gallery of Ireland from its foundation through to the current refurbishment and development project, supplemented with an architect's model and virtual film of the proposed works went on display in a dedicated room in the Beit Wing. Further detailed information on the project was also included in an accompanying brochure and was available to view on the Gallery website. The refurbishment project is managed by the Office of Public Works and Heneghan Peng Architects.

Masterpieces from the Collection/ Jack B. Yeats

Ongoing, Rooms 1–5 /Long Gallery

Works from the highlights display, 'Masterpieces from the Collection' were rotated on a regular basis throughout the year. From 18 June, some 15 paintings by Jack B. Yeats were mounted in the Irish galleries of the Millennium Wing.

Opposite:

Rose Barton (1856-1929)

Going to the Levée at Dublin Castle, 1897

From the exhibition, *Joyce's 'Dubliners':*

The City as Character

NGL.2989





Artists Face to Face

30 June – 14 October

Room 13

From a wide variety of artists' portraits in the Gallery's collection over five centuries, this thematic presentation of some 30 works highlighted their working practice, how they presented themselves and how others saw them. It included works by Nathaniel Hone, George Barret, Richard Wilson, Pietro Longhi, William Orpen, John Lavery, Moyra Barry, Leo Whelan, Sean Keating, Nano Reid, Tony O'Malley, Hilda van Stockum and Gerard Dillon.

Curated by Adrian Le Harivel

Real Life? Hogarth's Images of Love, Death and Family,

23 July – 18 November

Room 1

An in-focus exhibition of 4 paintings and ten prints illustrated the contrast between the awful realities of life shown in Hogarth's popular print series on moral subjects, and ideal family life as depicted in the gracious family portraits he did on commission. The full sets of 4 'Cruelty' prints (1751) were complemented by single prints from *The Harlot's Progress* (1732) and *The Rake's Progress* (1735). The scandalous scene depicted in his oil *The Denunciation* (1729) contrasted with the happiness and innocence of childhood portrayed in his portrait of the Mackinen children painted in the 1740s.

Curated by Anne Hodge

Jack of all Trades: Yeats's Punch Cartoons and Illustrations by Irish painters

Print Gallery

28 July – 2 December

In 1910, Jack B. Yeats began to contribute illustrations to the popular magazine *Punch*, under the pseudonym of W. Bird. He provided over 500 illustrations to *Punch* up until 1948. This exhibition of the Gallery's collection of 63 *Punch* illustrations by Yeats provided an opportunity to highlight a little-known aspect of the artist's career. A variety of items from Yeats's personal library, including a number of illustrations on loan from the National Library of Ireland, were also on view. It featured a combination of original and published illustrations and cartoons by other Irish artists who worked for the popular press (Matthew James Lawless, William Crampton Gore, Aloysius O'Kelly and Richard Thomas Moynan), illustrating the wider tradition of this practice in Irish art.

Curated by Donal Maguire (CSIA) and Pauline Swords (NGI Fellowship Fund)

Art Surpassing Nature: Dutch Landscapes in the Age of Rembrandt and Ruisdael

27 October 2012 – 20 January 2013.

Room 13

This exhibition highlighted the National Gallery's outstanding collection of Dutch landscape paintings and drawings, comprising iconic works by Jacob van Ruisdael, Aelbert Cuyp, Jan van Goyen and Hendrick Avercamp, and one of just 9 known painted landscapes by Rembrandt. This exhibition included classical Dutch landscapes, Italianate landscapes, winter landscapes, townscapes, seascapes, nightscapes and contemporary views of Brazil.

Curated by Dr Adriaan Waiboer

Opposite:

James Latham (1696–1747)

Self-Portrait, c.1730From the exhibition, *Artists Face to Face*

NGL4589

Imagining the Divine: The Holy Family in Art

26 November 2012 – March 31, 2013

Room 1

This exhibition shows how artists through the ages imagined and depicted the early life of Christ. It featured 13 paintings and drawings, comprising colourful and delicate works by Lorenzo di Credi, Guercino, Murillo and Fra Bartolommeo, among others. Highlights include *The Dawn of Christianity: The Rest on the Flight into Egypt* by JMW Turner, on loan from the Ulster Museum, and an early Renaissance painted relief of the Virgin and Child from the workshop of Florentine sculptor, Lorenzo di Ghiberti.

Curated by Anne Hodge

Conservation Display

1 December 2012 – 17 February 2013

Room 6

One of the many paintings in the collection which has undergone forensic examination and conservation is *Portrait of Luigi Gonzaga*, attributed to Pietro Fachetti (1539-1613?) (NGL.1028). Recent restoration of the work has recovered many hidden details and the original splendour of the artist's fine brushwork. Preliminary examination of the portrait established the paint-layer was in a fragile condition and the paint surface had been covered with a tinted varnish that had darkened over time. For this in-focus display, the painting was complemented by full-size photographs of the painting before conservation, including X-Radiography carried out on the work.

Curated by Adrian Le Harivel and Simone Mancini. Photography by Roy Hewson



Frans Post (c.1612–1680)

Brazilian Landscape, 1660s

From the exhibition, *Art Surpassing Nature: Dutch Landscapes in the Age of Rembrandt and Ruisdael*

NGL.847

Loans to Temporary Exhibitions

To the exhibition ***A Question of Attribution: The Arcadian Landscapes of Nathaniel Grogan and John Butts*** at the Crawford Art Gallery, Cork, 3 February to 7 April 2012

NGI.4074	Nathaniel Grogan	<i>Boats on the River Lee below Tivoli, County Cork, c.1785</i>
NGI.4323	Nathaniel Grogan	<i>Lady Blanche Crosses the Ravine Guided by the Count and Saint Foix, a Scene from 'The Mysteries of Udolpho', late 1790s</i>
NGI.6345	Nathaniel Grogan	<i>A Castle on a Hill</i>
NGI.6859	John Butts	<i>Trees above a Valley, 1824</i>
NGI.7422	Nathaniel Grogan	<i>Figures Seated Below a Ruined Castle</i>

To the exhibition ***Rural Ireland: The Inside Story*** at the McMullen Museum of Art, Boston College, 10 February to 3 June 2012

NGI.1277	John George Mulvany	<i>A Kitchen Interior</i>
NGI.2008.32	Howard Helmick	<i>The Schoolmaster's Moment of Leisure, c.1888</i>
NGI.4487	Henry Jones Thaddeus	<i>The Wounded Poacher, c.1881</i>
NGI.6048	Frederic William Burton	<i>The Aran Fisherman's Drowned Child, 1841</i>

To the exhibition ***Berthe Morisot, femme de notre temps*** at the Musée Marmottan Monet, Paris, 7 March to 29 July 2012

NGI.984	Berthe Morisot	<i>Le Corsage Noir, 1878</i>
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To the exhibition ***Elegance and Uncouth Manners - Cornelis Bega (1631/32-1664)*** at the Suermondt-Ludwig-Museum, Aachen, 15 March to 10 June 2012

NGI.28	Cornelis Bega	<i>Two Men Singing, 1662</i>
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To the exhibition ***Renoir: Between Bohemia and Bourgeoisie, The Early Years*** at the Kunstmuseum Basel, 1 April to 12 August 2012

NGI.2007.74	Pierre-Auguste Renoir	<i>Young Woman in White Reading, 1873</i>
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To the exhibition *Luca Signorelli “de ingegno et spirito pelegrino”* at the Galleria Nazionale dell’Umbria, Perugia, 20 April to 26 August 2012

NGI.266 Luca Signorelli *Feast in the House of Levi*, 1498

To the exhibition *Elegance and Uncouth Manners - Cornelis Bega (1631/32-1664)* at the Staatliche Museen zu Berlin, 1 July to 30 September 2012

NGI.28 Cornelis Bega *Two Men Singing*, 1662

To the exhibition *Chester Beatty: The Paintings from the National Gallery of Ireland* at the Chester Beatty Library, 7 September 2012 to 31 August 2013

NGI.1256	Jean-Léon Gérôme	<i>Caravan on the Nile</i> , c.1897
NGI.1257	Jean François Raffaëlli	<i>The Alexander III Bridge, Paris</i> , 1910
NGI.1275	James Jacques Tissot	<i>The Sojourn in Egypt</i> , c.1886-1894
NGI.1532	William Weekes	<i>A Camel Caravan</i>
NGI.4209	Narcisse Berchère	<i>An Arab Caravan Resting near the Shore</i> , c.1865
NGI.4210	Narcisse Berchère	<i>Eastern Scene with Minaret</i> , c.1860s
NGI.4211	Rosa Bonheur	<i>A Stag</i> , 1893
NGI.4212	Eugène Louis Boudin	<i>The Meuse at Dordrecht</i> , 1882
NGI.4213	Jules Breton	<i>The Gleaners</i> , 1854
NGI.4214	Jules Breton	<i>A Girl with a Rake</i> , 1859
NGI.4216	Jean Charles Cazin	<i>Windmill on a Beach</i> , c.1895
NGI.4218	Jean-Baptiste-Camille Corot	<i>An Interior of a Barn</i> , 1874
NGI.4219	Thomas Couture	<i>A Sleeping Judge</i> , 1859
NGI.4220	Thomas Couture	<i>La Peinture Réaliste</i> , 1865
NGI.4221	Thomas Couture	<i>Pifferaro</i> , 1877
NGI.4225	Jean Baptiste Edouard Detaille	<i>Autumn Manoeuvres</i> , 1877
NGI.4230	Jean Louis Forain	<i>A Court Scene</i> , 1901
NGI.4231	Eugène Fromentin	<i>Falcon Hunt (‘Algeria Remembered’)</i> , 1874
NGI.4232	Eugène Fromentin	<i>Crossing the Ford, Algeria</i>
NGI.4233	Eugène Fromentin	<i>L’Incendie</i> , c.1867
NGI.4234	Jean-Léon Gérôme	<i>Guards at the Door of a Tomb</i> , 1870s
NGI.4235	Gustave Achille Guillaumet	<i>Women in an Eastern Courtyard</i> , 1860-1865
NGI.4237	Henri-Joseph Harpignies	<i>A River Scene</i> , 1887
NGI.4248	Charles Émile Jacque	<i>A Shepherdess near a Wood, Barbizon</i> , 1860-1865
NGI.4251	Stanislas Lépine	<i>A Mother and Child in Rue Mont-Cenis, Montmartre</i> , c.1872-1873
NGI.4255	Léon-Augustin Lhermitte	<i>Harvesters at Rest</i> , 1888

NGI.4260	Jean Louis Ernest Meissonier	<i>A Man Reading at Table</i> , 1862
NGI.4263	Jean Louis Ernest Meissonier	<i>Group of Cavalry in the Snow</i> , 1875
NGI.4265	Jean-François Millet	<i>Country Scene with Stile</i> , c.1872
NGI.4279	Fritz Thaulow	<i>Ponte Vecchio, Verona</i> , 1880s-1890s
NGI.4282	Constant Troyon	<i>Valley of the Tocques</i> , 1855
NGI.4285	Jules Jacques Veyrassat	<i>Loading the Corn</i> , c.1870-1893
NGI.4288	Félix Ziem	<i>Venice: a Sailing Ship</i> , 1883

To the exhibition *Johannes Vermeer and the Golden Age of Dutch Art* at the Scuderie del Quirinale, Rome, 26 September 2012 to 20 January 2013

Below:

Jean-Léon Gérôme (1824–1904)

Caravan on the Nile, c.1897

From the exhibition, *Chester Beatty: The Paintings from the National Gallery of Ireland* at the Chester Beatty Library (7 September 2012–31 August 2013)

NGI.1256

NGI.4536	Gabriel Metsu	<i>Man Writing a Letter</i> , c.1664-c.1666
NGI.4537	Gabriel Metsu	<i>Woman Reading a Letter</i> , c.1664-1666



Conservation

PAINTING CONSERVATION

A number of paintings underwent full-scale conservation treatments; consolidation, cleaning, infilling, in-painting and varnishing:

NGI.526	Lorenzo di Ottavio Costa	<i>The Holy Family</i>
NGI.1090	Fra Bartolomeo	<i>The Holy Family with Saint John the Baptist</i>
NGI.1100	Francesco Salviati	<i>The Holy Family</i>
NGI.1313.1	Juan Gris	<i>A Guitar, Glasses and a Bottle</i>
NGI.117	Marco Palmezzano	<i>The Virgin and Child with Saints John the Baptist and Lucy</i>
NGI.4219	Thomas Couture	<i>A Sleeping Judge</i>
NGI.4234	Jean-Leon-Gerome	<i>Guards at the Door of a Tomb</i>
NGI.4378	Evie Hone	<i>Composition</i>
NGI.4322	Evie Hone	<i>A Landscape</i>
NGI.4526	Eva Henrietta Hamilton	<i>Rose Dorothy Brooke, Cousin of the Artist</i>

PAINTINGS GLAZED WITH MUSEUM GLASS

A number of paintings underwent preventive conservation

NGI.984	Berthe Morisot	<i>Le Corsage Noir</i>
NGI.4651	Guido Reni	<i>The Suicide of Cleopatra</i>
NGI.2007.76	Johan Zoffany	<i>Portrait of George Fitzgerald with his sons George and Charles</i>

SCULPTURE DISPLAY

A number of sculptures were conserved prior to display as part of the 'Masterpieces' presentation:

NGI.8003	Francis William Doyle-Jones	<i>John Edward Redmond M.P.</i>
NGI.8026	Patrick Cunningham	<i>Jonathan Swift</i>
NGI.8030	François Du Quesnoy	<i>Bust of Cardinal Guido Bentivoglio</i>
NGI.8043	Thomas Kirk	<i>Bartholomew Lloyd</i>
NGI.8045	John Henry Foley	<i>Mrs Catherine Jane Prendergast</i>
NGI.8056	Aimé Jules Dalou	<i>The Bather</i>
NGI.8058	Lawrence Gahagan	<i>Portrait of a Man Wearing a Medallion</i>
NGI.8060	Christopher Moore	<i>Anne Hutton</i>
NGI.8065	Christopher Moore	<i>Richard Lalor Sheil, M.P.</i>

Opposite:

Wood conservation specialist Sven Habermann carrying out restoration work on the stretcher of the Maclise painting, *The Marriage of Strongbow and Aoife*

NGI.205



NGI.8067	Christopher Moore	<i>Thomas Moore</i>
NGI.8074	Jacob Epstein	<i>Fourth Portrait of Dolores</i>
NGI.8077	Alfred Gilbert	<i>Mrs Eliza McLoughlin</i>
NGI.8082	Seamus Murphy	<i>Frank O'Connor</i>
NGI.8091	Oliver Sheppard	<i>'In Mystery the Soul Abides'</i>
NGI.8092	Oliver Sheppard	<i>George William Russell (AE)</i>
NGI.8102	French 19th century	<i>The Suicide of Cleopatra</i>
NGI.8104	Oliver Sheppard	<i>Cathal Brugha</i>
NGI.8107	Peter Turnerelli	<i>Henry Grattan</i>
NGI.8109	John Adams-Acton	<i>Charles James Patrick Mahon</i>
NGI.8135	François-Marie Poncet	<i>Adonis</i>
NGI.8184	John Thomas	<i>Daniel Maclise</i>
NGI.8242	Bartolomeo Cavaceppi	<i>A Faun with Grapes</i>
NGI.8249	Edward Foley	<i>Portrait of a Girl</i>
NGI.8250	Patrick MacDowell	<i>A Girl Reading</i>
NGI.8255	John van Nost the Younger	<i>Portrait of a Man</i>
NGI.8259	Guillaume Geefs	<i>The Repentant Magdalen</i>
NGI.826	Thomas Kirk	<i>Sir William Rowan Hamilton</i>
NGI.8261	John Lawlor	<i>Bust of a Young Girl</i>
NGI.8276	Italian (Roman) antique	<i>A Greek Philosopher or Author</i>
NGI.8303	Lawrence MacDonald	<i>Eurydice</i>
NGI.8341	William John Leech	<i>Head of May</i>
NGI.8342	John Henry Foley	<i>Winter or the Houseless Wanderer</i>
NGI.8357	John Hogan	<i>Portrait of a Young Woman</i>
NGI.8359	John Hogan	<i>Father Theobald Matthew</i>
NGI.2012.23	Jacob Epstein	<i>Head of Doctor Solomons Sr</i>

MACLISE PROJECT (NGI.205)

The Marriage of Strongbow and Aoife

Conservation treatment continued to progress throughout the year in accordance with the proposed time frame.

CLAUDE MONET (NGI.852)

Argenteuil Basin with a Single Sailboat

A full assessment and consolidation was carried out in preparation for conservation treatment in 2013.

CARAVAGGIO RESEARCH PROJECT (L.14702)

The Taking of Christ

The Caravaggio Research project saw the first two stages of a full-scale programme of non-invasive investigation carried out by two MOLAB teams from the Italian University of Perugia Chemistry department as well as the Centre of Research and Restoration, Musées de France Palais du Louvre, CHARISMA (Cultural Heritage Advanced Research Infrastructures: Synergy for a Multidisciplinary Approach to Conservation/Restoration).

MURILLO PROJECT (NGI.4543-4545)

Work continued on the restoration of *The Prodigal Son* series in collaboration with the Museo de Prado in Madrid.

JACK B. YEATS RESEARCH AND CONSERVATION

This is an ongoing research and conservation project which includes analysis, consolidation, preventive conservation and retouching:

NGI.1409	Jack B. Yeats	<i>And so My Brother Hail and farewell for Ever More</i>
NGI.1906	Jack B. Yeats	<i>Many Ferries</i>
NGI.1408	Jack B. Yeats	<i>In the Tram</i>
NGI.1804	Jack B. Yeats	<i>A Cleric</i>
NGI.1050	Jack B. Yeats	<i>Morning in the City</i>
NGI.1549	Jack B. Yeats	<i>'Before the Start' Galway Point to Point</i>
NGI.1406	Jack B. Yeats	<i>A Lake Regatta</i>
NGI.1407	Jack B. Yeats	<i>Draughts</i>
NGI.1147	Jack B. Yeats	<i>Above the Fair</i>
NGI.1134	Jack B. Yeats	<i>Men of Destiny</i>
NGI.1905	Jack B. Yeats	<i>Flower Girl, Dublin</i>
NGI.4638	Jack B. Yeats	<i>The Beggarman in the Shop</i>
NGI.1370	Jack B. Yeats	<i>Power Station</i>
NGI.1374	Jack B. Yeats	<i>A Cavalier's Farewell to his Steed</i>

SCULPTURE COLLECTION SURVEY

Condition reports produced on 211 sculptures in the collection

FRAMES CONSERVATION PROJECT

Full-scale conservation treatment of cleaning, consolidation, infilling and gilding was carried out on the following:

NGI.12092	Milltown Mirror Frame	
NGI.365	Cesare da Sesto	<i>The Virgin and Child with Saint John the Baptist</i>
NGI.1028	Pietro Facchetti (attrib. to)	<i>Portrait of Luigi Gonzaga</i>

PAPER CONSERVATION

The main focus of the Paper Conservation Department in 2012 was to meet the demands of the exhibitions programme. This year the Print Gallery was used for CSIA, Library and Archive exhibitions as well as Prints and Drawings. Room 1 in the lower Millennium wing continued to show Prints and Drawings exhibitions and Room 13 included exhibitions featuring works of art on paper alongside easel paintings.

Exhibitions

Preparation and installation of exhibitions:

JMW Turner: A Light in the Darkness

Jack of All Trades: Yeast's 'Punch' Cartoons

Imagining the Divine: The Holy Family in Art

NGI.2069	Lorenzo di Credi	<i>Female Head</i> , c.1480s
NGI.2104	Bernardino Lanino	<i>The Virgin and Child and Angel Musician</i>
NGI.2245	Nicolaes Maes	<i>Simeon in the Temple; Simeon in the Temple (on verso)</i> , c.1653
NGI.2597	Jacob Jordaens	<i>The Adoration of the Magi</i> , c.1644
NGI.2603	Guercino	<i>The Virgin and Child (for the Madonna del Carmine Presenting a Scapular to a Carmelite, in Cento's Pinacoteca Civica)</i> , c.1615, c.1615
NGI.7475	F.W. Burton	<i>The Virgin and Child with Angels</i>

Art Surpassing Nature: Dutch Landscapes in the Age of Rembrandt and Ruisdael

NGI.2007	Ludolf Backhuysen I	<i>A States Yacht and other Shipping off the Dutch Coast</i>
NGI.2015	Nicolaes Berchem the Elder	<i>Cattle and Sheep with Milkmaid</i>
NGI.2020	Jan Both	<i>Bridge in a Mountain Landscape with Waterfall</i>
NGI.2070	Albert Cuyp	<i>A Road on the Dunes</i>
NGI.2101	Pieter de With	<i>A Wooded Landscape after Sunset</i>
NGI.2125	Jan van Goyen	<i>Landscape with Cowherd and Cattle</i>
NGI.2192	Pieter de Molijn	<i>Resting Figures in a Landscape</i>



Frederic William Burton (1816–1900)
The Virgin and Child with Angels
NGI.7475

Paper Conservation Projects

One of the most significant paper conservation projects carried out in 2012 involved in-depth research on the Turner watercolours for the new NGI catalogue. It involved conservation treatments, infrared and ultraviolet examination, pigment and paper analysis, as well as documentation of the artist's techniques, all inscriptions on supports and mounts.

Collection

The paper conservation studio facilities have been significantly reduced in order to accommodate the refurbishment of the Dargan and Milltown Wings. Work on the collection, outside of the exhibition schedule, involved the 'decant' and transfer of large fragile works of art on paper. A planned programme for the conservation of large items from this decant has been initiated.

NGI.2104.	Bernardino Lanino	<i>The Virgin and Child and Angel Musician</i>
NGI.3793	Gaétan De Gennaro	<i>Anew MacMaster</i>
NGI.2173	Edwin Landseer	<i>A Lion at the Zoo (for the Trafalgar Square Lions)</i>

PHOTOGRAPHY

2576 high resolution images were released to the NGI server in 2012.

Prior to conservation treatments and for curatorial purposes photographic investigation such as X-Radiography, Infrared and Ultraviolet was carried out on the following works:

NGI.365	Cesare Da Sesto	<i>The Virgin and Child with Saint John the Baptist</i>
NGI.526	Lorenzo di Ottavio Costa	<i>The Holy Family</i>
NGI.942	Pietro Perugino	<i>Lamentation over the Dead Christ</i>
NGI.1370	Jack B. Yeats	<i>Power Station</i>
NGI.1374	Jack B. Yeats	<i>A Cavalier's Farewell to his Steed</i>
NGI.1905	Jack B. Yeats	<i>Flower Girl, Dublin</i>
NGI.4638	Jack B. Yeats	<i>The Beggarman in the Shop</i>

Claude Monet (NGI.852)

Argenteuil Basin with a Single Sailboat

Photographic documentation carried out in preparation for conservation treatments on the painting.

Below:

A conservator retouching

The Marriage of Strongbow and Aoife (detail)

NGI.205

Room 6 'Conservation in Focus' display

NGI.1028	Pietro Facchetti	<i>Portrait of Luigi Gonzaga</i> (attrib. to)
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Two full size images were printed for the display plus one smaller image.



Library & Archives

LIBRARY & ARCHIVES

The Library & Archives play a fundamental role in supporting the development of the Gallery's curatorial, exhibition, conservation, digital, research and education programmes. The collections, which cover the development of the visual arts from the middle-ages to the present day, comprise the NGI Fine Art Library, Centre for the Study of Irish Art, Yeats Archive, NGI Archive and the Sir Denis Mahon Library and Archive. They are regularly consulted by a variety of individuals including artists, students, scholars, academics, art dealers, museum professionals, educators and collectors. In addition, a large body of digital information, relating to these unique holdings and specialist resources is accessible online through the Gallery's website.

In 2012 the number of people accessing the collections increased by 42%. Over 2,400 researchers conducted research in the Gallery and approximately 10,000 visitors accessed the research information and resources available online. Library & Archives dealt with a total of 3,400 enquiries, including telephone and email enquiries, from around the world.

Outreach activities, and the promotion of the research collections through tours and presentations, continued throughout the year. An increasing amount of tours are given every year to a wide variety of groups, introducing individuals to the fascinating material held in these collections.

CSIA Collections: *Harold, William's companion in his campaign in Brittany, receives the submission of Conan, Earl of Bretagne*, one of 40 original pencil sketches by Daniel Maclise (1806–1870) illustrated in *The Story of the Norman Conquest* (Lithographed by L.Gruner) [London]: Art-union of London, 1866.



COLLECTION DEVELOPMENT AND NEW ACQUISITIONS

1519 new titles were added to the library collections in 2012, while the journal and auction catalogue collections continued to expand and grow. During the course of the year important additions were made to the illustrated rare and antiquarian travel book collection, the highlight being *Voyage pittoresque de la Grece, Tome premier, written by Comte Marie Gabriel August Florens de Choiseul-Gouffier*, Paris : [s.n.], 1782. Originally part of the library of Mount Congreve House, Kilmeadan, Co. Waterford, it was acquired at the house sale in July.

The collections of the Centre for the Study of Irish Art (CSIA) were enhanced by the addition of a number of significant purchases:

- 11 illustrations by Richard Caulfield Orpen, architect, painter and guardian of the National Gallery of Ireland, which he produced for the *The Jarvey*, an Irish magazine for which he was chief cartoonist.
- Sir Hugh Lane “Gift of Pictures for Ireland” fundraising linen. A lithographic print on linen sold by the Irish Players for \$1.00 to raise money towards a Gallery for Lane’s collection.. The linen is decorated with portraits by John B. Yeats of famous actors, poets and authors and includes their signatures.
- 40 original pencil sketches by Daniel Maclise of historical costumes and mediaeval dress.
- Correspondence and ephemera relating to George Campbell.
- A rare collection of 28 original printed advertising leaflets for The Harry Clarke Studios in Dublin, issued between 1909 and 1941.
- Literature and reference books owned by the artist Gerard Dillon. Some of the books feature annotations and illustrations made by the artist himself.

Donations to the Library and CSIA were received and the Gallery gratefully acknowledges the generosity of:

- The late Mr Ig Lyons, who gifted a collection of architecture and art books (this gift was kindly facilitated by Mrs Rosari Cox).
- Professor Anne Crookshank, who donated a large number of catalogues and ephemera relating to various European art institutions.
- Mr Pat Murphy, who donated Mary Swanzy’s painting pallet.

COLLECTION EXHIBITION AND DISPLAY

An exhibition of Jack B. Yeats’s *Punch* cartoons selected from the NGI Yeats Archive and CSIA opened in the Print Gallery in July 2012 (see Exhibitions in this report). At the beginning of the year, items from the Yeats Archive were placed on view to mark the launch of the Jack B. Yeats commemorative coin, produced by the Central Bank. In July, to mark the 2012 Summer Olympics, Jack B. Yeats’s Olympic medal and associated items were displayed below his painting *The Liffey Swim*, for which he won the silver medal in 1924. This presentation proved very popular, particularly with school groups. A selection of material relating to Jack B. Yeats’s career as a playwright was prepared for the launch of the book, *Experimental Irish Theatre: after W.B. Yeats* by Doctor Ian Walsh in October. The MDP display which opened in June 2012, incorporated photographic images and architectural drawings from the NGI Archive and Prints and Drawings collections.

COLLECTION CATALOGUING AND DIGITISATION

Facilitating online access to the Gallery’s research collections is a priority for the Department and one that was considerably developed in 2012. In March, the



Sean Rainbird, Director, National Gallery of Ireland with curators of the Jack Yeats exhibition, Pauline Swords, NGI Yeats Archivist, and Donal Maguire, Administrator, Centre for the Study of Irish Art

NGI appointed an Assistant Librarian with responsibility for reviewing library cataloguing procedures and developing a digitisation policy and strategy for the library and archive collections. The Digitisation Strategy 2012-2017, which focuses on the goals and objectives, framework and strategy, technical and practical issues, and proposed projects, has now been prepared and the planned digitisation projects will complement the Gallery's current programmes, as well as national programmes such as The Gathering and EU Presidency in 2013, in addition to upcoming commemorations such as NGI 150th anniversary in 2014. Retrieval of records has been vastly enhanced and new routes of discovery have been opened up to researchers through the improvement of the subject indexes. A total of 1,852 records, relating to bibliographic and archival holdings, were added the library catalogue, PORTICO, in 2012.

SIR DENIS MAHON LIBRARY AND ARCHIVE

A total of 190 books belonging to this collection were catalogued in 2012. Many of the volumes are very rare originals from the seventeenth and eighteenth centuries and fine examples of early Italian and British printing and binding. In addition, many contain annotations, inscriptions, bookplates and insertions, including the collector's notes, journal clippings and correspondence. Two internships, funded by the H.W. Wilson Foundation, have been established to assist in cataloguing and processing this large collection.

ARCHIVE COLLECTIONS

The cataloguing of the Anne Yeats Gift (1996), is now complete. The descriptive list is available to download from the Yeats Archive page on the NGI website. The *Aloysius O'Kelly: Letters to James Herbert* collection has been processed and is available for consultation in the CSIA.

Digital Media

Developments in digital media in recent years are providing the Gallery with a variety of technological platforms to communicate and interact with its diverse audience. The NGI uses its digital presence extensively to promote its collections, services, public programmes and events. This area has continued to expand and develop since the launch of the redesigned NGI website in 2010. Numbers accessing the website and social media sites have increased every year and in 2012 these numbers continued to grow: 352,574 visits were made to the NGI website representing a 39% increase on 2011 figures. Most significant was the increase in visitors to the online collection, which saw visitor numbers double in 2012, highlighting the demand for digital information on the artworks and the importance of the Gallery's digitisation programmes.

The NGI social media sites have developed a growing virtual community who are actively engaging with the institution. The importance of the NGI's expanding social media presence cannot be underestimated as it presents additional ways to communicate with audiences and most importantly gives them new opportunities to interact with the Gallery and its collections. The 44 videos available on the Gallery's YouTube channel were viewed 10,676 times in 2012. The Gallery's Twitter following continued to increase with over 4,000 new followers, an increase of 121% on 2011 figures. The number of Facebook fans increased by 54%.

Throughout the year a number of successful collaborations with sister institutions helped to raise awareness of collections and promote particular events. The NGI e-newsletter is circulated to 4000 recipients every month and to ensure information on NGI programmes and events is widely available regular updates are added to online event guides Culturefox.ie and the CNCI website.

RESEARCH PROJECTS: DECIPHER

The Gallery was requested to expand its involvement in the project and to take the lead role in trialing the system in 2013. This will result in an additional contribution of €73,755 to the Gallery bringing the total funding received for our participation in the project to €325,185.

Education

Attendance figures to the Gallery's education events reached record levels in 2012, highlighting the enormous demand and appetite for learning activities across all age groups. Activities range from lectures, tours, adult life-long learning programmes, study mornings, children's and family events, community outreach workshops and conferences. The department provided 3,100 events in 2012, which attracted almost 90,000 visitors, up 31% on the previous year.

Gallery tours increased by 50% in 2012 catering for over 25,000 people. Public Lectures were also significantly up on previous year figures and focused on current exhibitions and collaborative programmes drawing on speakers from Ireland, overseas and NGI staff. For adults who want a relaxing interactive activity, the Gallery provides Art Packs and Drawing & Creative Writing Kits which are available year round.

These figures demonstrate the extraordinary output of the NGI's public programming, especially during a period when so many of the gallery spaces were closed off for refurbishment or restricted for creative use. They are indicative of the enthusiasm and level of commitment of the department who work in conjunction with other NGI departments, freelance tutors, guides and guest speakers.

Other areas that demonstrate the abilities of the department include the Community Outreach Service, which aims to promote learning and appreciation of national collection through relationship-building with the country's disability organisations, libraries, schools, festivals and community groups. The Outreach Service continued to work with a variety of community groups during 2012, receiving a constant flow of requests for events to be facilitated in local communities. Events were provided for Siamsa Tire, Kerry, the Irish Polish Society, Donnybrook Active Retired, the Blanchardstown and Marley Guilds of the ICA and the NGI's association with Belmont Mill and Studio, Offaly, was continued with a series of three evening talks during spring.

The Gallery's roundtable on 23 March, *The Challenges Facing Museums Onsite and Online in the 21st Century*, which was supported by LEM the Learning Museum Network Project, featured keynote presentations by David Anderson, National Museum Wales; Peggy Fogelman, Metropolitan Museum of Art, New York; Sarah Glennie, Director of IMMA; and Margherita Sani, LEM Project coordinator. Its success was ensured by the involvement of staff right across the organisation. The roundtable was live streamed, with 188 unique viewers (1,400 streams) from all over the world. The Minister for Arts, Heritage and the Gaeltacht, Jimmy Deenihan TD, launched the proceedings from the 2012 roundtable and 2011 symposium at the Network of European Museum Organizations conference in November.

The summer programme attracted over 14,000 visitors averaging 1,294 people per week. There is no dedicated creative space for learning activities, and with restricted spaces available in the Gallery during the refurbishment project, the department was allocated Room 17 in spring 2012 as a temporary creative space for children and adult lifelong learning programmes.

Opposite:

A youngster enjoying a family workshop at the National Gallery of Ireland





Visitors avail of the Gallery's Creative Corner in The Atrium Space

LEM SWEDISH GROUP STUDY VISIT

A group of 7 Swedish museum practitioners visited the NGI on a study visit 25-26 January: Christina Wistman, Jamtli, Östersund, Sweden; Bengt Nordqvist, Jamtli, Östersund, Sweden; Malin Bäckström, Jamtli, Östersund, Sweden; Marianne Larsson, Jamtli, Östersund, Sweden; Bongi Jarne McDermott, Nationalmuseum, Stockholm; Carl-Johan Olsson, Nationalmuseum, Stockholm and Suzanne Steneberg, Västerbottens Museum, Umeå as part of the LEM *Learning Museum Network Project*, mobility scheme. The visit over two days was organized by the Education Department specifically to focus on older people & adult lifelong learning.

STUDY DAYS AND STUDY MORNINGS

The Education Department provides a year-round programme of study days and study mornings to tie in with key events in the NGI's annual calendar of collection-based activities. It included:

- | | |
|--|-------------|
| • Literary & Historical Portraits | 28 January |
| • The Figure in Art | 18 February |
| • Fables and Fairy Tales in Irish Art | 24 March |
| • Dublin in James Joyce's Time | 21 April |
| • Visual Satire & Popular Illustration | 24 November |

Caomhán Mac Con Iomaire, Education Assistant, giving a workshop on stained glass design as part of the 'Ageing Creatively' classes



COLLABORATIVE PROJECTS

The Gallery collaborated with the following organisations to complement the NGI's public education programme

- Poetry Ireland
- The Abbey Theatre
- Dublin UNESCO City of Literature/Dublin City Public Libraries
- Open House
- Merrion Square Innovation Network
- The Ark: A Cultural Centre for Children
- Temple Bar Cultural Trust
- Dublin Civic Trust
- Drawing Day nationwide network

NETWORK OF EUROPEAN MUSEUMS

ORGANISATIONS/NEMO 2-4 NOVEMBER

The Gallery collaborated with the Irish Museums Association in hosting the 20th NEMO Annual Meeting (2-4 November). Launched by the Lord Mayor, it was addressed by Jimmy Deenihan TD, Minister for Arts, Heritage and the Gaeltacht. Delegates were welcomed by Sean Rainbird, NGI Director, Siebe Weide, Chair of NEMO and Paul Doyle Chair of the IMA. Attendees included Julien Anfruns, Chair of ICOM, and Margherita Sani, co-ordinator of LEM. Speakers from across Europe spoke on The Future of Museums, De-accessioning, Active Ageing, together with a Focus on Ireland.

TOURING EXHIBITIONS

Drawing Studies: A Celebration

1 Dec – 2 Feb	South Tipp Arts Centre, Co Tipperary
2 Feb – 16 April	Siamsa Tire, Co Kerry

Learning from Art Young People's Exhibition

25 Nov – 31 Jan	Mayo Education Centre, Co Mayo
31 Jan – 30 March	Sligo Education Centre, Co Sligo
30 March – 29 June	Monaghan Education Centre, Co Monaghan
10 Sept – 26 Oct	West Cork Education Centre, Co Cork
14 Dec – 25 Jan	Leixlip Library, Co Kildare

ATTENDANCE FIGURES 2012 – EDUCATION PROGRAMMES

	Numbers		Numbers
January		April	
Gallery Tours	1,327	Gallery Tours	3,062
Supervised Family Time (Atrium)	242	Sunday Lectures	749
Sunday Lectures	480	Drawing Studies	34
Tuesday Lectures	392	Tuesday Lectures	383
Saturday Family Programme	214	Study Day - Dublin in James Joyce's Time	92
Drawing Studies	34	Art Documentary Screening	28
Art Documentary Screening	53	Bank holiday atrium supervision	30
Study Morning - Portraits	70	Art for all Ages Workshop	11
Art for All Ages	65	Supervised Family Time	218
Community Outreach	430	Poetry Reading	45
Art Studies - Thursday Evening	579	Joyce Tour	26
January Total	3,886	Community Outreach	221
		Saturday Family Programme	150
February		April Total	5,049
Gallery Tours	2,258	May	
Sunday Lectures	264	Gallery Tours	2,792
Tuesday Lectures	414	Sunday Lectures	237
Saturday Family Programme	161	Tuesday Lectures	401
Mid-term Break	242	Art Documentary Screening	9
Drawing Studies	68	Drawing Studies	68
Art for All Ages	35	Gallery Drawing Day	1,422
Portraits Study Morning	45	Bank Holiday Drawing	40
Art Documentary Screening	30	Community Outreach	350
Community Outreach	489	Welsh Poetry Reading	12
Art Studies - Thursday Evening	659	Art for All Ages talk	25
Study Day - The Figure in Art	45	Saturday Family Programme	102
Special Russian Lecture	46	May Total	5,458
February Total	4,576		
March		June	
Gallery Tours	3,158	Gallery Tours	3,579
Sunday Lectures	122	Bloomsday tour	10
Tuesday Lectures	224	Yeats Poetry Readings	342
Art for All Ages	10	Sunday Lectures	83
Study Day - Fables & Fairy Tales	103	Sunday Childrens Art Workshops	132
Drawing Studies	34	Dublin City Garden Squares Day	40
Art Documentary Screening	26	Tuesday Lectures	277
Saturday Family Programme	179	Bank Holiday Drawing	41
Community Outreach	941	Community Outreach	130
Bank holiday atrium supervision	40	Art Documentary Screening	31
Roundtable	323	Art for All Ages Workshop	14
Art Studies - Thursday Evening	623	Week 4 Lecture Theatre Talks & Film Screenings	611
March Total	5,783	June Total	5,290

	Numbers		Numbers
July		October	
Gallery Tours	4,613	Gallery Tours	4,144
Week 2 Lecture Theatre Talks & Film Screenings	637	Sunday Lectures	115
Week 3 Lecture Theatre Talks & Film Screenings	490	Tuesday Lectures	334
Week 4 Lecture Theatre Talks & Film Screenings	585	Saturday Family Programme	114
Week 5 Lecture Theatre Talks & Film Screenings	498	Film Screenings	55
Room 17 Supervision	1,366	Open House Junior Workshop	32
Atrium Space Supervision	1,376	Drawing Studies	68
Drop-in workshops room 17	466	Wilde Special Tour	10
Childrens Sunday Art Workshops	154	Community Outreach	695
Community Outreach	198	Halloween Event: <i>Skulduggery Pleasant</i> event with Derek Landy	250
Art for All Ages Talk & Film	48	Aging Creatively Events	23
July Total	10,431	Ireland's Favourite Painting	606
		Drop-In Drawing Circle	7
August		Mid Term Break workshops	65
Gallery Tours	1,901	October Total	6,518
Week 6 Lecture Theatre Talks & Film Screenings	481		
Week 7 Lecture Theatre Talks & Film Screenings	481	November	
Week 8 Lecture Theatre Talks & Film Screenings	506	Gallery Tours	3,586
Week 9 Lecture Theatre Talks & Film Screenings	440	Sunday Lectures	231
Week 10 Lecture Theatre Talks & Film Screenings	387	Tuesday Lectures	329
Room 17 Supervision	844	Drawing Studies	68
Atrium Space Supervision	942	Film Screenings	36
Drop-in workshops room 17	537	Community Outreach	297
Children's Sunday Art Workshops	110	Visual Satire Study Morning	35
Heritage Week	634	Aging Creatively Events	30
Art for All Ages Talk & Film	33	Stoker Lecture	170
August Total	7,296	Ireland's Favourite Painting	485
		Saturday Family Programme	153
September		Drop-In Drawing Circles	50
Gallery Tours	2,977	Mid Term Break workshops	48
Sunday Lectures	148	November Total	5,518
Tuesday Lectures	123		
Week 11 Lecture Theatre Talks & Film Screenings	206	December	
Culture Night	2,926	Gallery Tours	2,170
Lunchtime concert 4 Sept	70	Sunday Lectures	167
Film Screenings	128	Tuesday Lectures	194
Merrion Square Day 1 Sept Events	91	Film Screenings	19
Community Outreach	54	Drawing Studies	17
Drawing Studies	17	Community Outreach	118
Aging Creatively Events	39	Christmas Family Art Holiday	2,803
Drop-in workshops room 17	35	Saturday Family Programme	68
Room 17 Supervision	66	December Total	5,556
Atrium Space Supervision	134		
Saturday Family Programme	133	Annual Total	72,508
September Total	7,147	Family Packs	8,216
		Atrium Space (Estimate 30 people 290 days. Not including summer, which is included above, or closed days – the total is 13428)	8,700
		Writing/Drawing Kits	48
		Art Packs	58
		GRAND TOTAL	89,530

Friends

MEMBERSHIP

Membership of the Friends of the National Gallery of Ireland was 1404 as at 31 December 2012. A total of 252 new members enrolled during the year (99 Individual; 78 Concession; 72 Family, 3 Patrons of Irish Art). Of the new memberships purchased, 70 were Gift Memberships. A number of memberships were lapsed. The Friends Desk in the Millennium Wing has proved very successful and is manned by 22 volunteers who assist with events and processing of membership.

LECTURES

Friends' lectures take place in No. 5. They are very well received and attract large attendances. In 2012, many events were moved to the Lecture Theatre due to large numbers or repeated due to demand. The programme of talks included a series of lectures covering a variety of topics, including a series to coincide with the cultural trip to France in May;

Monet to Montmartre: The Music of Impressionist Paris, Adrian Le Harivel (25 January)

The Life and Work of Harry Kernoff RHA, Rosemary McAuley's (14 February)

Why Avignon? Dr Eileen Kane (22 February)

Vincent van Gogh: In Search of the Light, Dr. Paula Murphy (28 March)

A Revolution in Painting: Paul Cézanne at Aix-en-Provence Dr. Roisin Kennedy's (24 April)

The Roman Legacy in Provence, Dr. John O'Grady (9 May)

Casimir Dunin Markievicz and the Knights of St. Patrick, Dr. John Gilmartin (3 October)

Safe Secrets - An Early Bronze Age Detective Story from Roscommon, Mary Cahill, NUI (23 October)

Rediscovering Richard West (1848-1905): Painter of the Italian Riviera, Dr. Sighle Breathnach-Lynch (6 November)

The Story of the Quakers in Ireland, Rob Goodbody (14 November)

Looking at the work and technique of a Stained Glass artist, Peadar Lamb (27 November)

FRIENDS OF THE ULSTER MUSEUM

On 24 January, the Friends of the Ulster Museum, 53 in total, travelled from Belfast to spend a day in the National Gallery of Ireland with tours of the Turner watercolour exhibition and highlights of the Gallery's masterpieces, given by Anne Hodge and Adrian Le Harivel respectively.

DAY OUTINGS

A programme of themed day outings took place throughout the year, with an average attendance of 50 members;

Masters Ancient and Modern, at the RHA Gallagher Gallery, where Carey Clarke PPRHA and former Chairman of the Friends, gave an insightful talk and tour of his retrospective exhibition, followed by a visit to the National Museum of Ireland with tours of the Treasury and the Gold display (26 January)

Preserving Historic Kildare was the theme of this trip which included a tour of the K Club at Straffan House and extensive modern art collection, followed by a visit to Hon. Desmond Guinness at Leixlip Castle for a tour (25 February)

Reviving the Tudors in Co. Carlow took in Dunleckney Manor and Gardens and Borris House, where Andrew and his son Morgan McMurrough-Kavanagh, conducted a tour of their historic home for 58 members (28 April)

A visit to *Regency Houses and Gardens* in Counties Offaly and Kildare included Ballindoolin House, Edenderry, and Coolcarrigan House near Naas, home of Robert Wilson-Wright who gave a tour of his extensive gardens and family chapel (26 May)

Exploring Laois brought 48 Friends to Emo Court, designed by James Gandon in 1790, and a tour by horticulturists, Ross and Mary Doyle at Gash Gardens, Castletown (26 June)

A visit to counties Monaghan and Fermanagh, took in two outstanding homes, *Hilton Park*, home to the 9th generation of the Madden family, Fred and Joanna, who gave a tour of their historic home and gardens. It was followed by a tour of Crom Castle by Lord Erne (4 July)

Belvedere House in County Westmeath, brought 53 participants to view the house and gardens, followed by a tour of Tullynally Castle and gardens hosted by Thomas and Valerie Pakenham, Earl and Countess of Longford (21 July)

Life is a Stream was the theme for a revealing day-long tour of Dublin's Docklands, led by architect, Seán O'Laoire (18 August)

Kilkenny's Rich Heritage, was explored by 50 members with tours at Jerpoint Abbey, Thomastown, Woodstock Gardens and Arboretum, Inistioge, and Mount Juliet House (13 October)

Guided tours of Rathfarnham Castle and Russborough, Co. Wicklow (20 October)

A day at *Earlsfort Terrace*, brought 33 members to IMMA's temporary new home to view Alice Maher's retrospective exhibition 'Becoming', followed by a tour of the National Concert Hall, the Iveagh Gardens and St. Finian's Lutheran Church in Ireland on Adelaide Road (17 November)

CULTURAL EXCURSIONS

In the Footsteps of the Artists in Provence, France (15-22 May)

Galway Breakaway (24 – 28 September)

Wexford Festival Opera (30 October - 1 November)

CHRISTMAS EVENTS

The Friends Christmas Concert on 6 December in the Wintergarden attracted an audience of 114 and featured the Trinity Singers choir together with talented young instrumentalists from RIAM and DIT Conservatory of Music.

FRIENDS WEEKLY GALLERY TALKS & TOURS

Friends' weekly talks and tours are free to members. They are very popular and continue to attract large numbers and new members. An average of 100 members attend on Friday morning and approximately 35 in number on Wednesdays at noon. Due to the refurbishment and restricted spaces, the Friday talks take place in the Lecture Theatre at 11am, subject to availability. Efforts have been made to alleviate congestion in the Gallery during the year by taking groups out to nearby galleries to view their current exhibitions. By kind invitation, Friends enjoyed a talk by Grant Forde on the collection of Irish art on view at Sotheby's, Molesworth Street (25 April).



In May, Friends of the NGI were invited to a special day 'Behind the Scenes' at the National Gallery, which included a visit to the Prints and Drawings Study Room

Visitor Services

Visitor figures for the year ending 31 December 2012 were 660,486 representing a 5.5% increase on 2011 figures (624,412). This increase in figures is attributed to a number of factors: an enhanced and changing exhibitions programme, an increase in awareness of the permanent collection, generated through the NGI's participation in the documentary for RTÉ, 'Masterpiece: Ireland's Favourite Painting', in addition to an extensive public programme, PR activity and online presence.

Visitor Services focused on new and ongoing initiatives to enhance the visitor experience. In 2012 improvements were made to visitor signage, the Wayfinder system as well as improvements to printed materials. Visitor Services continued to work with the wide range of visitor groups and organisations, including language school groups and tourism organisations. The Gallery participated in the St Patrick's Festival Programme with cultural performances as part of the 'I Love my City' programme.

On 21 September the NGI participated in Culture Night which attracted 2,923 visitors (9.30am-9.30pm). The programme included tours of the collection, family activities, films, acoustic bands in the Wintergarden, a project by contemporary artists, *Aistriu*, which was projected onto the external Millennium Wall and in the Ballroom, a busy creative space and drop in drawing classes for families and children.

VISITOR FEEDBACK

Visitor feedback through out 2012 was monitored using Comment Cards and is constantly under review to assist in making improvements to the visitor experience. An exit and on-line visitor survey was conducted in August and September 2012. A total of 462 surveys were conducted, and aimed to evaluate the visitor experience which will assist in future planning.

NGI VOLUNTEER PROGRAMME

The NGI Volunteer Programme had 106 Volunteers as at 31 December 2012. Volunteers worked in Visitor Services and the Information Desks, the Friends, Research Services, Conservation and the Print Room. The Volunteer Training Programme offered eight sessions to deepen Volunteers knowledge of the collection. The training aims to assist in supporting the vital contribution which the Volunteers make in the Gallery.

ACCESSIBILITY

In 2012 the Gallery has continued to focus on accessibility of its services. Accessibility was reviewed under the headings of Quality Customer Services, the Built Environment and delivery of the Gallery services using Information and Communication Technologies (ICT). Due to the on-going renovation project, the NGI implemented a continuation programme to enhance its existing accessibility service.

IRISH LANGUAGE SCHEME 2009-2012

The NGI successfully achieved and concluded its commitments under its first Irish Language Scheme during 2012. The second Irish Language Scheme 2013-2016 was prepared for approval during 2012.

CORPORATE EVENTS

A total of 62 corporate and private events were held in the Gallery. They comprised 31 corporate meetings, receptions, dinners or product launches, 15 arts and culture related events, 9 weddings (Civil Ceremonies), 4 medical/pharmaceutical events, and 3 charity events.

NGI VISITOR ATTENDANCE FIGURES 2012

	2012	2011
January	52,947	52,831
February	51,046	49,176
March	59,726	58,985
April	56,569	37,900
May	53,484	42,976
June	57,987	57,105
July	58,484	56,029
August	56,836	56,888
September	59,037	58,569
October	49,341	50,024
November	51,151	48,519
December	53,878	55,410
TOTAL	660,486	624,412

Visitor attendance figures for 2012 were 660,486, up 5.5% on 2011



Retail & Publications

GALLERY SHOP

2012 proved to be a successful trading year for the Gallery Shop which saw an increase in customers and profits. Two major projects contributed to a boost in sales. Firstly, the popular television documentary, *Masterpiece: Ireland's Favourite Painting*, produced by Yellow Asylum Films and broadcast by RTÉ in spring 2012. Throughout the duration of the series, sales of merchandise relating to the featured NGI paintings on the programme reached record levels. The retail department further capitalised on the public interest generated by the broadcast by designing the NGI Calendar 2013 featuring 9 of the works from the NGI collection, 2 from Dublin City Hugh Lane and 1 from The Model, Sligo. The calendar proved very popular with visitors and trade customers, and sold out by December 2012. Secondly, the Gallery participated in the annual literary festival, *Dublin: One City, One Book*, by running an exhibition entitled *Joyce's 'Dubliners': The City as Character*. The choice of book and exhibition caught the public imagination leading to significant sales of works by Joyce.

In May the Retail & Publications Department, in conjunction with the Association for Cultural Enterprises facilitated a customised training day for retail staff in cultural and heritage organisations throughout Ireland. It is hoped to continue these commercial workshops on an annual basis.



GALLERY PUBLICATIONS

National Gallery of Ireland Diary 2013
Co-Publication with Gill and Macmillan
ISBN 9780717153732

National Gallery of Ireland Calendars 2013
Masterpiece: Ireland's Favourite Painting
and
Harry Clarke
Published in association with FBD
ISBN 9781904288466

The Works of JMW Turner at the National Gallery of Ireland
Anne Hodge and Niamh MacNally
ISBN 9781904288473

Jack of all Trades: Yeats's Punch Cartoons and Illustrations by Irish Painters
Donal Maguire and Pauline Swords.

SYMPOSIUM PROCEEDINGS

The Challenges Facing Museums Onsite and Online in the 21st Century (Vol 9)
Future Forecasting: The Challenges Facing Museums and Cultural Institutions (Vol 10)
Marie Bourke (Editor)
Published by the NGI in association with LEM, ICOM-CECA, NEMO and IMA.
ISBN 978-1-904288-45-9

Publications 2012
The Works of JMW Turner at the National Gallery of Ireland

The Picture Library

Rights & Reproductions was renamed Images & Licensing to enable better access online. A dedicated website, www.nationalgalleryimages.ie, is expected to be launched in 2013.

NGI DIGITAL ASSETS SOFTWARE

Interviews took place in early 2012 for a Picture Library Software Supplier to provide a software solution to manage NGI Digital Assets. A supplier was selected and contract signed in October 2012. A Project Co-ordinator was retained to liaise with the various stakeholders and ensure key deliverables continue to be met in a timely, cost-effective manner. The implementation of this software introduces change management to the Images & Licensing Department with a customised back-end managing the business operation, contracts and copyright. There will be a web-facing front end with e-commerce to assist all those wishing to purchase and use NGI images for all forms of media and products. The National Gallery will be the first cultural institution in Ireland to use such a system.

INTELLECTUAL PROPERTY (IP) AND COPYRIGHT ©

The Images & Licensing Officer and UK-based IP consultant, Naomi Korn, provided two days of training workshops on Intellectual Property to NGI staff in October. This helped to evaluate knowledge and practice of IP within the organisation. A complete review of the 2007 IP Policy and IP Overview was undertaken and updated versions will be released in early 2013.

TRACING COPYRIGHT HOLDERS

The copyright holders for Paul Henry (1876-1958) were sourced and brought together for the first time.

SUBMISSIONS TO GOVERNMENT

A report on 'Copyright & Innovation: A Consultation Paper' was submitted in 2012 to the Department of Employment, Jobs and Innovation.

PUBLIC PHOTOGRAPHY PILOT SCHEME

Images & Licensing worked with colleagues to implement a public photography pilot project, to permit members of the public to use non-flash photography in the Gallery under certain terms and conditions. The pilot scheme is expected to be reviewed in 2013.

Opposite:

Pierre-Auguste Renoir (1841–1919)

Young Woman in White Reading, 1873

NGL.2007.74



Books and Articles Published by Staff

Donal Maguire

Elements, catalogue essay, published on the occasion of the OPW/ Northern Ireland Executive annual art exhibition 'Elements' (September 2012).

Dr Marie Bourke

A special report on Museum Education, 'Cultural Lessons: museum education programming evolves with today's changing times', *ICOM News*, Vol 64, 2012.

An article, 'The Crises and Challenges Facing Museums in the 21st Century' to Proceedings of the ICOM Lithuania Conference, 2012.

An article 'Ageing Creatively in Ireland' to *NEMO Newsletter of the Network of European Museum Organizations*, 1, 2012.

A chapter 'Museums of the 21st Century' to The Virtual Museum Report, published by the LEM, (Eds. A. Nicholls, M.Sani, M.Pereria), Italy.

An article 'Ireland's Favourite Painting: The Meeting on the Turret Stairs', *History Ireland*, 2012, Vol 20, 5 (September/October).

Muirne Lydon

'The Prodigal Son Restored' (NGI.4540-4545), *Irish Arts Review*, Spring 2012.

Dr Brendan Rooney

'The Cottage as Stage: Nicol, Brennan and the Pictorial Origins of H.J. Thaddeus's *An Irish Eviction, Co. Galway*', in Vera Kreilkamp, ed., *Rural Ireland. The Inside Story*, exh. cat. McMullen Museum, University of Boston (2012), pp 31-39.

Dr Adriaan Waiboer

Gabriel Metsu: Life and Work. A Catalogue Raisonné, Yale University Press: New Haven and London, September 2012.

'Gone up in Smoke? Gabriel Metsu 'Missing' Self-Portrait with a Pipe', in: E. Buijsen, C. Dumas, V. Manuth (eds), *Festschrift for Rudi Ekkart*, The Hague 2012, pp. 311-8.

'The Challenge Facing Curators in the Museum of Tomorrow', *The Challenge Facing Museums On-site and Online in the 21st Century* and *Future Forecasting: The Challenges Facing Museums and Cultural Institutions: Proceedings of the Roundtable and Symposium*, Dublin 2012, pp. 78-34.

CONFERENCES & WORKSHOPS

Leah Benson

Seminar on Records Management for Cultural Institutions presented by the National Portrait Gallery (UK) and Paul Mellon Centre for British Art (London, 18 September).

Chaired a session at the Second Galway City International Heritage Conference, organised by Galway City Council (4 October).

Dr Marie Bourke

'European Year for Active Ageing and Solidarity between Generations in Ireland', conference at Dublin Castle (9 February).

Digital Humanities & Culture Seminar, Long Room Hub, TCD (4 April).

Ewelina Bykuc, Maria Canavan, Ranson Davey, Anne Hodge and Niamh MacNally and Ele von Monschaw

'The technical analysis of the watercolour materials of J.M.W.Turner' workshop organized by Trinity College Library Conservation Department, NGI (13 July).

Ewelina Bykuc, Maria Canavan and Ranson Davey

'Conservation Activities in Ireland III' Conference organised by IPCRA (Irish Professional Conservators' and Restorers' Association), National Library of Ireland (15 November).

Brina Casey

'Public Education' Symposium, held by GradCam at The Lab (4 May).

NDA Conference, 'Making public services accessible and employing people with disabilities', Camden Court Hotel (27 June).

HSE certified course, 'Children First-Child Protection Training', organised by the Arts Council (12 & 19 November).

'The Azure Project: Exploring the potential for greater participation of people with dementia in cultural settings', IMMA at Earlsfort Terrace (23 November).

Maria Canavan, Muirne Lydon and Ele von Monschaw
'Thread to Thread', Tear Mending workshop, organized by the Institute of Conservation of Historic and Artistic Works in Ireland, NGI (3-5 October).

Catherine Coughlan

'Culture and the Economy', Conference, Dublin Civic Offices (9 May).

Co-organised a two day conference of the advisory committee of the future exhibition 'Vermeer and his Rivals: Dutch Genre Painting 1650-1675 – (working title)', NGI (10-11 October).

The Ideal Museum, Workshop, NGI (26 November).

Claire Crowley

Azure Project Roundtable in IMMA. The Azure Project is a pilot collaboration between IMMA, Butler Gallery, Age & Opportunity and The Alzheimer's Society of Ireland. The aim of the project is to explore greater inclusion of people with dementia in museums and galleries in Ireland (23 November).

The Museums Computer Network annual conference, 'The Museum Unbound: Shifting Perspectives, Evolving Spaces, Disruptive Technologies' in Seattle (7 – 10 November, awarded scholarship to attend).

Joanne Drum

European Year for Active ageing in Ireland in Dublin Castle (9 February).

IMA Annual Conference *Rising to the Challenge*, Limerick (25 February).

Giada Gelli

Preservation and Archiving Special Interest Group Annual Conference in the Gresham Hotel, Dublin (17-19 October).

IMA Forum on Photographic Collections in the National Library of Ireland (30 November).

LAI Rare Books Group workshop on copyright in the Chester Beatty Library (5 October).

Anne Hodge

Chaired a session at 'Rising to the challenge: Museums and Galleries in a time of Change' Irish Museum Association's Annual Conference, The Strand Hotel, Limerick (24 – 26 February).

Annual meeting of the Print Curators Forum held at the Fitzwilliam Museum, Cambridge (27 – 28 September).

IMA Forum on Photographic Collections at the National Library of Ireland (30 November).

Anne Hodge and Niamh MacNally

20th NEMO (Network of European Museums Organizations) Annual Conference, NGI (2 November).

'Command and Control? Managing in the National Cultural Institutions', Irish Museums Association Annual James White Lecture 2012, National Library of Ireland (7 November).

'Drawn to the Page: Irish Artists and Illustration' Symposium, Trinity College Dublin (17 November).

Raffaella Lanino

Collective Imagination Conference, Gallery Systems International Users Group, Washington D.C (23-24 May).

Adrian Le Harivel

Annual General Meeting of the Friends of the National Collections of Ireland, Royal Irish Academy (23 April).

Council meeting of the Friends of the National Collections of Ireland, NUI Galway, (3 September) & Irish Architectural Archive (5 November).

Andrea Lydon

5th artlibraries.net general meeting [Virtual Catalogue for Art History (www.artlibraries.net) and the Future of Art Bibliography], Paris (27-29 September), Deutsches Forum für Kunstgeschichte / Centre allemand d'histoire de l'art and Les Arts décoratifs.

Seminar on Records Management for Cultural Institutions presented by the National Portrait Gallery (UK) and Paul Mellon Centre for British Art, London (18 September).

Museums Association, UK conference on behalf of the Decipher Project, Edinburgh (8-9 November).

Muirne Lydon

'Copying, Replicating & Emulating Paintings in the 15th-18th Century' Conference, The National Gallery of Denmark (21-22 May).

Marie McFeely

Risk Management and Copyright, London (9 March).

CEPIC, London (16 & 17 May).

Museum Digital Content Exchange, London (22 June)
Association of Cultural Enterprises (ACE) Picture Library
Symposium, London (8 November).

Niamh McGuinne

Institute of Conservation of Historic and Artistic Works in
Ireland (ICHAWI) board meetings, 16 Parnell Square, (18
January, 28th February, 29 May, 26 June, 18 September).

ICHAWI and Irish Professional Conservators' and
Restorers' Association (IPCRA) meetings, National
Archives, Dublin (23 February, 10 June, 22 August).

Niamh McGuinne and Elline Von Monschaw

IPCRA - ICHAWI meetings, National Archive, Dublin (17
May, 13 June).

Niamh MacNally

'Live Performance from the Visual Arts' Symposium, The
LAB, Foley Street, Dublin 1 (9 March).

Simone Mancini

'Leonardo studio and practice', Charisma Conference, The
National Gallery, London, (12-14 January).

The Ideal Museum, Stockholm (8-10 February) and NGI
(26 November).

Achlab Charisma research project on Caravaggio's *The
Taking of Christ*, Opificio Pietre Dure, Florence (15-18
May).

Donal Maguire

Irish art history symposium, 'Art Without Borders',
TRIARC, TCD (5 October).

Museums Association, UK conference on behalf of the
Decipher Project, Edinburgh (8-9 November).

Symposium, Francis Bacon's Books, TRIARC, Dublin City
Gallery the Hugh Lane (20 October).

Irish Studies: Current Collections and Future Directions,
conference at the School of Celtic Studies (12 October).

Andrew Moore

The Library Association of Ireland's Rare Books seminar at
Castletown House (June).

Susan O'Connor

'Rising to the challenge: Museums and Galleries in a
time of Change' Irish Museum Association's Annual
Conference, The Strand Hotel, Limerick (24 – 26
February).

Museums & Heritage Show, Earl's Court, London (16-17
May).

'Corporate Governance and Irish Museums', Irish
Museum's Association, National Museum, Collins Barracks
(19 September).

Caoilte O Mahony

IMA Annual Conference *Rising to the Challenge*, Limerick
(25 February).

Art Teacher's Association of Ireland Conference, Cork (20
October).

HSE certified course, 'Children First – Child Protection
Training', organized by the Arts Council (12 & 19
November).

NCCA art, crafts and design seminar hosted by the ATAI
at IMMA at Earlsfort Terrace with Dr Audrey Nicholls (24
November).

Dr Brendan Rooney

The Ideal Museum, Workshop, Stockholm (8-10 February)
and NGI, (26 November).

Editorial Committee of Volume II of the Art and
Architecture of Ireland project meeting, Royal Irish
Academy (28 August).

Board of the National Self-portrait Collection of Ireland
Annual General Meeting, University of Limerick (11- 12
October).

Catherine Ryan

eGovernment conference held by the Department of
Public Expenditure and Reform on 'Social Media and
Public Services' (3 October).

Catherine Sheridan

Workshop on the Europeana Data Exchange Agreement/
Creative Commons Universal Public Domain Dedication
(CCo) hosted by the Irish Manuscripts Commission (31
January).

5th artlibraries.net general meeting [Virtual Catalogue for
Art History (www.artlibraries.net) and the Future of Art
Bibliography], Paris (27-29 September), Deutsches Forum
für Kunstgeschichte / Centre allemand d'histoire de l'art
and Les Arts décoratifs.

The Irish Museums Association Forum – Photographic Collections National Library of Ireland (30 November).

Kim Smit

The Ideal Museum, Workshop, Stockholm (8-10 February) and NGI, (26 November).

European Commission's OMC meeting on the Work plan for Culture 2011 – 2014 London (4 May) and Brussels (6 June).

European Registrars Conference, Edinburgh (5-6 November).

Pauline Swords

The Second Galway City International Heritage Conference: Celebrating Ireland's Archival Heritage (4 October).

Dr Adriaan Waiboer

Chaired and attended the annual conference of CODART (international council for curators of Dutch and Flemish art), Royal Museums of Fine Arts, Brussels (18-20 March). Organised and hosted a two day conference meeting of the advisory committee of the future exhibition 'Vermeer and his Rivals: Dutch Genre Painting 1650-1675' – (working title), NGI (10-11 October).

LECTURES & PRESENTATIONS BY STAFF IN OTHER INSTITUTIONS

Dr Marie Bourke

'Irish university museums and collections' at the Lewis Glucksman Gallery, UCC (10 February).

Hermione Art Lecture (1896), 'The History and Heritage of Irish Museums', and opened the Hermione Art Exhibition, at Alexandra College, Dublin (20 March).

'Cabinets of Curiosities : National Museums of Ireland' at the F.E. McWilliam Gallery & Studio, Banbridge, Northern Ireland (19 April).

'The outcomes of the NGI Roundtable on The Challenges facing Museums of the 21st Century', Riga, Latvia (26 April).

'Key trends in museums of the future', and panel discussion, at the European Museum Advisors Conference, 'The crisis as a challenge', Lisbon, Portugal (1 June).

'The Yeats Family' in association with the exhibition *Yeats & Son*, at the Model, Sligo (13 June).

Presentation, 'Some key trends in museums of the 21st century' at the international conference *Museums of the XXI Century – Changes & Challenges*, organized by ICOM-Lithuania, at the Parliament of Lithuania, Vilnius (21 September).

'The Story of Irish Museums' in the United Arts Club (12 October).

'Museums Matter: Key Trends in 21st Century Museums' at the international seminar 'The Museum of the Future', organized by the National Museum of Art, Architecture and Design, at the Astrup Fearnley Museet, Oslo (6 November).

'The Goals and Operation of a National Art Museum', a seminar to graduates of the M. Phil in Public History and Cultural Heritage, TCD (14 November).

'Museum History and Management', a seminar to graduates of the MA in Cultural Policy and Arts Administration, UCD (23 November).

Maria Canavan

Examining Methods of Conservation Research for Modern and Contemporary Irish Artists: The Materials and Techniques of Cecil King, (with Rebecca deBut; TCD).

Conservation Activities in Ireland III, National Library, Dublin, (15 November).

Conservation of modern monochrome paintings: a case study (with Rebecca deBut; TCD), 30th Anniversary Gerry Hedley Symposium, Tate Gallery, London (11-13 June).

Anne Hodge

Before the Famine: William Evan's of Eton's 1838 watercolours of Connemara, Leenane Walking Festival, Connemara (4 May).

Before the Famine: William Evan's of Eton's 1838 watercolours of Connemara,

An Cumann Staire, NUI Galway (20 September).

Adrian Le Harivel

Daniel Maclise and Moore's 'Irish Melodies' at 'Drawn to the Page: Irish Artists and Illustration' Symposium, Trinity College Dublin (17 November).

The Discovery and Authenticity of Caravaggio's 'The Taking of Christ', Trinity College Italian Society (27 November).

Caomhán Mac Con Iomaire

Leaving Cert Study Day, Dungarvan Co. Waterford (15 March); Lecture in Stewarts Hospital, *NGI's European Collection* (24 May); Lecture in Stewarts Hospital, *NGI's European Collection* (31 May).

Niamh McGuinne

The Identification of Printing Techniques, National Library (8 October).

Janet McLean

Vuillard / Sickert – Picturing uneasy intimacies, Naughton Gallery, Queen's University Belfast (16 June).

Jules Breton (1827-1906) - Realist, Ruralist, Romantic, Chester Beatty Library (8 November).

Niamh MacNally

Primitivism & Modern Art, Continuing Education Programme, National College of Art and Design (13 January).

Land & Environmental Art (late 1960s – present), Continuing Education Programme, National College of Art and Design (24 January).

The changing face of Portraiture, Continuing Education Programme, National College of Art and Design (6 November).

Body and Performance Art, Continuing Education Programme, National College of Art and Design (27 November).

New Perspectives in Contemporary Drawing, Continuing Education Programme, National College of Art and Design (11 December).

Donal Maguire, 'Portraiture in Ireland', MPhil in Irish Art, TRIARC, Trinity College Dublin, (23 January).

'The Maggie Man by Jack B Yeats', Dublin City Gallery the Hugh Lane (2 May).

Simone Mancini

Presented the Daniel Maclise *The Marriage of Strongbow and Aoife* and the Caravaggio *The Taking of Christ* research project at the 2012 Charisma Archlab - Molab - Fixlab conference, Amsterdam (29-30 November).

Gemma Sexton

10 talks on a range of art history themes to adults in St. Dominic's School Education Centre, Tallaght (September-December).

Kim Smit

Presented as part of Work plan for Culture 2011-2014, European Commission's OMC meeting, Brussels (15-16 March).

Dr Adriaan Waiboer

Gabriel Metsu, University College Dublin (27 February).

Gabriel Metsu [as part of the book presentation of *Gabriel Metsu: Life and Work. A Catalogue Raisonné*], Rijksbureau voor Kunsthistorische Documentatie (Netherlands Institute for Art History), The Hague (6 November).

Johannes Vermeer's 'Lady Writing a Letter, with her Maid', Royal St. George Yacht Club, Dun Laoghaire (9 November).



In October 2012, H.E. Paul Schellekens, Ambassador of the Kingdom of the Netherlands (R) launched the book, *Gabriel Metsu: Life and Work*, and the Dutch landscape exhibition *Art Surpassing Nature*. Pictured with the Ambassador is Dr Adriaan Waiboer, author of *Gabriel Metsu* and NGI Curator of Northern European Art

Staff as at 31 December 2012

DIRECTOR'S OFFICE

Director

Sean Rainbird

Director's Personal Assistant

Marise Darragh

COLLECTIONS

Collections Assistant

Catherine Coughlan

CURATORIAL

Curator of British Art

Adrian Le Harivel

Curator of European Art 1850-1950

Janet McLean

Curator of Irish Art

Dr Brendan Rooney

Curator of Northern European Art

Dr Adriaan Waiboer

Curator of Prints and Drawings

Anne Hodge

Assistant Curator- Prints and Drawings

Niamh MacNally

CONSERVATION

Head of Conservation

Simone Mancini

Assistant Conservator (Easel

Paintings)

Elline von Monschaw

Paintings Conservators

Maria Canavan

Muirne Lydon

Franziska Stoldt (Heritage Council

Internship)

Paper Conservator

Niamh McGuinne

Assistant Paper Conservators

Ewelina Bykuc

Ranson Davey

Conservation Interns

Martina Freschi

Peggy Rème

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

ART HANDLING

Head of Art Handling

Victor Laing

Senior Art Handler

Kevin Kelly

Art Handlers

Graham Cahill

Luke O'Callaghan

Shane Power

EDUCATION

Keeper and Head of Education

Dr Marie Bourke

Education Officer - Administration

Joanne Drum

Education Officer – Outreach (part-time)

Brina Casey

Education Assistant (part-time)

Caomhán Mac Con Iomaire

Tours Assistant

Caoilte O'Mahony

Administrative Assistant –

Education (maternity leave cover Apr-Dec. supported by Matheson)

Gemma Sexton

LIBRARY, ARCHIVES & DIGITAL MEDIA

Librarian

Andrea Lydon

Archivist

Leah Benson

Assistant Librarian

Catherine Sheridan

CSIA Administrator (Acting)

Dónal Maguire

Assistant Librarian – Cataloguing &

Digitisation

Giada Gelli

Yeats Archivist (NGI Fellowship)

Pauline Swords

Digital Media Assistant - Decipher

Claire Crowley

Digital Media Assistant - Website

Catherine Ryan

Library Assistants

Aoife Lyons (part-time)

Andrew Moore

Mary Wynne

DEVELOPMENT

Development Officer

Orla O'Brien

VISITOR SERVICES

Visitor Services Officer

Síle Boylan

Information Desk Administrator

Barry Carroll

Visitor Services Assistants

Kate Jameson

Orna Kennelly

Events Administrator (part-time)

Sinéad 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 Kistnen

Melanie Murtagh

Payroll Administrator/Accounts

Administrator

Orla Burrell

INFORMATION TECHNOLOGY

Information Technology &

Procurement Officer

Niamh Gogan

HUMAN RESOURCES

Human Resources Manager

Mary Crowe

Human Resources Officer

Susan Begg

RECEPTION

Receptionist

Marianne Vicidomina

Relief Receptionist (part-time)

Sinéad Leahy

IMAGES & LICENSING

Images & Licensing Officer

Marie McFeely

Assistant Images & Licensing

Louise Morgan

Project Coordinator – Picture

Library Software System (part-time)

Barbara Walshe-Keane

BUILDINGS & SECURITY

Buildings & Security Officer

Christiaan Clotworthy

Operations Manager (Acting)

Tadhg Condon

Assistant Security Officer

Tony Walsh

ATTENDANT STAFF

Senior Attendants

John Corcoran (Acting)

Paul Irwin

Michael O'Brien

Mary Saunders

Attendants

Pat Ainsworth

Matthew Bannon

Martin Cahalan

Colm Croke

Michael Coyne

Oisín De Condúin

Paul Doyle

Sarah Fagan

Dermot Goulding

Edward Hayes

Martin Irwin

Peter Judge

Peter Judge Jr

James Kavanagh

Stephen Keating

Pat Keenan

Alison Leahy

Redmond Lyons

Richard Macken

John McDonnell

Joseph McEneaney

Nuala Murphy

Thomas Murphy

Ken Nicoletti

Patrick Nilan

Bernard O'Reilly

Derek Prior

Anthony Quilty

Peter Rooney

Paul Scally

John Shaw

Tina Shone

Wayne Sugg

Joseph Tierney

Rachel Tierney

Bill Vernor

Peter Vicidomina

Thomas Whelan

Service Attendants & Cleaners

Alice Cadwell

John Cleary

Frances Donnelly

Patrick Donohoe

Richard Dudley

Marion Sherwin

Maintenance Attendants

Michael Carberry

Kevin Ireland

GALLERY SHOP

Shop Manager

Lydia Furlong

Shop Stores Person

David Dardis

Shop Assistants

Lucy Kearney

Aoife Munnelly

Anna West

Part-Time Shop Assistants

Siobhán O'Callaghan

Julie Tyrrell

Iain Wynn-Jones

FRIENDS OF THE NATIONAL

GALLERY OF IRELAND

Administrator

Maureen Beary Ryan

National Gallery of Ireland
Consolidated Financial Statements
for the year ended 31 December 2012

Statement of Responsibilities of the Board

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

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

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

Dr Olive Braiden
Chair

Date: 10 October 2013

Statement on Internal Financial Control

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

Key Control Procedures

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

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

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

- There is an appropriate budgeting system with an annual budget which is kept under review by senior management
- There are regular reviews by senior management of periodic and annual financial reports which indicate financial performance against forecasts
- A risk management system operates within the Gallery
- There are systems aimed at ensuring the security of the ICT systems
- There are appropriate capital investment control guidelines and formal project management disciplines.

Through the processes outlined above, I confirm that the Board of Governors and Guardians is satisfied with the effectiveness of the Internal Controls in operation in respect of the year ended 31 December 2012, based on a review carried out by the Internal Auditor on 19 March 2013.

Dr Olive Braiden
Chair

Date: 10 October 2013

Consolidated Income and Expenditure Account

for the year ended 31 December 2012

	Note	Unrestricted Funds €	Restricted Funds €	2012 Total €	2011 Total €
Income:					
Exchequer Contribution	1	7,118,705	1,020,000	8,138,705	9,209,380
Donations Revenue		493,556	-	493,556	1,045,393
Exhibitions Income		6,170	-	6,170	59,660
Education Income	2	60,789	-	60,789	49,701
Royalties		254,883	-	254,883	298,946
Sponsorship Income	3	10,000	159,221	169,221	339,659
Miscellaneous Income	4	162,724	32,492	195,216	128,943
Net Income from Friends of NGI	5	-	11,549	11,549	10,054
Net Income from Bookshop	6	198,902	-	198,902	177,111
Gain/(Loss) on Investment Disposals	11	(211,599)	135,699	(75,900)	(98,283)
Total Income:		8,094,130	1,358,961	9,453,091	11,220,564
Expenditure:					
Staff Costs	7	5,159,771	129,715	5,289,486	5,132,728
Night Security Costs		419,436	-	419,436	396,036
Lectures & Tours		120,210	1,886	122,096	102,657
Advertising		9,563	-	9,563	28,694
Postage & Telecommunication Costs		110,024	-	110,024	132,506
ICT Maintenance & Supplies		247,629	10,597	258,226	267,807
Premises Expenses		721,665	3,942	725,607	683,210
Consultancy/Professional Fees		517,357	39,855	557,212	424,873
Depreciation	9	234,255	-	234,255	268,060
Loss on Disposal of Fixed Asset		2,782	-	2,782	-
Conservation Costs		-	35,489	35,489	40,957
Incidental Expenses	8	263,952	8,775	272,727	317,454
Purchase of Heritage Assets	10	115,191	70,939	186,130	656,780
Total Expenditure		7,921,835	301,197	8,223,032	8,451,762
Gross Transfers between Funds		-	-	-	-
Net Surplus for year		172,295	1,057,764	1,230,059	2,768,802

Statement of Total Recognised Gains and Losses

		Unrestricted Funds €	Restricted Funds €	2012 Total €	2011 Total €
Net Surplus for year		172,295	1,057,764	1,230,059	2,768,802
Unrealised Revaluation Gain/(Loss) on Investments	11	25,422	(95,841)	(70,419)	(12,949)
Unrealised Gain/(Loss) in Foreign Currency Translation		-	587	587	775
Fixed Assets transferred /not previously capitalised		(6,885)	-	(6,885)	221,431
Unrealised Revaluation Gain/(Loss) on Property	9	-	(350,000)	(350,000)	(650,000)
Total Recognised Gains/(Losses) for year		190,832	612,510	803,342	2,328,059
Opening Balances at 1 January		9,151,516	9,242,506	18,394,022	16,065,963
Adjustment to Opening Balances 1 January		212,310	(200,426)	11,884	-
Closing Balances at 31 December		9,554,658	9,654,590	19,209,248	18,394,022

The statement of accounting policies and Notes 1 to 20 form part of these accounts.

Dr Olive Braiden
Chair

Date: 10 October 2013

Consolidated Balance Sheet

as at 31 December 2012

	Note	2012 €	2011 €
Fixed Assets			
Tangible Fixed Assets	9	<u>3,839,076</u>	<u>4,388,079</u>
Investment Assets			
Quoted Investments	11	<u>2,142,132</u>	<u>2,318,820</u>
Current Assets:			
Stock		290,115	261,848
Exchequer Account	12	863,306	1,232,600
Debtors & Prepayments	13	125,661	216,239
Bank		12,179,475	10,139,889
Total Current Assets		<u>13,458,557</u>	<u>11,850,576</u>
Current Liabilities:			
Creditors & Accruals	14	230,516	163,453
Total Current Liabilities		<u>230,516</u>	<u>163,453</u>
Net Current Assets		<u>13,228,040</u>	<u>11,687,123</u>
Total Net Assets		<u>19,209,248</u>	<u>18,394,022</u>
Represented By:			
Unrestricted Reserves		9,554,658	9,151,516
Restricted Reserves		9,654,590	9,242,506
Total Reserves		<u>19,209,248</u>	<u>18,394,022</u>

The statement of accounting policies and Notes 1 to 20 form part of these accounts.

Dr Olive Braiden
Chair

Date: 10 October 2013

Cash Flow Statement

for the Year ended 31 December 2012

	2012 €	2011 €
Reconciliation of Net Surplus to net cash inflow from operating activities		
Net Surplus for year	1,230,059	2,768,802
Depreciation	235,979	271,182
Loss on Disposal of Fixed Assets	2,782	-
Loss on Disposal of Investments	75,900	98,283
Unrealised Gain on Foreign Currency Translation	587	775
Adjustment to Opening Reserve	11,884	-
(Increase)/Decrease in Stock	(28,267)	69,911
(Increase)/Decrease in Exchequer Account	369,294	56,620
(Increase)/Decrease in Debtors & Prepayments	90,578	(170,310)
Increase/(Decrease) in Creditors & Accruals	67,063	(27,185)
Net Cash Inflow from Operating Activities for year	2,055,859	3,068,078
Cash Flow Statement		
Net Cash Inflow from Operating Activities	2,055,859	3,068,078
Expenditure on Tangible Fixed Assets	(55,142)	(78,483)
Expenditure on Quoted Investments	(854,807)	(62,205)
Proceeds of Disposal of Quoted Investments	885,176	376,346
Proceeds of Disposal of Fixed Assets	8,500	-
Net Cash Inflow/(Outflow) for year	2,039,586	3,303,736
Reconciliation of Net Cash Inflow to movement in bank balances		
Bank Balances at 1 January	10,139,889	6,836,153
Bank Balances at 31 December	12,179,475	10,139,889
Movement in Bank balances during year	2,039,586	3,303,736

Statement of Accounting Policies

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

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

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

Statement of Accounting Policies (continued)

BASIS OF PREPARATION

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

RECOGNITION OF INCOME

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

RECOGNITION OF EXPENDITURE

Expenditure funded from the 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 *Creditors & Accruals*.

FORMAT FOR CHARITIES

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

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

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

TANGIBLE FIXED ASSETS AND DEPRECIATION

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

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

Buildings owned by the National Gallery of Ireland are re-valued annually to reflect their current market value. The resultant revaluations are recognised in the *Statement of Total Recognised Gains and Losses*.

Although the Financial Reporting Standard for Tangible Fixed Assets (FRS 15) normally requires the systematic annual depreciation of buildings, the Board of Governors & Guardians believes the policy of not providing depreciation on buildings is appropriate. The policy adopted of annual re-valuation of buildings more accurately reflects its value to the Gallery because the Gallery has a policy and practice of regular maintenance and repairs such that the buildings are kept to its previously assessed standard of performance and the estimated residual values are material.

Statement of Accounting Policies (continued)

HERITAGE ASSETS

Heritage assets acquired by the National Gallery of Ireland either by purchase, donation, under Section 1003 of the Taxes Consolidation Act 1997, or by long term loan are not valued as assets in these financial statements. The Gallery's Heritage assets have the unique characteristics of being inalienable, irreplaceable, and fragile. Therefore the Board of Governors and Guardians has decided that there is no useful purpose in capitalising its Heritage assets in these statements. As a result of this decision, these financial statements do not comply with the requirements of Financial Reporting Standard 30 *Heritage Assets* issued by the Accounting Standards Board (FRS 30).

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

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

FINANCIAL FIXED ASSETS

Quoted investments are stated at current market value. 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. Changes in the market value of investments are recognised in the *Statement of Total Recognised Gains and Losses*.

STOCKS

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

FOREIGN CURRENCIES

Monetary assets and liabilities denominated in foreign currencies are translated at the rates of exchange ruling at the balance sheet date. The resulting translation differences are recognised in the *Statement of Total Recognised Gains and Losses*. 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.

Notes to the Consolidated Financial Statements

For the Year Ended 31 December 2012

1. Exchequer Contribution

	Unrestricted Funds €	Restricted Funds €	2012 Total €	2011 Total €
Contribution to Operating costs	7,118,705	-	7,118,705	7,168,380
Contribution to Acquisitions, Refurbishment and Conservation	-	1,000,000	1,000,000	2,000,000
Contribution to Jesuit Fellowship	-	20,000	20,000	41,000
	7,118,705	1,020,000	8,138,705	9,209,380

2. Education Income

	Unrestricted Funds €	Restricted Funds €	2012 Total €	2011 Total €
Education Income	60,789	-	60,789	49,701

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

3. Sponsorship Income

	Unrestricted Funds €	Restricted Funds €	2012 Total €	2011 Total €
<i>Maclise</i> conservation commercial sponsorship	-	-	-	175,670
EU funded Library Research Project	-	80,997	80,997	121,549
Education sponsorships	-	42,440	42,440	42,440
Other	10,000	35,784	45,784	-
	10,000	159,221	169,221	339,659

4. Miscellaneous Income

	Unrestricted Funds €	Restricted Funds €	2012 Total €	2011 Total €
Bank Interest	136,165	22,655	158,820	96,836
Dividends	25,700	9,837	35,537	31,750
Other	859	-	859	357
	162,724	32,492	195,216	128,943

5. Friends of the National Gallery of Ireland

	Unrestricted Funds €	Restricted Funds €	2012 Total €	2011 Total €
Membership & Event Income	-	129,432	129,432	135,802
Operating Costs	-	117,883	117,883	125,748
Surplus/(Deficit)	-	11,549	11,549	10,054

Notes to the Consolidated Financial Statements

For the Year Ended 31 December 2012 (continued)

6. Bookshop

	Unrestricted Funds €	Restricted Funds €	2012 Total €	2011 Total €
Sales / Other Income	1,126,387	-	1,126,387	1,024,640
Cost of sales	567,957	-	567,957	547,889
	558,430	-	558,430	476,751
Operating Costs	359,528	-	359,528	299,640
Net profit	198,902	-	198,902	177,111

Sales/Other Income includes Bank Interest of €35,015 (2011 - €28,467)

7. Staff Costs

	Unrestricted Funds €	Restricted Funds €	2012 Total €	2011 Total €
The staff costs are comprised of:				
Wages and salaries	4,838,214	114,184	4,952,398	4,931,652
Payroll costs	452,416	7,592	460,008	432,599
Travel Expenses / Removal Expenses	145,454	7,939	153,393	49,115
	5,436,084	129,715	5,565,799	5,413,366
Less Pension Levy	(276,313)	-	(276,313)	(280,638)
	5,159,771	129,715	5,289,486	5,132,728

Staff Costs classified elsewhere (See Note 5 & 6)

Bookshop	243,666	-	243,666	237,509
Friends of the NGI	-	87,887	87,887	93,640
Payroll Costs	24,156	9,447	33,603	32,186
Pension Costs	4,346	4,081	8,427	12,607
Travel Expenses	2,635	-	2,635	2,849
	274,803	101,415	376,218	378,791
Total Staff Costs	5,434,574	231,130	5,665,704	5,511,519

Number of employees

The number of persons employed (including executive directors) at 31 December 2012:

	2012	2011
Office staff	68	64
Attendants	49	47
	117	111

Notes to the Consolidated Financial Statements

For the Year Ended 31 December 2012 (continued)

8. Incidental Expenses

	Unrestricted Funds €	Restricted Funds €	2012 Total €	2011 Total €
Carriage of Pictures	47,820	-	47,820	40,572
Board Fees & Expenses	46,292	-	46,292	56,285
Sundry Expenses	38,481	7,891	46,372	71,039
Insurance	37,307	-	37,307	43,961
Uniforms	20,330	-	20,330	26,235
Training	18,421	-	18,421	20,756
Education Costs	16,933	-	16,933	13,456
Subscriptions	12,071	-	12,071	9,348
Gallery Functions	10,360	-	10,360	2,202
Courier & Taxis	5,296	-	5,296	5,465
Exhibition Costs	4,376	-	4,376	-
Publications	3,296	884	4,180	6,126
Rights & Reproduction fees	2,231	-	2,231	8,457
Art Handling Costs	738	-	738	13,552
	263,952	8,775	272,727	317,454

Notes to the Consolidated Financial Statements

For the Year Ended 31 December 2012 (continued)

9. Tangible Fixed Assets

Cost / Valuation

	Land and Buildings €	Office Equipment and Motor Vehicles €	Furniture and Fittings €	Total €
At 1 January 2012	3,500,000	2,574,475	1,769,812	7,844,287
Additions	-	30,481	17,776	48,257
At 31 December 2012	3,500,000	2,604,956	1,787,588	7,892,544
Disposals	-	(18,802)	-	(18,802)
Revaluation/Adjustment	(350,000)	-	-	(350,000)
At 31 December 2012	3,150,000	2,586,154	1,787,588	7,523,742

Depreciation

	Land and Buildings €	Office Equipment and Motor Vehicles €	Furniture and Fittings €	Total €
At 1 January 2012	-	2,306,935	1,149,273	3,456,208
Charge for the year	-	124,460	111,519	235,979
Depreciation on Disposals	-	(7,521)	-	(7,521)
At 31 December 2012	-	2,423,874	1,260,792	3,684,666

Net Book Value

At 31 December 2012	3,150,000	162,280	526,796	3,839,076
At 31 December 2011	3,500,000	267,541	620,538	4,388,079

Analysis of Depreciation charge

	Unrestricted Funds €	Restricted Funds €	2012 Total €	2011 Total €
Charged to the Consolidated Income & Expenditure Account:	234,255	-	234,255	268,060
Charged elsewhere:				
Bookshop	1,680	-	1,680	3,078
Friends	-	44	44	44
Total	235,935	44	235,979	271,182

The revaluation of the land and buildings was carried out by qualified Chartered Surveyors of independent valuers Douglas Newman Good. The Assets were individually revalued on 31 December 2012 at an aggregate market value of €3,150,000. 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 4 June 2013.

Notes to the Consolidated Financial Statements

For the Year Ended 31 December 2012 (continued)

10. Heritage Assets

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

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

Approximately 200 works of art are currently on public display in the Gallery and 475 are on loan elsewhere. Displays of works on paper are rotated regularly in addition to which items from the prints, drawings and water-colours collection are available to view on request. Approximately 75% of galleries are currently closed for major refurbishment.

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

11. Quoted Investments

Cost/Valuation	2012 Total €	2011 Total €
At 1 January at Market Value	2,318,820	2,744,193
Additions at cost	854,807	62,205
Disposals at market value	(885,176)	(376,346)
Realised Gain/(Loss) on Disposal	(75,900)	(98,283)
Unrealised Gain/(Loss) on revaluation	(70,419)	(12,949)
At 31 December at Market Value	<u>2,142,132</u>	<u>2,318,820</u>

The Gallery's Funds are managed by professional investment managers. The Gallery's Investment Policy has been approved by the Board of Governors and Guardians and is reviewed regularly.

12. Exchequer Account

	2012 Total €	2011 Total €
	<u>863,306</u>	<u>1,232,600</u>

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

Notes to the Consolidated Financial Statements

For the Year Ended 31 December 2012 (continued)

13. Debtors & Prepayments

	2012	2011
	€	€
Trade debtors	76,469	92,521
Other debtors	36,754	82,299
Prepayments and accrued income	12,438	41,419
	<u>125,661</u>	<u>216,239</u>

14. Creditors & Accruals

	2012	2011
	€	€
Amounts falling due within one year		
Trade creditors	90,266	58,176
Value Added Tax & PAYE/PRSI	72,538	73,953
Other creditors	21,033	14,780
Accruals and deferred income	46,679	16,544
	<u>230,516</u>	<u>163,453</u>

15. Board Members' Attendance and Fees for 2012

	Meetings Attended/ Meetings Eligible to Attend	Board Fees Paid	Expenses Paid
Dr. Olive Braiden	6/6	€8,978	€1,452
Dr. Abdul Bulbulia	4/6	€5,985	€950
Mr. Michael Cush	3/6	-	-
Mr. Matthew Dempsey	3/6	€5,985	-
Prof. Luke Drury	4/6	-	-
Mr. Dermot Dwyer	4/6	€5,985	-
Mr. Martin Gale	4/6	-	-
Mr. Jackie Gallagher	6/6	-	-
Mr. James Hanley	5/6	-	-
Mr. Fred Krehbiel	2/6	-	-
Dr. Tom McCarthy	5/6	€5,985	-
Ms. Claire McGrath	5/6	-	-
Mr. Des McMahon	3/6	-	-
Mr. Fonsie Mealy	3/6	-	-
Mr. John Mulcahy	5/6	€5,985	-
Dr. Paul O'Brien	2/6	-	-
Ms. Kathleen Watkins	3/5	€4,987	-

16. Commitments:

The Board of Governors and Guardians has committed a total of €13 million as a contribution towards the cost of the Master Development Programme. This programme comprises a refurbishment of the Gallery's historic wings including the creation of a new sculpture court.

	Unrestricted Funds € million	Restricted Funds € million	2012 Total € million	2011 Total € million
Source of Gallery's contribution	5.50	7.50	13.00	12.50

Notes to the Consolidated Financial Statements

For the Year Ended 31 December 2012 (continued)

17. Contingent Liabilities

The Gallery is involved in a number of legal challenges which may generate liabilities depending on the outcome of these challenges. The actual amount or timing of the potential liabilities is uncertain.

18. Approval of Financial Statements

The financial statements were approved by the Board on 10 October 2013.

19. Constitution

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

20. Status of Financial Statements

These are un-audited Financial Statements because of the Gallery's obligation under the National Cultural Institutions Act 1997 to submit its Annual Report to the Minister for Arts, Heritage and the Gaeltacht, within the prescribed deadline.

Prompt Payment of Accounts Act 1997

Section 12

Statement of Payment Practice

1. The National Gallery of Ireland confirms that its payment practices comply with the terms of the Prompt Payment of Accounts Act 1997 (Act). The National Gallery of Ireland has also complied with specific payment terms included in written contracts with suppliers.
2. The National Gallery of Ireland also confirms that 5 payments in excess of €317 was late by reference to the Act. The proportion of late payments to total payments was less than 0.005%.
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 2012, interest totaling €128.87 was paid to suppliers on late payments.

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