

National Gallery of Ireland

Annual Report 2013



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 fine art, library and archive collections. The NGI is also home to the National Portrait Collection. To accommodate these additions to the collection, the NGI has been extended over the years, in 1903, in 1968 and in 2002. A major refurbishment of the historic Dargan and Milltown Wings is currently underway and scheduled to be completed in 2016. A further extension to the Gallery is planned over the coming years, subject to funding.

Mission Statement

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

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Annual Report 2013



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Board of Governors and Guardians of the National Gallery of Ireland

APPOINTED BY THE MINISTER FOR ARTS,
HERITAGE AND THE GAELTACHT

Dr Olive Braiden (*Chair*)
Dr Abdul Bulbulia
Mr Michael Cush SC
Mr Dermod Dwyer
Mr Jackie Gallagher
Mr Fred Krehbiel
Dr Tom McCarthy (*Vice-Chair*)
Mr John Mulcahy (to April 2013)
Dr Paul O'Brien

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 (PRDS)
Mr Mathew Dempsey

Royal Dublin Society (RDS)
Mrs Bernie Brennan (from December 2013)
Mr Fonsie Mealy (to December 2013)

President, Royal Irish Academy (PRIA)
Professor Luke O'Connor Drury



Patrons of Irish Art

The Earl of Belmore
Mrs Mary Bowe
Dr Abdul Bulbulia
Mrs Mary Coman
Dr John G. Cooney
Viscount John Corry
Mr Brian Coyle
Mr & Mrs Eamonn Curley
Lady Sheelagh Davis-Goff
Mrs Mary Davoren
Mr Eamonn Duffy
Mr Joseph England
Mrs Aline Finnegan
Mr & Mrs Maurice and Marie Foley
Mr John Gerraghty
Mrs Margaret Glynn
Mr Fred A. Krehbiel
Mr Adrian Masterson
Mr Michael Maughan
Mr Declan McCourt
Mr Eoin McGonigal
Mrs Denise Meade
Dr & Mrs Anthony and Karole Mourek
Mr Fergus O'Hagan
Mr James O'Halloran
Mr & Mrs Lochlann and Brenda Quinn
Ms Sonia Rogers
Mr Ken Rohan
Mr Kieran J. Thompson
Mr & Mrs Randall and Nuala Tierney
Mrs Sandra K. Williams

Corporate Members

CRH plc
Glen Dimplex
Hibernia Computer Services
The Irish Times
Julius Baer International Ltd
Manor House Hotels

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. The Gallery also wishes to express thanks to those supporters who wish to remain anonymous.

Angelsea Funding for their support through BNY Mellon

Bank of America Merrill Lynch

BNP Paribas

Cafico

Denis Mahon Trust

Deutsche Bank

Brian and Susan Dickie

FBD

Google Grants

Hennessy

Ireland Funds

Tom Kaplan

Matheson

Otto Naumann

Samsung

Tom and Missy O'Neill

The Bridging Peace Fund of the Tides Foundation

WE Connor Foundation

Chair's Foreword

The National Gallery of Ireland is one of Ireland's greatest cultural institutions. It is also greatly loved by the Irish public and by tourists, reflected in its excellent visitor numbers for 2013.

In keeping with its world-class status, it is important that the fabric of the buildings housing the collections is of a high standard. An absolute priority for my term as Chair and for this Board has been to ensure that we continue to make progress on the Master Development Plan. We were delighted when at the beginning of 2013 Minister Brendan Howlin of the Department of Public Expenditure and Reform (DPER) and Minister Jimmy Deenihan of the Department of Arts, Heritage and the Gaeltacht (DAHG) confirmed their support by agreeing a level of public funding that enabled the refurbishment of the Gallery's historic wings to proceed. These funds were augmented by contributions from the Gallery's own reserves and from the Office of Public Works.

The first half of the year was spent scrutinising the scheme for a final time, to test both its constituent elements and estimated costs. Once this exacting process was completed and with the scheme confirmed by the OPW in its existing form, the work was put out to tender. By the year end tender bids had been received, evaluated and the contract was on the point of being awarded.

The complexity and scale of the building works has dominated the Gallery's activities and has made heavy calls on its funding. Most importantly, by agreement with DAHG, the Gallery has foregone its acquisition budget for a five year period. Those funds have been redirected towards the MDP, augmented by a significant contribution from the Gallery's own reserves. In spite of the impact this has had, the Gallery has continued to make a modest number of acquisitions. An important panel painting by the Flemish painter Maerten de Vos was generously donated by the family of Dr Gerald Doyle, a former Governor and Guardian of the Gallery. Other acquisitions were all works on paper. These included several Hogarth prints, a Gerald Brockhurst drawing from his Irish period, and a group of photographs by John Haynes from the 1970s (transferred from the Library) and recent portraits by Kevin Abosch.

Work continued throughout the year to pursue the objectives set out in the Gallery's Strategic Plan. Putting visitors at the heart of the institution has been achieved by changing displays, even while these have been severely disrupted by preparations for the building programme. Additionally, the Gallery's extensive education events on site are amplified by a lively online social media presence.

The Board continues to emphasise corporate governance as an integral component in all Gallery operations. The Audit & Risk Committee conducted careful supervision of internal audit reports and a regular audit of risk management. The responsibilities of the Board are formally included as part of the NGI's consolidated financial statements. The Board bade farewell to Mr John Mulcahy and Mr Fonsie Mealy (RDS), who retired as members in 2013, and welcomed Mrs Bernie Brennan (RDS).

We wish to thank the many corporate and government agencies, and many individual patrons and donors, who have supported the Gallery over the past year. Our particular thanks to the Minister for Arts, Jimmy Deenihan TD and his colleagues at the Department of Arts, Heritage and the Gaeltacht.

Dr Olive Braiden

Chair



Jimmy Deenihan, TD, Minister for the Arts, Heritage and the Gaeltacht, at the launch of the '*National Gallery of Ireland Strategic Plan 2013-2015*', with Dermod Dwyer, NGI Board Member and Dr Olive Braiden, NGI Board Chair.

Director's Review

Master Development Plan

Planning for the Gallery's Master Development Plan (MDP) has remained broadly on track throughout the year. It has been affected, like many other capital projects, by economic uncertainty. However, a significant boost to the existing funding commitments by the Department of Arts, Heritage and the Gaeltacht came at the beginning of the year with an agreement between Ministers Jimmy Deenihan of DAHG and Brendan Howlin of DPER, to guarantee a level of public funding to ensure the works would proceed.

Additional funds from the Gallery's own reserves and an agreed amount from the Office of Public Works complete the funding contributions for these current two phases of the MDP. The division of the building works into four separate phases has been one of the main reasons the Gallery has been able to maintain progress on this complex project. Completion of the Dargan wing roof in May 2012 concluded phase 1 of the MDP. Preparations for renewing the Milltown roof (phase 2) and modernising the fabric of both the Dargan and Milltown wings, including provision of a new energy centre under the front lawn, a new glazed inner courtyard between the Dargan and Milltown wings, and a new entrance vestibule onto Merrion Square (phase 3), are essential steps towards completion of phase 4, the final part of the MDP.

Phase 4 of the MDP envisages: a reconfiguration of galleries around a new, much improved, circulation route for visitors between the Millennium wing and Merrion Square entrances; a centre for collection care; new publicly accessible facilities for Education and Library & Archives at the heart of the institution; and a full integration of the modern technologies required to run the Gallery. The Board is committed to realising the full potential of the Gallery's MDP as the final stage in a decades-long modernisation and improvement programme to the Gallery's complex on Merrion Square. Substantial funds will need to be raised to realise phase 4 of the MDP and the Gallery aims to begin working on a strategy in the coming months towards achieving this objective. In a broader context, continuing progress on the current phases of the MDP are essential stepping stones in building momentum for the eventual completion of the entire, ambitious Master Development Plan.

Collections

Contrary to expectations and assumptions that public closure of the galleries might lead to quieter times, the Gallery has taken the opportunity to survey the condition of works in the collection, and to make further progress on its digitisation programme. In order to advance preparations for the MDP building works, parts of the Gallery have now been emptied of artworks since early 2011. The lack of fire prevention in the historic wings has meant that they cannot be returned to use until after the refurbishment work. Decanting has entailed moving most of the collection, with the exception of works on paper and archival collections. Indeed, during 2013 some 3,800 artworks were moved, sometimes more than once.

The Gallery also undertook a full audit of the collection, some 14,500 works of art, which was finally completed, along with the decanting, in 2013. As part of the extensive and complex process of moving and assessing the collection, the Gallery has continued to digitise its holdings, taking new digital images and, progressively, making these available internally for specialist departmental



use and for external use via the website. By the end of 2013 all paintings and a significant number of prints and drawings were published online.

Acquisitions

Between 2010 and 2014 the Gallery, with the agreement of its public funding partners, has foregone its acquisition grant, putting these funds instead towards the Gallery refurbishment. While many opportunities have been foregone, the Gallery has been able to make small numbers of acquisitions from its own restricted funds or through the generosity of benefactors. The most significant gift in 2013 came from the family of Dr Gerald Doyle, a former Governor and Guardian of the Gallery, in his memory. *The Resurrection of Christ* (1564), is a Flemish painting on panel by an artist not previously represented in the collection. It allows the Gallery to extend its modest holdings of Flemish works from this period and to document a significant stage in the development of sixteenth century Flemish painting for the first time.

Other acquisitions were works on paper, comprising prints & drawings and photographs. A group of Hogarth prints were acquired through a combination of gift and purchase. A drawing by Gerald Brockhurst made during his Irish period was presented by the Friends of the National Collections of Ireland in anticipation of the Gallery's 150th anniversary year. The Gallery's first formal acquisition of photography happened as late as 2012. This was followed in 2013 by the transfer of two photographs from the Library & Archives collections by John Haynes, both well-known portraits of Samuel Beckett. The photographer Kevin Abosch, whose extensive photographic project has been on long term display in Terminal 2 of Dublin airport, has reformatted three portraits, two included in the airport project the third newly printed. These portraits of distinguished contemporary figures entered the Gallery's collection of portraiture.

Exhibitions

The majority of galleries have been ceded to the building works during the refurbishment. In response, the Gallery has followed a policy of mounting a continuing series of small displays and exhibitions in the galleries that remain, to animate the concentrated permanent collection hang. The space for exhibitions and displays during the MDP programme was still further reduced towards the end of 2013, as preparations for the next phases of refurbishment advanced. Gallery 13, known as the Yeats Museum, the Print Gallery above, and the sculpture corridor linking the Millennium Wing with the atrium all became part of a buffer zone separating the building site and the museum. One of the Milltown wing galleries, provisionally converted to an education studio during 2013, was also returned to the MDP project. In practice, the space for the programme of changing displays became restricted still further.

In spite of this, the Gallery has continued - even intensified - its recent strategy of creating small changing displays in room 1 of the Millennium wing, the Yeats Museum and the Print Gallery. Indeed at the beginning of the year an extra space, the former upper café in the Millennium wing, was converted for use as a sculpture gallery, to show 40 figurative sculptures by Irish and European artists, mainly portrait busts, which had long been in storage. It also gave the Gallery an opportunity to exhibit a Jacob Epstein bust acquired only the previous year. The annual exhibition of the Gallery's J M W Turner holdings was a great success, including not only the Vaughan Bequest works, but also five other watercolours acquired later and a selection of Turner's 'Liber Studiorum' prints. The first new catalogue of the Gallery's Turner collection for 25 years contributed to the larger

than usual numbers, some 60,000 visitors, who participated in this much-loved annual event.

Further exhibitions highlighted the range and quality of the Gallery's works on paper. A group of fine old master prints and drawings was presented as part of the cultural programme for Ireland's EU Presidency. An exhibition of nearly 140 of the over 200 sketchbooks by Jack B Yeats held in the Yeats Archive showed his acute observations of the incidental, intimate and anecdotal across a long and productive career. A publication to mark this popular exhibition has been extremely well received. The display of a group of watercolours by William Evans of Eton, painted in 1838 and acquired in 2008, showed a rare glimpse of pre-famine life in the west of Ireland. We invited Wendy Judge to integrate some of her drawings and sculpture into this Print Gallery presentation, an example of the Gallery's growing openness to working with contemporary artists.


A sequence of temporary displays at the Gallery brought together thematically linked groups of works. In room 1 we presented *Essential Ireland: A Mini-Tour*, urban and rural landscapes, and thereby acknowledged the 'The Gathering 2013', an international marketing campaign initiated by the Department of Tourism. This was followed by a group of works depicting the world of theatrical and musical performance and, finally, a group of recently acquired portraits in different media. The last exhibition in gallery 13 before it became part of the buffer zone was a thematic selection of works under the rubric 'painting without colour' dominated by muted tones and grey. It included grisaille paintings such as Mantegna's *Judith with the Head of Holofernes* and Goya's mysterious sleeping woman, *El Sueño*, two tonal works on paper by Whistler, and concluded with mid-20th century paintings by William Scott and Louis le Brocquy.

Such a kaleidoscope of changing displays and mini-exhibitions, even on a small scale, has enabled the Gallery to give visitors many reasons to return during a challenging period of partial closure and refurbishment. With a much reduced permanent collection display this strategy of temporary displays has enlivened what we can offer and has seen the diversity and depths of the collections creatively explored by the curatorial staff of the Gallery.

Conservation and Photography

Care of the collection has acquired an increasing public profile over the past few years. This higher visibility has come principally from the special conservation projects undertaken with outside support. Many of them have included a media element, including documentations and films on the Gallery's website. Following the damage to the Gallery's Monet painting in June 2012, BNP Paribas, through its Paris-based Foundation and in celebration of forty years in Ireland, offered to support the restoration of the badly damaged canvas. Work continues on this delicate and complex project, closely coordinated with the Director of Public Prosecutions and An Garda Síochána, in light of ongoing legal proceedings. A security review following the incident has resulted in a case by case approach to glazing certain works of art.



The Conservation department, which includes Photography, has undertaken a series of tasks made necessary because of the refurbishment. This includes moving some large works on paper to a new temporary store and concluding work on a comprehensive survey of paintings and sculpture in the collection. A high level of diversity characterises the department's activities. In 2013 it oversaw a full conservation treatment of the Louis le Brocquy tapestry *Triumph of Cuchulainn* which required de-installing from the Millennium wing foyer. In

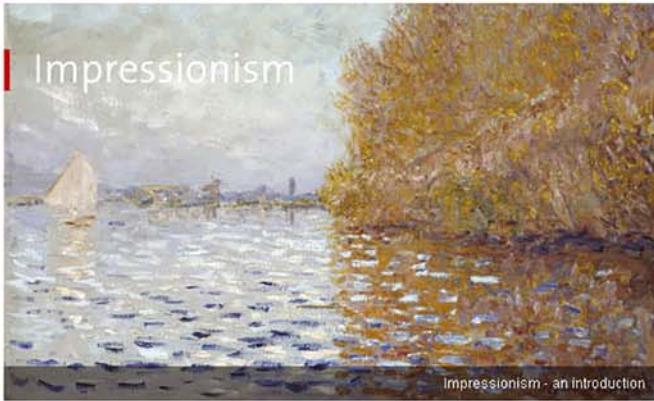


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Impressionism


Impressionism - an Introduction



"I didn't become an impressionist. As long as I can remember I always have been one".

Claude Monet


Impressionism at the NGI | An online resource



Artworks

See a selection of the Impressionist works in the National Gallery of Ireland's collection.


[see more](#)



Artists

Biographical notes on the Impressionist artists whose work hangs in the National Gallery of Ireland.


[see more](#)



Themes

Explore Impressionist artists and artworks through key themes.

[see more](#)




Teachers & students

Useful information, glossaries and resources on Impressionism for teachers and students.

[see more](#)

Timeline

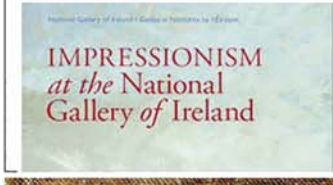


'Impressionism at the National Gallery of Ireland' by Dr Marie Bourke


& *'Irish Artists painting in France 1860-1915'* by Dr Marie Bourke & Sarah Edmondson.


Two comprehensive resources for teachers and students, available to download or purchase.

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Conservation Project





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The development of digital media sustained the momentum of recent years, and the website saw the number of pages and images continue to rise. An educational resource on Impressionism was developed for the NGI website, related to the Monet Research and Conservation project.

all 147 paintings were treated by Conservation, including ongoing projects, such as the multi-year project to restore Murillo's *The Prodigal Son* series. Attention also turned to extensive conservation of over a dozen frames.

The key tasks of supporting the Gallery's loans and exhibitions programmes, providing photographic documentation, treatments and condition reports continued throughout the year. Movements of artworks within the institution was a significant part of the department's workload with, for example, the paper conservators preparing well over 100 works on paper for exhibition in Gallery displays, as well as assessing and treating over 200 sketchbooks by Jack B Yeats.

Library, Archives, Digital Media

The Library and Archive had an exceptionally busy year. Using grants from the H W Wilson Foundation and Sir Denis Mahon Trust, preparatory steps began – mainly sorting and cleaning rare volumes from Sir Denis' library – in anticipation of a comprehensive cataloguing project funded by the Sir Denis Mahon Trust. The long term aim is to make this unique archive and library available to domestic and international researchers within five years. The Gallery's role as the state collection of Irish art is reflected, among other things, by the ever growing collection of related archival material. The ESB sponsored Centre for the Study of Irish Art celebrated its tenth anniversary in November. To mark the occasion ESB committed to supporting the Archive for another decade and the collector Patrick J Murphy donated a cache of material relating to various Irish artists, including a notebook Patrick Touhy used while staying in New York and material relating to Mary Swanzy and William Scott, among others.

Staff were notably active in the preparation of displays, chief among them the highly successful exhibition of Jack B. Yeats' sketchbooks and, during the autumn, intensive research into the Gallery's own history, for a Print Gallery exhibition to be mounted during the Gallery's 150th anniversary year in 2014.

With recently acquired materials and exhibits on display among those added to the Gallery's website, the steady development of digital media sustained the momentum of recent years. Visitors to the Gallery's website continued to rise, as did the number of social media followers on Twitter and friends on Facebook. The 45 short films on the website were viewed nearly 10,000 times. Taken together, these now obligatory online features demonstrate the indispensability of an active and lively presence on social media.

While the social media presence continued to evolve, the development of the website saw the number of pages and images continue to rise. Two new educational resources, one on Impressionism, related to the Monet conservation project, the other focussing on Irish artists working in France during the late 19th century, went online as downloadable pdfs for use in Ireland's schools. They join material on the BAML-sponsored conservation treatment of Daniel Maclise's *The Marriage of Strongbow and Aoife*.

Much of this work is undertaken with the support of outside benefactors and sponsors, often by staff working on fixed term contracts. While productive in directing a focus to specific projects, the proliferation of such contracts presents the Gallery with operational challenges when we consider the longer term legacy issues of individual projects. With public sector reductions having the effect of many vacant posts remaining unfilled and core tasks increasingly undertaken by staff on temporary contracts, the continuity essential to the long term health of our major institution is under increasing pressure. In the Library

& Archives, as well as other departments such as Conservation, this trend is now increasingly evident. In 2013, for example the Yeats archivist departed in June, while a librarian and library assistant left without being replaced.

Education and Public Events

The Gallery continues to offer an extraordinary range of activities to its many visitors, in spite of extensive closures due to preparations for the refurbishment. Some 83,000 took part in events and activities ranging from drawings days to over 55 workshops and including talks, tours, film presentations and family workshops. A particularly successful series of talks on Impressionism, prompted by the ongoing conservation treatment of the Gallery's Monet painting, drew an audience of over 1,200. If anything the challenges presented by the closure of galleries due to the MDP has sharpened the focus on what we can offer visitors by way of activities and tours. While the tendering process was underway for the refurbishment works, one of the Milltown wing galleries was temporarily sequestered as a creative space – and was used by over 18,000 people throughout 2013, 34% more than the previous year for comparable art projects. Equally popular were the Gallery's summer programme of events, including more than 30 documentary film screenings, and annual events such as Culture Night and the Christmas Family Art Holiday.

While the informal, drop-in activities continued throughout the year, the Gallery also devoted resources to more formal education, in spite of the absence of a schools officer, a post unfilled since 2011. The department produced two educational resources, one on Impressionism, the other a complementary publication on Irish artists working in France in the second half of the nineteenth century. They were made available to all schools via the Gallery's website, as downloadable pdfs. Hard copies were provided when the publications were first presented on the occasion of 'Schools: Access to Culture', a conference at the Gallery launched by Ruairi Quinn, TD, Minister for Education and Skills. The 110 teachers attending each received copies of the booklets. The conference itself marked a joint initiative by the Departments of Arts, Heritage and the Gaeltacht, and Education and Skills, to present a charter, jointly launched by both Ministers, on the role of arts in education. The Gallery's own contribution to the wider research community was marked by a research day in March, with a wide range of papers presented by nine post-graduates selected from a list of 21 submissions.

The Education department has led the way at the Gallery in building and sustaining partnerships with a wide range of interested and engaged projects and organisations interested in collaborating with the Gallery. Our community engagement and outreach brought us into contact with, among others, Enable Ireland, Laura Lynn Children's Hospice, Dublin, Spina Bifida Hydrocephalus Ireland and Artlink, National Learning Network, Sandymount. One of the most illuminating partnerships was the beginning of a project with 'Fighting Words', bringing young people from disadvantaged areas into the Gallery to discuss and experience collection works as a trigger to their own creative writing. The culmination of this ambitious undertaking follows in 2014, the Gallery's anniversary year.

Fundraising, Friends and Enterprise

As the many foregoing examples show, the Gallery continues to actively seek and find outside support to pursue the many projects and activities we undertake. Without this generosity and commitment from individuals, firms, foundations and trusts much essential work could not be undertaken. Such support has significantly assisted the Gallery in undertaking several projects throughout the year. A generous donation from Matheson has enabled the Education department to distribute the Family Pack to visiting families – used by around 7,000 children throughout the year – just one of the many activities Matheson’s multi-year commitment to the NGI has allowed us to run. FBD, another long term supporter of the Gallery came into the Corporate Partners scheme to channel their contribution to the Gallery’s ever popular annual calendar. While work continued on repairs to the damaged Monet painting, funded by BNP Paribas, the W E Connor Foundation agreed to support the conservation of Jan Wyck’s *The Battle of the Boyne*, which has been on display at Malahide Castle as a loan from the NGI for some years. Individuals have made generous contributions, including to the research work undertaken in advance of an exhibition of Dutch art scheduled for 2017 and, in another instance, supporting the commissioning costs for new portraits for the collection.

We are grateful to our Corporate Members of the Friends of the National Gallery of Ireland Patrons of Irish Art for their continuing support through the FNGI. The regular Friends membership stood at around 1,400 at the end of 2013. Their well-attended events and lectures followed a long established pattern: a blend of lectures on a wide range of topics; a series of day trips in Ireland and longer guided visits further afield. Aside from their visit to Wexford Festival Opera in the autumn, the Friends visited Derry during its year as UK City of Culture. A summer visit to Norfolk, which included a visit to the exhibition ‘Houghton Revisited’, where paintings from the Walpole collection were returned from the Hermitage to their original setting, was one of the highlights of the year.

Shared Services

After introductory discussions with colleagues from IMMA and the Crawford Art Gallery at the end of 2012, the three galleries gave detailed consideration in the areas of HR and finance, marketing and enterprise, procurement and collection services. While the conclusions after the initial phase confirmed that costs savings would be limited, the ongoing discussions between the three institutions and their Boards demonstrated the benefits of a growing exchange of knowledge, expertise and information. Internal consulting on a broad range of issues, from intellectual property to collection storage, from conservation to marketing, from retail advice to insurance and procurement, has enabled the three galleries to exchange, and mutually benefit from, best practice and to identify gaps in services that require immediate or longer term attention.

Conclusion

2013 was a year of tremendous activity at the National Gallery of Ireland. We instigated frequent changes of display, a continuation of the digitisation and collection survey programme, an extensive selection of educational and public events, and an ever-increasing presence on the Gallery website and social media. It was especially satisfying that visitor numbers held up, in spite of the extensive closure of galleries in advance of the refurbishment of the Dargan and Milltown wings. The MDP project phases received a vital financial bolster and a final rigorous technical scrutiny before going out to tender in the autumn.

Everyone at the Gallery, our permanent staff, freelancers, volunteers and interns, has responded positively to the many challenges we face. I would like to acknowledge the guidance, counsel and governance provided by the Board, and the constant advice and support provided by the Minister and officials at the Department of Arts, Heritage and the Gaeltacht. In conclusion, I am grateful for the great commitment and engagement of everybody associated with the Gallery during another successful year.

Sean Rainbird

Director

Collections

Registrar

In preparation for the Master Development Plan (MDP), the Registrar's Office initiated the collection moves, following several years of planning, with the decant of the NGI stores and Dargan wing galleries. Over 3,800 artworks were moved (in many cases several times) as new storage facilities were identified. Some of these moves were complex due to the fragility, size and location of the artworks and the process involved close coordination with the Conservation Department. During this planning phase, the Registrar's Office continued to coordinate exhibitions, displays and loans to other museums and galleries in Ireland and abroad. Preparations for the MDP allowed for a full audit of the collection comprising over 14,500 works of art. The collection decant was finally completed in 2013.

Collection Digitisation

Digitisation has become a core activity for museums and galleries and the number and variety of digital assets that are created and managed by cultural institutions is increasing every day. Promoting and sharing our cultural heritage in digital format has also become a main focus on the European agenda. Digitisation affords many benefits to an institution; it allows an institution to reach a national and international audience and it improves access to collections. Our vision at the National Gallery of Ireland is to share collection information we hold and produce and make this information widely available to a diverse audience in order to:

- Enhance access to the collection by creating a high quality digital experience. This is particularly important for those who cannot visit the NGI and for access to artworks that are not on public view;
- Stimulate interest in the NGI's collection and increase the number of virtual visitors;
- Facilitate research and education projects;
- Enhance the experience of the actual object when viewed at the NGI;
- Give our audiences the opportunity to look at an artwork in a new context.

The Registrar's Office is responsible for Documentation and Digitisation of the core collection and for making collection information available to the public. The Gallery's digitisation strategy incorporates digital development of in-depth information that is particularly valuable to students and scholars, while in parallel providing on-line functions that enhance the enjoyment of the collection information to a wider audience. Since the launch of the on-line collection in 2010, the Registrar's office has continuously developed collection data in liaison with the Photography department. In 2013 all paintings in the permanent collection were published on-line on the NGI's website, in addition to parts of the collection of prints, drawings and sculpture. At the end of the year one third of the entire collection was made digitally available to the public and will continue to be added to over the next few years.

Acquisitions

Kevin Abosch (b.1969)

Irish School

Portrait of Brian O'Driscoll (b.1979), International Rugby Player, 2011

Archive Pigment Print, 60 x 60 cm

Purchased, 2013

NGI.2013.31

Kevin Abosch (b.1969)

Irish School

Portrait of Olwen Fouéré, Actor, Writer, Theatre Artist, 2011

Archive Pigment Print, 60 x 60 cm

Purchased, 2013

NGI.2013.32

Kevin Abosch (b.1969)

Irish School

Portrait of Bob Geldof (b.1951), Musician and Political Activist, 2011

Archive Pigment Print, 60 x 60 cm

Purchased, 2013

NGI.2013.33

Gerald Leslie Brockhurst (1890-1978)

Irish School

Irish Peasants, 1916

Pen and ink wash on paper on board, 54 x 36.8 cm

Presented, Friends of the National Collections of Ireland, 2013

NGI.2013.23

John Haynes (b. 1967)

Irish School

Samuel Beckett, Royal Court Theatre, 1973

Gelatin Silver Print, 30.5 x 40.6 cm

Presented, 2000

NGI.2013.20

John Haynes (b. 1967)

Irish School

Samuel Beckett, Royal Court Theatre, 1973

Gelatin Silver Print, 30.5 x 40.6 cm

Presented, 2000

NGI.2013.21

William Hogarth (1697-1764)

British School

The Invasion Series: Set of Two Prints

Presented, 2013

NGI.2013.1

(i) *The Invasion, Plate 1: 'France', 1756*

Etching on paper, plate: 32 x 39.1cm

NGI.2013.1.1

(ii) *The Invasion, Plate 2: 'England', 1756*

Etching on paper, plate 31.8 x 38.9 cm

NGI.2013.1.2

William Hogarth (1697-1764)

British School

The Election Series: Set of Four Prints

Purchased, 2013

NGI.2013.2

(i) *The Election, Plate 1: 'An Election Entertainment'*,

1755-1758

Etching on paper, plate: 43.5 x 55.5cm

NGI.2013.2.1

(ii) *The Election, Plate 2: 'Canvassing for Votes'*, 1755-1758

Etching on paper, plate: 43.3 x 55.7 cm

NGI.2013.2.2

(iii) *The Election, Plate 3: 'The Polling'*, 1755-1758

Etching on paper, plate: 43.5 x 55.8 cm

NGI.2013.2.3

(iv) *The Election, Plate 4: 'Chairing the Members'*, 1755-1758

Etching on paper, plate: 43 x 56 cm

NGI.2013.2.4

Maerten de Vos (1532-1603)

Flemish School

The Resurrection of Christ, c.1564

Oil on wood panel, Framed: 183 x 165.3 x 7 cm

Presented in memory of Dr Gerald Doyle by his wife and children, 2013

NGI.2013.22



William Hogarth, *The Election, Plate 3: 'The Polling'*.

NGI.2013.2.3

Exhibitions

Turner at the National Gallery of Ireland

Print Gallery

1-31 January. Admission free

The 2013 Turner exhibition included the entire Vaughan Bequest in addition to 5 other watercolours acquired in recent years and a selection of Turner's *Liber Studiorum* prints. A new catalogue, *The Works of J.M.W Turner at the National Gallery of Ireland* was published.

Curated by Anne Hodge and Niamh MacNally

Sculpture from the Collection

Level 1 Millennium Wing

26 January 2013 - January 2014. Admission free

This selection of over 40 pieces of sculpture from the Gallery's collection went on view in the Millennium Wing. The display featured marble and bronze busts and large figurative works by Irish and European artists, among them John Hogan, Oisín Kelly, Seamus Murphy, Oliver Sheppard, Peter Turnerelli and Jacob Epstein.

Curated by Janet McLean and Dr Brendan Rooney

The Sketchbooks of Jack B. Yeats 1897 - 1955

Room 13

1 February – 5 May. Admission free

This exhibition included a significant selection of Jack B. Yeats's personal sketchbooks, which form part of the Anne Yeats Gift (1996). By the end of his life, Yeats had assembled a collection of over 200 individual sketchbooks, 205 of which are held by the Gallery. By the late 1890s, these sketchbooks had become an integral part of his artistic practice and he drew regularly upon them for inspiration for both the subject matter and composition of his more formal oil paintings. The exhibition was accompanied by a publication, *The Sketchbooks of Jack B. Yeats*. Visitors could also interact with a digital presentation in the exhibition spaces, provided by Samsung Galaxy Tablets, which gave detailed access to the sketchbooks, photographs and letters from the Yeats archive.

Curated by Donal Maguire and Pauline Swords

Treasured Sheets: European works from the Collection

Print Gallery

16 February – 2 June. Admission free

This exhibition was presented as part of the Culture Programme of Ireland's EU Presidency 2013.

A presentation of over 50 works on paper, this display highlighted the richness and scope of the Gallery's collection of European drawings. It featured old master drawings, landscapes, still life, portraits and prints spanning the fifteenth to the twentieth centuries with works by Mantegna, Pollaiuolo, Degas, Rossetti, Gainsborough, Daniel Maclise and Paul Henry. An accompanying brochure was published.

Curated by Anne Hodge and Niamh MacNally

Essential Ireland: A Mini-Tour

Room 1

7 April – 5 August (extended). Admission free

This exhibition was presented to mark 'The Gathering 2013'

For over three centuries, the cities and beauty spots of Ireland have attracted visitors. This selection of paintings and drawings included views of Dublin, Cork, Galway, Waterford and Derry, with the Cliffs of Moher, Glendalough, Lakes of Killarney and other well-known places, offering a one-room tour of the Island.

*Curated by Adrian Le Harivel***From Galway to Leenane: Perceptions of Landscape**

Print Gallery

15 June – 29 September. Admission free

An exhibition of pre-famine scenes of the west of Ireland by the English topographical artist, William Evans of Eton (1798-1877) the watercolours in this exhibition all dated to 1838 and were acquired by the Gallery in 2008. For this exhibition, the Gallery collaborated with Wendy Judge, an established visual artist based in Dublin. Wendy created new work to tie in with the show's theme of an artist's perception of landscape. They included two sculptural views ('A Grand Precipice' and 'Mind There Now') and three related drawings ('The Western Series') which 'explored the idea of 'armchair travel' and the 'authentic' experience and aimed to give the viewer or reader 'a first-hand experience through second-hand sources'. Also on view as part of the show were a number of nineteenth-century travel guides of Ireland from the National Gallery's Archive. An accompanying illustrated brochure was published.

*Curated by Anne Hodge***Shades of Grey: Painting without colour**

Room 13

22 June – 29 September. Admission free

Colour, like form and tone, has long been regarded as an integral element of Western painting. This display looked at ways in which a number of artists chose to make colour absent from their canvases. It featured works from across the NGI collection, dating from the fifteenth to the twentieth centuries, including Mantegna's grisaille 'relief' *Judith with the Head of Holofernes*; Strickland Lowry's *trompe l'oeil* imitations of mezzotints; Goya's *El Sueño* and Dod Procter's *A Girl Asleep*; works by the Impressionist painters Morisot and Renoir; Tissot's Whistlerian take on social realism - *The Three Crowes Inn, Graves End*; John Lavery's *jour gris* scene *The Return of the Goats*; William Scott's *Fish Still Life* (c.1949) and Louis le Brocquy's *A Family* (1951), as well as the chalky luminous *Liffey Quaysides* (1958/9) by Patrick Collins

Curated by Janet McLean

The World of Performance: Dance, Theatre and Song

Room 1

10 August - 8 December. Admission free

Dedicated to the world of ballet, theatre and opera from the 1880s to the 1940s this exhibition featured images, in different media, of performers in costume, by Edgar Degas, Henri Matisse and Pablo Picasso, as well as portraits of well-known Irish actors and singers, by Seán Keating, William Orpen and Muriel Brandt. The exhibition also looked at the audience as subject with examples by Walter Sickert and Harry Kernoff. An accompanying brochure was published.

Curated by Niamh MacNally

New Portraits

Room 1

14 December 2013 – 9 February 2014. Admission free.

This display brought together a selection of recently acquired portraits in a variety of media: a pencil drawing of Elkin Mathews by John Butler Yeats; portraits in oil of Michael Scott by Norah McGuinness, and Michael Longley by Colin Davidson. It also featured a number of photographic portraits: Samuel Beckett by John Haynes, Seamus Heaney by Jackie Nickerson, Bob Geldof, Brian O'Driscoll and Olwen Fouère by Kevin Abosch.

Curated by Anne Hodge and Dr Brendan Rooney



NGI curators, Donal Maguire and Pauline Swords, with Catriona Yeats (centre), granddaughter of the poet, W.B. Yeats, at the opening night of the exhibition, *The Sketchbooks of Jack B. Yeats 1897 - 1955*



Juan Gris, *Pierrot* (NGI.4521), one of several loans from the NGI included in the exhibition, *Analysing Cubism* at the Irish Museum of Modern Art, Crawford Art Gallery, Cork and the F.E. McWilliam Gallery and Studio, Banbridge.

Loans from the National Gallery of Ireland to Temporary Exhibitions

To the exhibition, **Murillo & Justino de Neve: The Art of Friendship**

Dulwich Picture Gallery, London, 06 Feb 2013 to 19 May 2013

NGI.4529 Thomas Gainsborough *The Cottage Girl*, 1785

To the exhibition, **Antoine Watteau (1684-1721): La Leçon de Musique**

Palais des Beaux Arts, Brussels, 07 Feb 2013 to 12 May 2013

NGI.2301 Jean Antoine Watteau *A Young Gentleman
Tuning a Violin*, c.1718 1719

NGI.3822 Jean Antoine Watteau *Fortified Farm in the
Bend of a River*, c.1714

NGI.3823 Jean Antoine Watteau *Fortified Village with a
Castle, Keep and a Church*, c.1714

To the exhibition, **Analysing Cubism**

Irish Museum of Modern Art, Dublin, 19 Feb 2013 to 19 May 2013

NGI.1308 Albert Gleizes *Painting*, 1923

NGI.1326 Mainie Jellett *Decoration*, 1923

NGI.2008.35 Albert Gleizes *Crucifixion*, c.1935

NGI.4378 Evie Hone *Composition*, 1924/1930

NGI.4521 Juan Gris *Pierrot*, 1921

NGI.18262 Mainie Jellett *The Crucifixion*

NGI.19621 Albert Gleizes *Coronation of the Virgin*, 1927 1929

and at the Crawford Art Gallery, 20 Jun 2013 to 01 Sep 2013

NGI.1308 Albert Gleizes *Painting*, 1923

NGI.1326 Mainie Jellett *Decoration*, 1923

NGI.2008.35 Albert Gleizes *Crucifixion*, c.1935

NGI.4378 Evie Hone *Composition*, 1924/1930

NGI.4521 Juan Gris *Pierrot*, 1921

and at the F.E. McWilliam Gallery and Studio, Banbridge, 14 Sep 2013 to 30 Nov 2013

NGI.1308 Albert Gleizes *Painting*, 1923

NGI.1326 Mainie Jellett *Decoration*, 1923

NGI.2008.35 Albert Gleizes *Crucifixion*, c.1935

To the exhibition **Signac, the colours of water**

Musée des Impressionnismes Giverny, 29 Mar 2013 to 02 Jul 2013

and at the Musée Fabre, Montpellier, 13 Jul 2013 to 27 Oct 2013

NGI.4361 Paul Signac *Lady on the Terrace*, 1898

To the exhibition, **The Art of Upbringing**

Dordrechts Museum, Dordrecht, 28 Apr 2013 to 15 Sep 2013

NGI.226 Jan Steen *The Village School*, c.1665

To the exhibition, **Jack B. Yeats Enter the Clowns: The Circus as a Metaphor**

The Model, Sligo, 25 May 2013 to 22 Sep 2013

NGI.1374	Jack B. Yeats	<i>A Cavalier's Farewell to his Steed</i> , 1949
NGI.1737	Jack B. Yeats	<i>The Double Jockey Act</i> , 1916
NGI.1906	Jack B. Yeats	<i>The Last Dawn But One</i> , 1948
NGI.4576	Jack B. Yeats	<i>That Grand Conversation Was under the Rose</i> , 1943

To the exhibition, **The Art of Michael Farrell**

Solstice Arts Centre, Navan, 22 Aug 2013 to 19 Oct 2013,

and at the Crawford Art Gallery, Cork, 07 Nov 2013 to 04 Jan 2014

NGI.2009.18	Michael Farrell	<i>Miss O'Murphy d'après Boucher</i> , 1976
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To the exhibition, **Seven**

Crawford Art Gallery, Cork, 14 Sep 2013 to 26 Oct 2013

NGI.4573	Robert Ballagh	<i>Portrait of Noel Browne (1915 1997), Politician</i> , 1985
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To the exhibition, **Officina pratese. Da Donatello a Filippo Lippi**

Museo di Palazzo Pretorio, Prato, 14 Sep 2013 to 13 Jan 2014

NGI.861	Zanobi di Benedetto Strozzi	<i>Assumption of the Virgin with Saints Jerome and Francis</i>
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To the exhibition, **From Bosch to Titian. Art and Wonder at the El Escorial**

Patrimonio Nacional, Palacio Real, Madrid, 16 Sep 2013 to 12 Jan 2014

NGI.1721	Juan Fernández de Navarrete	<i>Abraham and the three Angels</i> , 1576
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To the exhibition, **Face to Face: Flanders, Florence and Renaissance Painting**

The Huntington Art Collections, San Marino, California, 28 Sep 2013 to 13 Jan 2014

NGI.470	Filippino Lippi	<i>Portrait of a Musician</i> , late 1480s
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To the exhibition, **Art under Attack: Histories of British Iconoclasm**

Tate Britain, London, 30 Sep 2013 to 05 Jan 2014

NGI.125	Francis Wheatley,	<i>The Dublin Volunteers on College Green, 4th November 1779</i>
NGI.8095	William Larson	<i>Equestrian Statuette of King James II (1633-1701)</i>

To the exhibition, **The Heritage of Rogier van der Weyden. Painting in Brussels 1450 1520**

Royal Museums of Fine Arts Belgium, 10 Oct 2013 to 22 Nov 2013

NGI.360	Master of Saint Crispin and Crispinian,	<i>Two Scenes from the Life of a Saint</i>
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Conservation | Photography

Painting Conservation

Some 147 paintings were treated in the Conservation Department during 2013. A number of paintings underwent full-scale conservation treatments: consolidation, cleaning, infilling, in-painting and varnishing, in particular:

NGL.360	Master of Saint Crispin	<i>Two Scenes from the Life of a Saint</i>
NGL.861	Zanobi Strozzi	<i>Assumption of the Virgin with Saints Jerome and Francis</i>
NGL.4279	Fritz Thaulow	<i>Ponte Vecchio, Verona</i>
NGL.125	Francis Wheatley	<i>The Dublin Volunteers on College Green</i>
NGL.1106	Pieter Jan Balthazar de Gree	<i>Bacchanal with Putti</i>
NGL.4709	Louis le Brocquy	<i>A Family</i>
NGL.4337	Italian XVI Century	<i>Parade Shield</i>

Preparation for future exhibitions

Paintings selected for future exhibitions underwent selective conservation treatments: consolidation, surface cleaning, retouching and re-fitting in frame:

Lines of Vision

NGL.1883	Harry Clarke	<i>Two Winged Angels in Profile</i>
NGL.139	Edwin Henry	
	Landseer	<i>Members of the Sheridan Family</i>
NGL.4642	John Butler Yeats	<i>Self-Portrait</i>
NGL.4080	Paul Henry	<i>Moonlight</i>
NGL.4010	James Arthur O'Connor	<i>Ballinrobe House</i>
NGL.4243	Jean Louis Forain	<i>A Court Scene</i>
NGL.4131	Sarah Henrietta Purser	<i>A Lady Holding a Doll's Rattle</i>

Creating History

NGL.1183	Joseph Patrick Haverty	<i>The Monster Meeting at Clifden in 1843</i>
NGL.1148	William Turner	<i>George IV, King of England, Entering Dublin</i>

Paintings Glazed with Museum Glass

NGL.L.14702	Michelangelo Merisi da Caravaggio	<i>The Taking of Christ</i>
NGL.361	Pieter Coecke van Aelst	<i>The Adoration of the Magi</i>
NGL.4	Rogier van der Weyden	<i>Saint Luke drawing the Portrait of the Virgin Mary; the Arms of Philippe de Bourgogne (on verso)</i>
NGL.1308	Albert Gleizes	<i>Painting</i>
NGL.1326	Mainie Jellett	<i>Decoration</i>
NGL.497	Cornelis Troost	<i>Portrait of Jeronimus Tonneman and his Son Jeronimus ("The Dilettanti")</i>
NGL.4260	Jean Louise Ernest Meissonier	<i>A Man Reading at Table</i>
NGL.4284	Emile van Marcke	<i>Cows in a Marsh</i>
NGL.1374	Jack B. Yeats	<i>A Cavalier's Farewell to his Steed</i>

Collection Survey and Monitoring Project

20 works were surveyed and condition checked in the Irish embassy in Washington.

6 works were surveyed and condition checked in the Irish embassy in Brussels

Sculpture Collection

NGI.8239	Michael Lawlor	<i>John Redmond</i>
NGI.8073	August Rodin	<i>Fr Julien Eymard</i>
NGI.8328	Spanish 17th century	<i>Crucifix</i>

Special Research and Conservation Projects

Louis le Brocquy Tapestry (NGI.12259) Triumph of Cuchulainn

Full-scale textile conservation treatment

Monet Research and Conservation Project (NGI.852) Argenteuil Basin with a Single Sailboat

Conservation progressed on the Claude Monet painting throughout the year with several stages of treatment: consolidation of the paint; tear mending; lining; research on pigments and medium.

Caravaggio Research Project (L.14702) The Taking of Christ

The Caravaggio Research Project entered its third stage of the *Charisma* MI.ME.CA. research project; on 11 January the CNR (Centro Nazionale di ricerca) INO (Istituto Nazionale di Ottica) carried out the *multi-nearinfrared spectroscopy* in order to detect and document the painting's under drawings.

Early Italian Collection

This is an ongoing research and conservation project which includes analysis and full-scale conservation of the NGI's collection of early Italian paintings.

NGI.942	Pietro Vannucci, called Perugino	<i>The Lamentation over Dead Christ</i>
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Murillo Project (NGI.4543)

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 Project

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

NGI.1906	Jack B. Yeats	<i>The Last Dawn But One</i>
NGI.4576	Jack B. Yeats	<i>That Grand Conversation Was under the Rose</i>
NGI.4613	Anne Yeats	<i>Women and Washing, Sicily</i>

Frames Conservation Project

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

NGI.746	Richard Wilson	<i>The Palace of Mycenae, Tivoli, and Distant View of Rome</i>
NGI.747	Richard Wilson	<i>The Temple of the Sibyl, Tivoli</i>
NGI.1721	Juan Fernandez de Navarrete	<i>Abraham and the three Angels</i>
NGI.2012.16	Sean Keating	<i>Homage to Jimmy and Frans</i>
NGI.2401	JMW Turner	<i>Shipping</i>
NGI.2408	JMW Turner	<i>The West Gate, Canterbury, Kent</i>
NGI.2413	JMW Turner	<i>A Ship against the Mew Stone, at the entrance to Plymouth Sound</i>
NGI.2419	JMW Turner	<i>Montjoivet from below St Vincent, looking down the Val d'Aosta towards Berriaz</i>

NGI.2423	JMW Turner	<i>The Doge's Palace and Piazzetta, Venice</i>
NGI.2427	JMW Turner	<i>Lake Lucerne from Fluelen</i>
NGI.2428	JMW Turner	<i>Sketch: Lake Lucerne from Fluelen</i>
NGI.2430	JMW Turner	<i>Sunset over Petworth Park, Sussex</i>
NGI.2645	Francis Bindon	<i>Portrait of Jonathan Swift</i>
NGI.12090	Milltown Mirror	
NGI.12092	Milltown Mirror	
NGI.L.14702	Michelangelo Merisi da Caravaggio	<i>The Taking of Christ</i>

Photography

2,384 high resolution images were released to the NGI's main server. Some works underwent a full-scale photographic documentation: Infrared, Ultraviolet & Radiography:

NGI.852	Claude Monet	<i>Argenteuil Basin with a Single Sailboat</i>
NGI.125	Francis Wheatley	<i>The Dublin Volunteers on College Green, 4th November 1779</i>
NGI.1089	Andrea di Bartolo	<i>Saint Galganus Inviting the People to Adore the Cross</i>
NGI.839	Benvenuto di Giovanni	<i>The Virgin and Child with Saints Jerome and Mary Magdalene</i>
NGI.868	Master of Badia a Isola	<i>Virgin and Child with Annunciation</i>

Paper Conservation

The main focus of the Paper Conservation Department in 2013 was to meet the demands of the exhibition programme. This year, the Print Gallery was used for Centre for the Study of Irish Art, 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.

Treasured Sheets: European Works from the Collection

42 works required un-framing and checking before installation.

Essential Ireland: A Mini-Tour

A total of 14 works were prepared for exhibition. The following works were conserved:

NGI.20838.10	Samuel Alken after Thomas Sautelle Roberts	<i>City of Cork from the west</i>
NGI.2689	Patrick Byrne	<i>Trinity College and the Portico of the House of Lords, Dublin</i>
NGI.3374	Nathaniel Hone the Younger	<i>The Cliffs of Moher, County Clare</i>
NGI.7769	Andrew Nicholl	<i>Londonderry on the River Foyle</i>
NGI.7533	Francis Place	<i>Waterford from across the River Suir</i>
NGI.11878	Smyth	<i>Aerial View of the City of Dublin from the South-East</i>
NGI.7348	John Varley	<i>The Lakes of Killarney, County Kerry, from Aghadoe</i>

The World of Performance: Dance, Theatre and Song

A total of 10 works on paper were prepared and remounted for the exhibition. Conservation treatments of the following objects were completed:

NGI.3552	Seán O'Sullivan	<i>Margaret Burke Sheridan (1889-1958), Soprano, 1938</i>
NGI.2007.73	Gaétano De Gennaro	<i>Portrait of Anne Merry, Abbey Theatre Actress, 1941</i>
NGI.3295	Il'ja Efimovic Repin	<i>The Singer (Mrs Helene Annenkova, b.1877), 1916</i>

The Sketchbooks of Jack B. Yeats, 1897-1955

The preparation of over 200 sketchbooks for Yeats Sketchbooks exhibition

Shades of Grey: Painting without Colour

Six works on paper were prepared for the exhibition. Conservation treatments of the following work was completed:

NGI.3274	Anton Mauve	<i>Figures on a Beach</i>
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From Galway to Leenane: Perceptions of Landscape

41 watercolours were mounted for exhibition. Six volumes were repaired and secured on individual supports and the three drawings *The Western Series I-III* by Wendy Judge were also mounted for exhibition. The following works on paper were inlayed and mounted for exhibition:

NGI.2008.36.2	William Evans of Eton	<i>A Street in Galway with an Archway</i>
NGI.2008.36.6	William Evans of Eton	<i>Keem Beach, Achill, County Mayo</i>
NGI.2008.36.7	William Evans of Eton	<i>Fisherman's Cottage at Keem Bay, Achill, Co. Mayo</i>
NGI.2008.36.8	William Evans of Eton	<i>Delphi, Co. Mayo</i>
NGI.2008.36.9	William Evans of Eton	<i>Killary, near the Mouth of the Bundoracha River, Connemara</i>
NGI.2008.36.13	William Evans of Eton	<i>Interior, Woman and Girl Spinning at an Open Door</i>
NGI.2008.36.21	William Evans of Eton	<i>Standing Woman Holding a Child</i>
NGI.2008.36.25	William Evans of Eton	<i>Buttermilk Lane, Galway</i>
NGI.2008.36.28	William Evans of Eton	<i>Leenane and Killary Fjord, County Mayo</i>
NGI.2008.36.29	William Evans of Eton	<i>Fishing huts on Lettergesh Beach, near Renvyle</i>
NGI.2008.36.30	William Evans of Eton	<i>View from Keem Beach, Achill, County Mayo</i>
NGI.2008.36.31	William Evans of Eton	<i>An Interior of a House</i>
NGI.2008.36.32	William Evans of Eton	<i>Near the Harbour, Galway, Man White-Washing Gable</i>
NGI.2008.36.33	William Evans of Eton	<i>Cottages at Maam, Co. Mayo</i>
NGI.2008.36.34	William Evans of Eton	<i>Delphi from Connemara</i>
NGI.2008.36.35	William Evans of Eton	<i>Sailing Boats near the Spanish Arch, Galway</i>
NGI.2008.36.36	William Evans of Eton	<i>Cattle</i>
NGI.2008.36.37	William Evans of Eton	<i>Market Figures in Galway</i>
NGI.2008.36.38	William Evans of Eton	<i>Fish Market, Galway</i>
NGI.2008.36.39	William Evans of Eton	<i>Four Women, Sitting and Kneeling, Galway</i>
NGI.2008.36.40	William Evans of Eton	<i>Multiple Figures beside Weighing Scales, Galway</i>
NGI.2008.36.41	William Evans of Eton	<i>Stormy Landscape with Thatched Houses and Figures</i>

New Portraits

The following works were conserved and prepared for exhibition

NGI.2010.1	John Butler Yeats	<i>Elkin Mathews</i>
NGI.2012.15	Walter Osborne	<i>In the Life Class</i>
NGI.2012.20	Roderic O'Connor	<i>Portrait of a Man</i>
NGI.2013.20	James Haynes	<i>Portrait of Samuel Beckett</i>
NGI.2013.21	James Haynes	<i>Portrait of Samuel Beckett</i>

Turner

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

Paper Conservation Projects

Raphael Cartoons (NGI.171 and NGI.172)

Studies for Tapestries (After Raphael's Designs for the Sistine Chapel, now located in the Victoria & Albert Museum, London)

These two large cartoons, both over 12 feet high, and measuring over 15 feet and 18 feet wide respectively were executed in distemper on paper and lined with canvas on stretchers. They needed to be dismantled in order to be moved to the Conservation Studio as part of the MDP.

The Blinding of Elymas (NGI.172)

This cartoon was conserved in 1975 by Maighread MacParland (former Head of Paper Conservation) and had been relined with Japanese paper and aerolinen so was in sound structural condition. It was released from its stretcher by removal of the tacks and staples around the edges, given protective packing, and then rolled onto a specially-assembled support of Wavin piping.

The Healing of the Lambe Man (NGI.171)

This cartoon retained its 19th century canvas lining, and was in a fragile and poor condition. This precluded being able to roll it, so it was decided to separate it into three pieces, by cutting through the backing canvas along historical divisions, as it had originally been in 8 sections to allow it pass through the weaving loom. This facilitated the dismantling, and subsequent storage in a large portfolio, to await documentation and conservation.

Collection

The following prints were conserved and mounted:

NGI.10222	T. Lawrence/S. Cousins	<i>Richard Wellesley, 1st Marquess Wellesley</i>
NGI.10246	M. Brown/H. Hudson	<i>Lord Macartney</i>
NGI.10391	Catherine Read	<i>Maria, Countess of Coventry</i>
NGI.10522	L. Gluckman/H. O'Neill	<i>Richard O'Gorman Jnr</i>
NGI.10922	W. Wissing/B. Lens	<i>Mary Queen of England</i>
NGI.10924	R. Hunter	<i>Samuel Madden DD</i>
NGI.11506	Rembrandt/A. Walker	<i>The Angel leaving Tobit and his family</i>
NGI.20072	G. Metsu/A. Chaitaigner	<i>Young woman composing music</i>



Francis Wheatley's, *The Dublin Volunteers on College Green, 4th November, 1779*, received full-scale-conservation treatment in 2013. NGI.125

NGI.20277	T. Roberts	<i>Beau Parc</i>
NGI.20295	T. Roberts	<i>Lucan</i>

The following drawings/watercolours received conservation treatment:

NGI.1883	Harry Clarke	<i>Two Winged Angels in Profile</i>
NGI.2285	After JMW Turner	<i>Caernarvon Castle</i>
NGI.2232	Ferdinand Piloty	<i>Loyal Peasants of Ramsbach, Bavaria with Rebel Prisoners</i>
NGI.2548	W. Osborne	<i>Dublin Flower Girl</i>
NGI.2600	Italian 17th century	<i>A leaping Putto</i>
NGI.2744	W. Strang	<i>Portrait of Robert Louis Stevenson</i>
NGI.7972-		
NGI.7983	Richard Doyle	<i>Tommy and the Lion</i>
NGI.19585	Aloysius O'Kelly	<i>Self Portrait</i>
NGI.19618	Matthew James Lawless	<i>A Cavalier's Escape</i>

There were additional treatments to a collection of Walter Osborne drawings from the CSIA, and 3 labels were removed and lined as part of the conservation of NGI.125 Francis Wheatley, *Dublin Volunteers on College Green*



Harry Clarke, *Two Winged Angels in Profile*.
NGI.1883

Library | Archives | Digital Media

2013 was a busy year for the Library, Archives and Digital Media Department. In February a long-term ambition was realised with the opening of the exhibition *The Sketchbooks of Jack B. Yeats*. This wonderful collection from the Yeats Archive was presented to the public for the first time since it was acquired in 1996. The Centre for the Study of Irish Art celebrated ten years in 2013 and work commenced on cataloguing and processing the Sir Denis Mahon Library and Archive. On the digital front significant developments included the launch of the first in a planned series of online educational resources and the final phase of the EU funded Decipher project got underway.

Library & Archives

The Library Reading Room and Centre for the Study of Irish Art had 2,266 visits from researchers during 2013 and dealt with 3,148 research enquiries. 1,500 volumes were accessioned into the collection and catalogued on to PORTICO, the Gallery's online library collection management system. PORTICO recorded approximately 42,000 titles by the end of 2013. Over the last two years there has been a major focus on enhancing and standardising bibliographic records on the system. The search functionality has also been greatly improved through the development and expansion of authority control records. Over 30,000 subjects are now on the system which has allowed the development of thesauri and comprehensive subject indexes providing researchers with much greater routes of discovery through the collections. A selection of plates and illustrations from rare and antiquarian Irish travel books were digitised and made available through DORAS, an online resource which provides access to material from the NGI's various archives and special library collections. There are currently over 3,000 items digitized and catalogued, chiefly of Irish interest, and accessible to researchers. During the course of the year many researchers logged on to explore these valuable resources, as well as the general research section of the NGI website, which is added to on an ongoing basis.

Outreach activities also continued to increase public awareness of the collections and research service. Tours of the library and archive collections were provided throughout the year to students, researchers and members of the public. The department's participation in the Fighting Words programme introduced younger students to the collections for the first time and provided participants with an insight into the unique operations of a museum library and archive and the NGI's website. The department continued to contribute and support the Gallery's Research Day.

ESB Centre for the Study of Irish Art

In 2013 the ESB Centre for the Study of Irish Art celebrated its tenth anniversary. Opened in 2003, the CSIA aimed to develop a research collection and facility that would promote and foster scholarship in Irish art. Today its library and archive collection documents the country's rich artistic legacy from early celtic art to the present and it has become an essential resource for anyone interested in the visual arts in Ireland. The celebration marking ten years of the CSIA provided a welcome opportunity to acknowledge and thank those who have supported or contributed to its development over the past decade, while also celebrating and reflecting on achievements to date. ESB announced their continuing support in the development of the CSIA over the next ten years. The Gallery is grateful for

this ongoing support and looks forward to developing the partnership for the benefit of Irish art scholarship over the coming years.

The CSIA established an internship programme for graduates with a special interest in Irish art. It welcomed its first two interns Niamh Keaveney and Shauna Sweeney in October.

Irish Art Research Collections

The Irish Art research collections are constantly being added to. The Gallery acknowledges all those who contributed to the development of this important national resource in 2013. Notable acquisitions included:

- Archival and library material relating to various Irish artists including a notebook kept by Patrick Tuohy while living in New York, material relating to the artists Mary Swanzy, William Scott, W.J. Leech and Sean Mc Sweeney. Donated by Patrick J. Murphy.
- Material relating to W. J. Leech and other Irish artists. Donated by Colin Smyth.
- *The Stranger in Ireland: A tour in the southern and western parts of that country in the year 1805* by John Carr.
- *The Year's at the Spring: An Anthology of Recent Poetry*, illustrated by Harry Clarke.
- *Out of Bedlam*: 27 wood engravings by Elizabeth Rivers.
- *Early Christian Architecture in Ireland* by Margaret Stokes.

Sir Denis Mahon Library & Archive

In 2013 preparations began processing and cataloguing this collection.

Two internships were established, supported by the H.W. Wilson Foundation and Sir Denis Mahon Trust. The individuals appointed, Antoine Mac Gaoithin and Paolo Defant began work in March in sorting, cleaning and preparing material for cataloguing. The large volume of material requiring cleaning necessitated special attention and the National Library of Ireland kindly loaned a Bassaire Clean Air Work Station to assist with this process. By November, over 20,000 volumes had been cleaned and sorted and were ready to be catalogued. Full cataloguing of the library material will begin in 2014.

Exhibitions

In autumn work started on the department's contribution to the NGI's 150th anniversary programme. Material for the exhibition, *From the Archives: The story of the National Gallery of Ireland* was selected largely from the NGI Archive with a focus on celebrating significant individuals and events that make up an incredible 150 years at the NGI. A second exhibition, *Governors and Guardians*, was prepared with a focus on some of the most notable Irish artists who were nominated as Governor and Guardian of the NGI Board, drawing attention to the important and consistent role of contemporary artists in shaping the Gallery's history.

Digital Media

In line with the NGI's statement of strategy the NGI website continued to expand and make available key information about the institutions learning, exhibition and research programmes as well as adding to the online collections. The website now comprises 1,250 pages and well over 1,000 images. In 2013 visits to the NGI website continued to rise with 4% increase on 2012 figures. During the course of the year a total of 365,561 visits were made to the site and there were 1.7 million page views. Specialist online education resources such as *Impressionism at the NGI*, *Irish Artists painting in France c.1860-1910*; the conservation resources *Strongbow and Aoife: Saving a National Treasure* and Monet's *Argenteuil Basin with a Single Sailboat* remain popular with online audiences. Work began in preparation for the NGI 150th anniversary resources, *National Gallery of Ireland at 150* and *Memory Bank*.

Social Media

This year the Gallery's social media presence continued to grow linking it directly with its online audience. Social media has provided excellent opportunities for people to engage with the institution on many different levels – for information, for learning and educational reasons and for enjoyment. Twitter attracted over 5,000 new followers in 2013, representing a growth of 72% over the 12 month period, bringing the total number of followers close to 13,000 by the end of the year. Facebook gained over 1,700 new fans in 2013, an increase of 43% on 2012's fan numbers. By December 6,000 fans were connecting with the Gallery through Facebook. There are 45 videos on the Gallery's YouTube channel. These were viewed over 9,600 times in 2013. The Gallery now has profiles on the social media platforms Instagram and Vine, a presence we hope to grow in 2014.

Decipher Research Project

2013 was the final year of the research phase of this exciting project examining new solutions to a range of narrative construction, knowledge visualisation and display problems. At the beginning of the year the Gallery expanded its role in the project and took the lead in trialling the prototype software Storyscope. This brought the total funding received for the Gallery's participation in the project to €325,185. Claire Crowley was appointed DECIPHER Project Officer in March, Jean O'Donovan worked as DECIPHER Project Assistant for five months and Alison Larkin joined the team in July.

The Second Annual Periodic Review of the project took place in the Gallery in March 2013. A panel of experts representing the EU, including Dr Pablo Gervás (PhD, DIC), Associate Professor at the Department of Software Engineering and Artificial Intelligence, Faculty of Computer Science, Complutense University of Madrid; Dr Joemon Jose (PhD, MSc, MS), Professor of Information Retrieval at the School of Computing Science, University of Glasgow, and Rainer Typke, Project Officer, EU Commission, reviewed the project's progress to date. The review was a success and all of the project deliverables were commended, including the NGI report on the initial trials co-authored by Claire Crowley and Donal Maguire.

By the end of the year six months of trials of the developed DECIPHER Storyscope system had taken place. Field trials of the system were carried out with a number of user groups. A report documenting the trials and the evaluation of the system will be submitted to the EU Commission early in 2014.



Camille Souter, artist, with Antoinette Murphy, art historian,
at a reception in November, to celebrate 10 years of the ESB Centre
for the Study of Irish Art (CSIA 2003-2013).

Education

The Gallery's small but dedicated education team delivered once again with a comprehensive public programme while at the same time it was faced with difficult challenges in managing services with limited staff resources. In 2013, the department provided 2,172 tours for 33,102 visitors. Attendance improved at film screenings increasing to 669 on the previous year; *Creative Art 55+* attracted 627 representing 188% increase, and the series: *A Fresh Perspective on Impressionism* was attended by 1,232 people. A new series *Art from Diverse Cultures* was initiated.

The perennially popular *Drawing Studies* courses were full throughout the year. *Drawing Day* in May saw 1,350 adults and families enjoying a full day of creativity, launched by Colin Davidson, President, Royal Ulster Academy.

An increase in attendances was particularly notable in the Creative Spaces, used by 18,584 visitors representing 34% increase in 2013. There was also a significant uptake in the use of the Drawing & Creative Writing Kits for teens and young adults and Art Packs for People in Later Life. The Family Packs were used 2,335 times by an estimated 7,005 children and families reflecting a 14% increase.

Ruairí Quinn, TD, Minister for Education and Skills launched the conference, *Schools: Access to Culture*, on 28 September. Two new online publications for students and teachers was also launched on the day: *Impressionism at the NGI* (published with the support of BNP Paribas to mark their 40th year in Ireland), and *Irish Artists Painting in France c.1860-1910*. The conference was attended by 110 teachers.

Families and Children

The department continued to develop its services and facilities for children and families. In 2013, the Gallery signed up as a supporter of the Kids in Museums Manifesto; a new Storytelling Pilot Project was attended by 80 people; new Parents' Tours involved 154 babies and guardians; new Babies' workshops had 77 participants and new Tiny Tots Workshops catered for 85 people.

Community Engagement, Outreach and Disability

The Gallery's area of Community Engagement, Outreach and Disability was re-configured which resulted in partnerships with:

- Enable Ireland
- Réalt na Mara National School and Centre for Autism, Dundalk, Co Louth
- Tallaght Adult & Community Training (TACT)
- Artlink, National Learning Network, Sandymount
- LauraLynn Children's Hospice, Dublin
- Nascadh Community Development Project, Sean O'Casey Centre, Dublin 3
- Belmont Mill & Art Studios, Belmont, Co Offaly
- Spina Bifida Hydrocephalus Ireland



The Education Department continued to develop its services and facilities for children and families. An increase in attendances in 2013 was particularly noticeable in the Creative Spaces and the popular Drawing Studies courses were full throughout the year.



Internship Programme

In 1993, the department set up a Graduate Internship Programme starting with one intern, increasing to 5 annually. Interns are allocated to different areas: adult events, schools, children and families, older people's programmes, with each intern involved in general administration.

Partnerships

The department was involved in numerous collaborations and partnerships in 2013. One of the most interesting projects was with 'Fighting Words', set up by Sean Love and Roddy Doyle to give young people from disadvantaged areas the opportunity to experience creative writing. The outcome will mark the involvement of young people in the Gallery's 150th Anniversary in 2014. The department also worked in partnerships with the following bodies:

- National Library of Ireland
- Poetry Ireland
- Art Teachers Association
- Heritage Council
- CoisCéim Dance Theatre
- Children's Books Ireland
- Irish Association of Art Historians
- National Association of Principals and Deputy Principals Network
- Council of National Cultural Institutions

Summer Programme

The summer programme in July and August included a wide selection of art documentaries (30 films), talks by guides on the highlights of the collection, and the Wednesday lunchtime series *Exploring a Picture*, which involved staff speaking on a particular work of art in the collection.

Culture Night

The Gallery participated in Culture Night, run by Temple Bar Cultural Trust, with a host of activities for visitors. The Education Department arranged a programme of themed tours which ran every half hour on the night; the artists Eamon Colman and Michelle Boyle, assisted by Sarah Edmondson, led adult portrait drawing sessions, and artist Andrew Brown led family workshops. A Culture Night 'Cultural Trail', was also produced involving 13 participating institutions. The image selected was Francis Danby's *The Opening of the Sixth Seal*.

Research Day

The Gallery held its 4th Research Day on 6 March, when 9 post-graduates (MAs and PhDs) made presentations on a range of subjects on art, the National Gallery of Ireland, museum and cultural studies. The papers were drawn from a list of 21 submissions from third-level colleges across Ireland. Launched by the Director, Sean Rainbird, the opening address, 'The Potential of Digital Humanities' was given by Dr Susan Schreibman, TCD Assistant Professor in Digital Humanities and Director, Digital Humanities and Culture. The event was chaired by Professor Christa-Maria Lerm Hayes, School of Art and Design, University of Ulster. Organized by Education, it was co-ordinated by Research Day Team: Dr Brendan Rooney, Dr Marie Bourke, Andrea Lydon and Dr Adriaan Waiboer, and the Research Day Readers: Donal Maguire, Joanne Drum, Caoilte O Mahony and Anne Hodge.

Study Mornings

The department organised a number of study mornings to coincide with the Gallery's exhibitions and collection displays:

- *JMW Turner* (26 January)
- *Modernist Images & Portrait Painting* (23 February)
- *The Yeats Family & Modern Ireland* (27 April)
- *The Art of Performance* (19 October)

Grundtvig EU LEM Learning Museum Network Project 2010-2013

The NGI was involved in the LEM project (www.lemproject.eu) involving 23 museums from 17 European countries.. The NGI was commended on the management and outcomes of the project and the Gallery is considering potential collaborations on future EU projects.

Halloween Extravaganza – Attendance: 124

The NGI collaborated with Children's Books Ireland during the mid-term break by hosting a workshop with author, comic illustrator and creator of *The Big Break Detectives*, Alan Nolan, chaired by David Maybury, author and editor. Held in association with Matheson, it was followed by a book signing in the Gallery Shop.

Christmas Family Art Holiday 2013

The 49th *Christmas Family Art Holiday* took place over two days on Monday 30 and Tuesday 31 December and attracted 1,400 visitors.

Dublin City Garden Squares Day

The Gallery participated with a Family Programme as part of the Dublin City Garden Squares Day on 14 September, organised by Dublin Civic Trust

Open House Family Workshop

Open House weekend, organised by the Irish Architecture Foundation, took place the weekend 4-6 October and included a workshop *Design a 3D Gallery* by Andrew Brown.

Access Programme

Tours for people with disabilities run bi-monthly, including Tours for the Hard of Hearing, ISL Tours, Tours for the Blind and Tours for the Visually Impaired.

Kanchi

Kanchi is a not-for-profit disability organisation that works to change mindsets and behaviours around disability. By making the business case to promote access provision, it encourages companies to develop innovative and effective accessible business environments. In 2013 the NGI's Access Programme was featured as part of their 'Access Ireland – Tourism for All' Event on 26 November, in which a national group of business and tourism providers attended an information event in the Gallery. The wide range and depth of NGI Access provision was held up as an exemplary example of what businesses can do to make their environments and services as accessible as possible to all members of the public.

New Hard of Hearing Resources

The resources purchased in 2013 enhanced the NGI's William's Sound Personal Loop system used on Gallery tours, and includes an individual loop and battery tester. This will enable Education staff to test that the equipment is working correctly (for which a hearing aid was required) and the need for external support is reduced.

New Blind Resources

The Gallery's capacity to provide high quality, modern tours for blind visitors received a major boost with the acquisition of a Zy-fuse machine, giving in-house capacity to reproduce collection images on swell paper. Work is currently underway in developing a comprehensive set of tours aimed at blind people, involving formatting a series of raised images, supplemented with other tactile objects. These resources will be tried and used in 2014.

Touring Exhibition

Learning from Art, the young people's exhibition, continued its tour around the country at the following venues:

- Leixlip Library, Co Kildare- 14 Dec – 25 Jan
- The Source Arts Centre, Tipperary-3 Dec – 31 Jan

Facilities

The Lecture Theatre was used extensively in 2013 for public and private events by various agencies, universities and sister institutions.



There were over 640,000 visitors to the Gallery in 2013, a reflection of the comprehensive public programming and public engagement with the collection, special displays and learning activities.

ATTENDANCE FIGURES – EDUCATION PROGRAMMES

Event	Numbers
January	
Gallery Tours	1,396
Supervised Family Time (Creative Workspaces)	1,644
Estimated numbers unsupervised Family Time (Creative Workspaces)	270
Sunday Lectures	496
Tuesday Lectures	509
Saturday Family Programme	177
Drawing Studies	36
Art Documentary Screening	197
Study Morning - Turner	89
Creative Art 55+	69
Community Engagement & Outreach	105
Art Studies - Thursday Evening	325
January Total	5,313
February	
Gallery Tours	2,760
Sunday Lectures	152
Supervised Family Time (Creative Workspaces)	1,141
Estimated numbers unsupervised Family Time (Creative Workspaces)	120
Tuesday Lectures	308
Saturday Family Programme	173
Mid-term Break	194
Drawing Studies	72
Creative Art 55+	95
Portraits Study Morning	81
Poetry Readings	301
Art Documentary Screening	59
Community Engagement & Outreach	131
Art Studies - Thursday Evening	364
February Total	5,951
March	
Gallery Tours	3,386
Sunday Lectures	196
Tuesday Lectures	223
Special Russian Lecture	31
Supervised Family Time (Creative Workspaces)	1,497
Estimated numbers unsupervised Family Time (Creative Workspaces)	180
Creative Art 55+	90
Drawing Studies	36
Art Documentary Screening	60
Saturday Family Programme	224
Community Engagement & Outreach	123
Research Day	53
Art Studies - Thursday Evening	197
March Total	6,296

Event	Numbers
April	
Gallery Tours	2,948
Sunday Lectures	238
Drawing Studies	29
Tuesday Lectures	549
Storytelling Workshops	80
Yeats Poetry Reading - Patrick Mason	73
Study Day - The Yeats Family and Modern Ireland	85
Art Documentary Screening	41
Creative Art 55+	69
Community Engagement & Outreach	121
Supervised Family Time (Creative Workspaces)	1,672
Estimated numbers unsupervised Family Time (Creative Workspaces)	60
Saturday Family Programme	152
April Total	6,117
May	
Gallery Tours	3,189
Sunday Lectures	142
Tuesday Lectures	257
Art Documentary Screening	38
Drawing Studies	20
Gallery Drawing Day	1,350
Wednesday Poetry Readings	177
Creative Art 55+	70
Community Engagement & Outreach	70
Supervised Family Time (Creative Workspaces)	1,298
Estimated numbers unsupervised Family Time (Creative Workspaces)	30
Saturday Family Programme	112
May Total	6,753
June	
Gallery Tours	1,655
Sunday Lectures	175
Sunday Children's Art Workshops	136
Supervised Family Time (Creative Workspaces)	1,053
Tuesday Lectures	243
Community Engagement & Outreach	73
Art Documentary Screening	101
Creative Art 55+	48
June Total	3,484

Event	Numbers
July	
Gallery Tours	5,427
Lecture Theatre Talks & Film Screenings	1,068
Lunchtime Talks	129
Supervised Family Time (Creative Workspaces)	2,471
Drop-in workshops room 17	267
Children's Sunday Art Workshops	139
Community Engagement & Outreach	340
Creative Art 55+	38
July Total	9,879
August	
Gallery Tours	1,625
Lecture Theatre Talks & Film Screenings	1,448
Community Engagement & Outreach	26
Lunchtime Talks	131
Supervised Family Time (Creative Workspaces)	2,671
Drop-in workshops room 17	192
Children's Sunday Art Workshops	155
Creative Art 55+	43
August Total	6,291
September	
Gallery Tours	2,698
Sunday Lectures	203
Tuesday Lectures	292
Culture Night	2,523
Film Screenings	22
Community Engagement & Outreach	114
Drawing Studies	32
Creative Art 55+	24
NGIBaby Workshop	29
Tiny Tots workshop	25
Supervised Family Time (Creative Workspaces)	1,079
Saturday Family Programme	146
September Total	7,187
October	
Gallery Tours	3,556
Sunday Lectures	151
Tuesday Lectures	323
Saturday Family Programme	147
Film Screenings	48
Open House Junior Workshop	35
Drawing Studies	55
Community Engagement & Outreach	244
Halloween Event : <i>Creepy Comic Jam</i> event with Alan Nolan	125
Creative Art 55+	73
Impressionist Lecture Series	1,232
Study Morning: Performance	114
NGI Baby Workshop	22
Tiny Tots workshop	25
Supervised Family Time (Creative Workspaces)	1,716
Mid Term Break workshops	122
October Total	7,988

Event	Numbers
November	
Gallery Tours	3,249
Sunday Lectures	121
Tuesday Lectures	288
Drawing Studies	76
Film Screenings	81
Community Engagement & Outreach	238
Creative Art 55+	37
NGIBaby Workshop	26
Tiny Tots workshop	35
Supervised Family Time (Creative Workspaces)	1,012
Coisceim Dance Performance	69
Thursday Evening Lectures	222
Saturday Family Programme	186
Mid Term Break workshop	35
November Total	5,675
December	
Gallery Tours	2,060
Sunday Lectures	80
Tuesday Lectures	195
Film Screenings	22
Supervised Family Time (Creative Workspaces)	700
Drawing Studies	16
Creative Art 55+	32
Community Engagement & Outreach	149
Christmas Family Art Holiday	1,400
Saturday Family Programme	50
December Total	4,704
Annual Total	75,638
Family Packs	7,005
Writing/Drawing Kits	194
Art Packs	121
GRAND TOTAL	82,958

Images & Licensing

National Gallery Images (www.nationalgalleryimages.ie)

The main focus of 2013 involved work on the various elements of the National Gallery Images project with User Acceptance Testing starting at the end of May. Significant targets were achieved. Staff training started in March and continued throughout the year.

Digital Steering Committee

The department set up an expert Digital Steering Committee to manage the various digital operations within the NGI.

IP

A Copyright Submission to the Copyright Review Committee at the Department of Jobs, Enterprise and Innovation was compiled.

Lines of Vision

Substantial intellectual property work was undertaken in drafting an agreement between the various stakeholders of the *Lines of Vision* project, scheduled to be launched in 2014.

Sales

Licensing sales were down on 2012 due to staffing and resourcing issues in the department.

External Publications

The department facilitated image licensing requests for the publications—*Russborough: A Great Irish House, its Families and Collection* and *Royal Irish Academy Art & Architecture in Ireland*.

Google Mentoring/Arts Audiences

National Gallery Images was selected for Google Adwords Mentoring in 2014. The launch with Minister Deenihan took place on 28th November 2013 at Google Headquarters.

The Gallery's new e-commerce site www.nationalgalleryimages.ie was user tested in 2013 in advance of the official launch planned for 2014.



Visitor Services

The Gallery's visitor attendance figures for the year ending 31 December 2013 were 641,572.

Visitor figures in January contributed 60,957 visitors, representing a 20% increase on Visitor figures compared to January 2011. The visitor profile was mainly Irish, with a high visitor satisfaction, in particular with the Turner exhibition.

During the spring, the Gallery participated in the Big Egg Hunt, with three eggs in the public areas of the Gallery from 12 February to 15 March. Visitor Services worked with the St Patricks Day Festival and held the Resound Music event as part of the *I Love My City* programme on 16 March. The Gallery was also one of the venues in the St Patricks Day Festival Treasure Hunt on the 18 March. Special events were successfully promoted around Valentines Day, Mothers Day and St Patricks Day to create awareness and encourage a visit to the NGI.

Visitor numbers saw a slight decrease during the summer months due to the good weather. Over 200 tourism groups and languages schools visited the Gallery and there was a high percentage (70%) of international visitors throughout the summer period.

Culture Night on 20 September attracted 2,523 visitors to the Gallery. The programme for the evening included collection tours, family and children's workshops. A number of characters in painting were 'brought to life' by actors, visitors could take a picture of themselves in cut-outs of reproductions of popular paintings. There was also music and wine and tapas menu provided by the café. An art project Fisfeis projected onto the exterior wall of Clare Street.

Throughout the year, Visitor Services focused on new and ongoing initiatives to enhance service to the public and to develop visitor numbers. Work continued with the wide range of groups and organisations, including language schools and tourism agencies aimed to improve the quality of the visitor experience in the Gallery. A review of the catering facilities in the Gallery was undertaken with a new service expected to commence in 2014.

Visitor Feedback & Audience Surveys

The Gallery participated in the Arts Audiences Here and Now Survey as one of 7 visual arts organisations. 360 surveys were conducted in the Gallery aimed at gaining insight into how audiences are engaging with the visual arts and the Gallery. The results profiled visitors and gained a deeper insight into the visitor experience specifically for the Gallery.

An Arts Audiences event reviewing the results of the Here and Now Survey 2013 was hosted at the NGI on 7 November. The seminar gave insight into how audiences are engaging with the visual arts in Ireland. The NGI participated alongside The Butler Gallery, The Glucksman, The Model, Royal Hibernian Academy, Temple Bar Gallery + Studios, The Douglas Hyde Gallery, Gallery of Photography and Limerick City Gallery of Art.

The Gallery continued to monitor monthly visitor feedback, using comment cards and constantly reviewing the feedback to make improvements to the visitor experience.

NGI Volunteer Programme

The NGI Volunteer Programme had 107 Volunteers for the year ended 31 December 2013, working in Visitor Services and the Information Desks, the Friends, Research Services, Conservation and the Print Room. The training aims to assist in supporting the vital contribution which the Volunteers make in a number of areas in the Gallery. New Volunteers were recruited during the year for the Information Desk and Friends Desk.

The Volunteer Policy was reviewed in January. The Gallery participated in the process with Voluntary Arts Ireland and Volunteer Ireland during the preparation of a Toolkit for arts volunteers –involving organisations titled ‘Volunteering in the Arts’.

Corporate Events

A total of 46 corporate and private events were held in the Gallery. They comprised 32 corporate meetings, receptions, dinners or product launches, 3 arts and culture related events, and 11 civil ceremonies.

Accessibility

In 2013 the Gallery has continued to focus on accessibility of its services to the public. 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).

Irish Language Scheme 2013-2016

The Irish Language Scheme 2013–2016 was confirmed by the Minister of State at the Department of Arts, Heritage and the Gaeltacht. The Gallery’s second Irish Language Scheme commenced on 16 September 2013 and builds on the successful implementation of the first scheme during the period 2009-2012. The scheme has raised awareness of the need for Irish-language provision throughout the organisation. Under the auspices of the scheme, the Gallery has delivered a uniformity of bilingual signage, increased provision of Education services through Irish and greater Irish-language content in its website and digital resources.

Visitor Attendance Figures

	2013	2012
January	60,957	52,947
February	51,753	51,046
March	64,402	59,726
April	52,147	56,569
May	44,626	53,484
June	52,879	57,987
July	52,879	58,484
August	60,895	56,836
September	59,677	59,037
October	45,352	49,341
November	46,523	51,151
December	49,482	53,878
Total	641,572	660,486

Friends of the National Gallery of Ireland

Membership of the Friends of the National Gallery of Ireland was 1,376 as at 31 December 2013, and includes 31 Patrons of Irish Art and 6 Corporates. Membership was down slightly on 2012 due in part to lapsed or terminated membership. Between 1 January and 31 December a total of 246 new members enrolled, of which 48 were Gift Memberships.

A year-round programme of events is organised for Members in the Gallery spaces and at other venues around the country. The Friends' weekly talks continue to be popular and were supported in 2013 by the European Commission Representation in Ireland. Highlights of the year included the summer cultural trip to Norfolk in June, and a four-day trip in the autumn to Derry, UK City of Culture 2013. The Friends' annual *Christmas Concert*, held in the Wintergarden, featured the Enchiriadis Chamber Choir and talented young cellist Christopher Ellis. The Gallery wishes to acknowledge the support of individual members, to the team of volunteers, the tour guides managed by the Education Department and the NGI Curators who provide tours of exhibitions and special talks during the year. Special thanks to Dr. Abdul Bulbulia who retired as chairman of the Friends Executive Committee during the year.

Lectures

A wide variety of topics were covered during the year, at which attendance varied from 19 to 104 members, who were very appreciative of the many subjects offered. They took place in No. 5 or the Gallery Theatre.

On Parade: Diaghilev's Ballets Russes and the new musical beat, Adrian Le Harivel, NGI Curator, 30 January (57 in attendance).

Coco Chanel: Couturière Extraordinaire, Sara Donaldson, Art and Dress Historian, discussed the life and work of French designer, 20 February (71).

Reflections on 45 Years in Television was delivered by Brian Lynch, looking back on his career as Sound Engineer at RTÉ and the BBC, 26 February (21).

Spring lectures comprised: *A Passion for Collecting* presented by Dr Patrick J. Murphy, 25 March (49).

The History of Oriental Rugs and Carpets, by Peter Lindon, Specialist in Antique Rugs and Textiles, 24 April (34).

Light and Dark / Sunlight and Shadows, by Bernadette Madden, Artist and Batik Specialist, 14 May (31).

'Saving Venice' – the permanently flooded city, by Emeritus Professor, J. Philip O'Kane, 25 May (104).

Inside the Sculptor's Mind, presented by Jason Ellis, 1 October (19);

Revealing Luggala, by Robert O'Byrne, Writer on Architecture, Fine Art and Design 19 October (97).

Ways of Thinking: Approaching Modern Art, the first in a series on this topic, by Dr. Roisin Kennedy on *Old Themes, New Attitudes*, 22 October (25).

4000 Years of Tradition: Goldsmithing through the Ages, by Rudolf Heltzel, 7 November (62).

The White Cube—Modern Art and the Museum, by Dr. Roisin Kennedy, 26 November (43).

Peter Rice – the Structural Engineer behind Great Architects, by Prof. J. Philip O’Kane, 30 November (103).

Day Outings

Day outings are very popular with Members and are well supported.

Gothick and Classical Meath featured a special view of the extensive restoration at *Killua Castle* by kind invitation of its owner Allen Krause, who warmly welcomed all and conducted a tour of the work in progress. It was followed by a trip to *Headfort House* together with talks on its history by Headmaster Dermot Dix, and on the splendid Robert Adam plasterwork, by Art Consultant Nick Nicholson, 9 February (52 in attendance).

A day among the *Buildings and Books of Trinity College* under the guidance of Dr. Edward McParland included a curatorial talk on the Long Room exhibition, ‘Drawn to the Page – Irish Artists and Illustration c1830-1930’, and special tours of the exhibition ‘Oscillator’ in the Naughton Institute Science Gallery, 19 February (61).

Dublin Castle’s Precincts included a tour at the Chester Beatty Library of the exhibition of Beatty’s French 19th century paintings on loan from the NGI. The nearby Dubh Linn Gardens and sculptures were also viewed, while at City Hall, the ‘Story of the Capital’ was revealed, 16 February (31).

An exploration of *Stylish Southside Homes*, included visits to Cabinteely House, Marlay House and the Pearse Museum, 25 April (14).

Spring Gardens of Wicklow, featured the Dower House, where Friends were welcomed by Patricia Butler, art historian and lecturer, followed by a tour of the gardens at Hunter’s Hotel and Kilmacurragh Gardens, 10 May (56).

Hidden Jewels of County Down comprised tours at two National Trust properties; Rowallane Gardens and Castle Ward on the shores of Strangford Lough, 18 May (50).

Members discovered *Kilkenny’s Hideaways* with visits to Shankill Castle, Paulstown, Ballyduff House and Kilfane Gardens, 29 June

Medieval and Georgian Waterford revealed the splendidly restored Bishop’s Palace and the Medieval Museum 20 July (44).

Anna Livia and Dublin’s Docklands, repeated by popular request, brought Friends on a walking tour and a boat trip on the Liffey into the Grand Canal Basin, 27 July (47).

County Louth Neighbours included tours of two eighteenth-century houses: Collon House, Collon, and Rokeby Hall, Grangebellew, 24 August (39).

Cashel, the City of Kings was explored with tours at the restored GPA-Bolton Library, the Rock of Cashel, the Dominican Abbey, Cashel Palace Hotel, and concluded with an organ recital by Dean Philip Knowles at St. John’s Cathedral, 28 September (43).

Seaside Attractions in Dun Laoghaire included visits to the Headquarters of the Commissioners of Irish Lights (specially opened for Friends), the National Maritime Museum, the Oratory of the Sacred Heart, 9 November (59).

Farmleigh and IMMA comprised of a special tour behind the scenes at Farmleigh together with a view of the 'Traces of Peter Rice' exhibition in the nearby Gallery, followed by visits to IMMA's exhibitions, 'Eileen Gray, Architect Designer, Painter (1879-1976)' and 'Leonora Carrington: the Celtic Surrealist, 20 November (50).

Cultural Excursion

The Treasure House of Norfolk (7–12 June) included a visit to the exhibition *Houghton Revisited*, where paintings from the Walpole collection were returned from the Hermitage to their original home at Houghton Hall. Friends were welcomed by Houghton's current owner, David, Marquis of Cholmondeley. Members also enjoyed visits to Norwich Castle Museum, Walsingham, National Trust properties: Ickworth, Felbrigg Hall and Blickling Hall, together with other great houses such as Holkham Hall, Sandringham, the royal family's private home, and Oxburgh Hall. The tour was guided by Adrian Le Harivel, Curator, National Gallery of Ireland.

Derry, the UK City of Culture 2013 (15-18 September), brought Friends to this historic city with a walk on the City Walls and visits to St Columb's Cathedral, St Augustine's Church, the Guildhall, the Tower Museum, the Peace Bridge and the Bogside murals. The Dean of St Columb's Cathedral welcomed Members with an organ recital and also by the Minister of the First Presbyterian Church. The history of the Knox family was revealed at the historic eighteenth-century Prehen House. The North Antrim coast was explored, following the path of Frederick Hervey, Earl Bishop of Derry, with a view of Downhill, his former home and Musssenden Temple, concluding with visits to Old Bushmills Distillery and the Giant's Causeway with its new Visitor Centre, designed by Heneghan Peng Architects.

Wexford Festival Opera (31 October-2 November) included attendance at two operas, *Cristina, Regina di Svezia* and *Il Cappello di Paglia di Firenze*; lunchtime recitals on two days and a shortwork performance of *L'Elisir d'Amor*. (11 travelled)



Friends of the NGI at Houghton Hall, Norfolk

GAILEARAÍ NÁISIÚNTA NA hÉIREANN
NATIONAL GALLERY OF IRELAND

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CALENDAR 2014

Books and Articles Published by Staff

Dr Marie Bourke

Contributed an article 'New Research on 'The Meeting on the Turret Stairs' Sir Frederic William Burton', to *The Pre-Raphaelite Society Review*, 20 (1) 2013

Contributed a chapter, 'Thomas MacGreevy (1893-1967) and the National Gallery of Ireland (1950-63): A Director of his Time' to a volume of 21 essays, *The Life and Work of Thomas MacGreevy*, (S. Schreibman, editor), published by Bloomsbury Academic, London. ISBN: HB: 978-1-4411-4092-0

Collated the Report, 'New Trends in Museums of the 21st Century', and contributed 4 articles: 'Introduction to the Report' 'Introduction to WG1: New Trends in Museums of the 21st Century' 'A Cultural Quarter reflecting urban renewal: how a city can revitalize itself through museums', and 'Concluding Remarks', (eds. A. Nicholls, M. Pereira and M. Sani). Published by Learning Museum Network Project, IBC, Italy, 2013. ISBN 978-88-97281-13-9

Contributed an article 'Introduction: Working Group 1 'Museums of the 21st Century' to *The Virtual Museum*, published by Learning Museum Network Project, (eds. A. Nicholls, M. Pereira and M. Sani), published by Learning Museum Network Project, IBC, Italy, 2012. ISBN. 9978-88-97281-03-0

Impressionism at the NGI, published by NGI, 2013, hardcopy and online, ISBN 978-1-904288-49-7

Jointly with Sarah Edmondson, *Irish Artists Painting in France c.1860-1910 at the NGI*, published by NGI, 2013, hardcopy and online, ISBN 978-1-904288-51-0

'Afterword: Why a Schools Access to Culture Conference?' with assistance from Caoilte O Mahony for the *Schools: Access to Culture*, Conference Report, published by NGI, 2013

Edited *Schools: Access to Culture*, Conference Report, Published by NGI, 2013. ISBN 978-1-904288-52-7

Ranson Davey

Turner's Watercolour Painting Materials – Pigments and Papers, essay in *The Works of J.M.W Turner at the National Gallery of Ireland*, pp.126-140

Anne Hodge and Niamh MacNally

The Works of J.M.W Turner at the National Gallery of Ireland (NGI publication, 144 pages)

Donal Maguire and Pauline Swords

The Sketchbooks of Jack B. Yeats 1897-1955, NGI, 2013, ISBN 978-1-904288-48-0

Simone Mancini

Published an article on the Maclise Conservation Project, *Irish Arts Review*, Spring Issue 2013

Janet McLean

The Other Tongues. An Introduction to Writing in Irish, Scots Gaelic and Scots in Ulster and Scotland (Irish Pages, 2013)

Caoilte O Mahony

Contributed an article, *Key Trends in Museums: Survey 2012 Findings* to the New Trends in Museums of the 21st Century Report, published by LEM, (Eds. A. Nicholls, M. Sani, M. Pereria), 2013, Italy.

ICOM NEWS published a review of the NGI *Future Forecasting* symposium & roundtable proceedings in Vol. 88, 1, March, 2013

Brendan Rooney

Published an article with William Laffan, 'Two new Works by Thomas Roberts (17481777)', *Irish Architectural and Decorative Studies. The Journal of the Irish Georgian Society*, vol.XV (2012), 150-55

Adriaan E. Waiboer

Published an article, "Wiillem de Poorter: Rembrandt/ Not Rembrandt Pupil", *Journal of Historians of Netherlandish Art*, vol. 5, issue 2 (2013) (www.jhna.org)

Ele von Monschaw

The results of a three-year project on research and investigations on Vincent Van Gogh, *Rooftops of Paris* (NGI.2007.2) in association with the Van Gogh's Studio Practice Program by the Cultural Heritage Agency of the Netherlands, were published in *Van Gogh's Studio Practice*, Van Gogh Museum Publications, 2013, p 496

Conferences & Workshops

Dr Marie Bourke

'Governance of Cultural Institutions, seminar convened by the Royal Irish Academy (26 March)

CNCI Arts in Education Charter conference 'Lighting a Fire', NGI (19 April)

Culture & Heritage Tourism EU Presidency Tourism conference, held by Fáilte Ireland at Dublin Castle (25 April)

Attended FNCI lecture 'Curiosity and Enlightenment: the Cobbe Family Cabinet of Curiosities, Newbridge House' given by Dr Arthur Mac Gregor, for FNCI at RIA (25 April)

Sile Boylan

Visitor Studies Conference, 'Visitor studies and the Environment', London. (4 & 5 February)

EU Presidency Tourism Conference in Dublin Castle (25 April)

Dublin Grow Taskforce (10 September); the Quality Service Network Seminar (17 September); and the Art Audiences Copywriting seminar (26 September); Volunteering Ireland Conference (6 November)

Sile Boylan and Barry Carroll

Social Media Marketing Workshop by Professional Development Limited Dublin, (19 February)

Brina Casey

CNCI Arts in Education Charter conference 'Lighting a Fire', NGI (19 April)

'If you were in my shoes', seminar, Kildare County Arts Service, held at Nás na Riogh Housing Association, Co Kildare (30 May).

One day workshop on Disability Equality Training with Arts & Disability Ireland (29 November)

Caroline Clarke, Raffaella Lanino and Jean O'Donovan

Disaster Planning workshop, organised by the CNCI, Chester Beatty Library (22 November)

Ranson Davey, Muirne Lydon, Simone Mancini and Corrie Tubman

Disaster Planning workshop, organised by the CNCI, Chester Beatty Library (22 November) Catherine Coughlan

The Art Academy and Knowing IMMA seminar, National Concert Hall (19 April)

Disaster Planning workshop, organised by the CNCI, Chester Beatty Library (22 November)

Claire Crowley

OpenCulture 2013 (Collections Trust conference), London (2 July)

Museums Association UK's annual conference in Liverpool (11-12 November)

Joanne Drum

IMA Annual Conference, *The Porous Museum: Making Connections, Building Partnerships*, in Kilkenny Castle (22 & 23 February)

CNCI Arts in Education Charter 'Lighting a Fire' conference, NGI (19 April)

'Kids in Museums' *Babies in Museums* workshop, at the V&A Museum of Childhood, London. (26 September)

One day workshop on Disability Equality Training with Arts & Disability Ireland (29 November)

Giada Gelli

Academic & Special Libraries Section of the Library Association of Ireland, Annual Seminar, 'Content Creators – The Digital Frontier', at the Radisson Blu Hotel, Dublin 8 (1 March)

Building Structures for Archives in a Digital World, Trinity College Dublin (27-28 June)

Anne Hodge

Irish Museums Association's Annual Conference: 'The Porous Museum, Kilkenny Castle (24 February)

'Maps and Texts' seminar, Royal Irish Academy, Dawson Street (24 May)

IMA Education and Outreach Seminar, National Museum of Ireland, Collins Barracks (5 July)

'War in the Visual Arts, an interdisciplinary conference on the impact of war on visual media, University College Cork (12-14 September)

Disaster planning workshop, organised by the CNCI, Chester Beatty Library (2 October)

Rundale Group, Sociology Department, NUI Maynooth (6 December)

Raffaella Lanino

UK and Ireland TMS (collection management system) User Group seminar, London (7 November)

Alison Larkin

Irish Museums Association's seminar, *Museums & technology: online collections and interpretation* hosted by the University of Ulster in Derry, 8 November

Museums Association UK's annual conference in Liverpool (11-12 November)

Andrea Lydon

David Ross: 'The Art World is Dead', organised by UCD School of Art History and Cultural Policy / NCAD Faculty of Visual Culture, National College of Art and Design (22 February)

1916 symposium 'Object Matters: The Visual Culture of 1916', Civic Offices (26 April).

Museum Computer Group's 'Engaging Visitors through Play' conference at the University of Ulster, Belfast (30 May)

International Digitisation Conference *Access, Use, Re-Use: Unlocking the Potential of Online Digital Cultural Content* in St. George's Hall, Dublin Castle (17 June)

'Funding Digitization: can accessible cultural heritage fuel social and economic growth?' Dublin Castle (21 June)

Building Structures for Archives in a digital world, Trinity College Dublin (27-28 June)

Annual Museums Computer Group conference, *Museums on the Web 2013: Power to the People*, Tate Modern, London (15 November).

Caomhán Mac Con Iomaire

One day workshop on Disability Equality Training with Arts & Disability Ireland (29 November)

Niamh MacNally

David Ross: 'The Art World is Dead' (in conversation with Declan McGonagle, Director NCAD). Seminar organised by UCD School of Art History and Cultural Policy / NCAD Faculty of Visual Culture, National College of Art and Design (22 February)
'Within the Public Realm' seminar, Dublin City Gallery, The Hugh Lane (12 March)

Donal Maguire

Analysing Cubism, symposium, IMMA (19 February)

David Ross: 'The Art World is Dead', organised by UCD School of Art History and Cultural Policy / NCAD Faculty of Visual Culture, National College of Art and Design (22 February)
1916 symposium 'Object Matters: The Visual Culture of 1916', Civic Offices (26 April)

Simone Mancini

LED lighting seminar, Smithsonian Art Museum, Washington DC (1 March)

Janet McLean

Analysing Cubism, symposium, IMMA (19 February)

Susan O'Connor

Irish Museums Association's Annual Conference: 'The Porous Museum', Kilkenny Castle (24 February)

Caoilte O Mahony

Information Session on the B.Sc. in Education Studies Programme, Marino Institute of Education (23 January)

IMA Annual Conference, *The Porous Museum: Making Connections, Building Partnerships*, Kilkenny Castle (22 & 23 February)

CNCI Arts in Education Charter conference, 'Lighting a Fire', NGI (19 April)

Irish Association of Art Historians Annual Conference NGI (20 April)

Voices from the Museums presentation by Jocelyn Dodd, National Museum of Ireland, Collins Barracks (25 July)

Art Teachers Association of Ireland Annual Conference, Silver Springs Hotel, Cork (21 September)

Information meeting on 'Creative Europe' (E.U. Culture sub-programme) by Audrey Keane of the European Cultural Contact Point, Wood Quay Venue. 18 November:

One day workshop on Disability Equality Training with Arts & Disability Ireland (29 November)

Brendan Rooney

Object Matters: Making 1916, a symposium on material culture and the Rising, Civic Offices, Dublin (26 - 27 April)

Catherine Ryan

Social Media and Legal Issues, McCann Fitzgerald's, Dublin (6 February)

Catherine Sheridan

Academic & Special Libraries Section of the LAI, Annual Seminar, "Content Creators – The Digital Frontier" at the Radisson Blu Hotel, Dublin 8 (1 March)

International Digitisation Conference *Access, Use, Re-Use: Unlocking the Potential of Online Digital Cultural Content* in St. George's Hall, Dublin Castle (17 June)

ARLIS/UK & Ireland Art Libraries Society annual conference at the University of Bristol (10-12 July)

Library Association of Ireland's Rare Books Group Annual Workshop, Henry Jones Room, Long Room, TCD (24 September)

Kim Smit

Europeana conference 'Funding digitisation: can accessible cultural heritage fuel social economic growth?', Dublin Castle, (21 June)

Ele von Monschaw and Pearl O'Sullivan (Monet Fellow)

5th International Symposium on Painting Techniques, Rijksmuseum, Amsterdam (18-20 September)

Lectures

Dr Marie Bourke

'Highlighting key themes in The Story of Irish Museums' to the History Society, St Patrick's College/DCU (30 January)

Invited by the Department of Foreign Affairs to give two talks, 'Key trends in European Museums of the 21st Century' at the Acropolis Museum, Athens (8 April), and at the State Museum of Contemporary Art, Thessaloniki (11 April) to mark Ireland's Presidency of the Council of the EU.

'The impact and influences of Burton's *Meeting on the Turret Stairs*' to the Association of Irish Art Historians, Newman House (6 March)

'The origins and development of Museums in Ireland' to the Georgian Society at the Royal Society of Antiquaries (20 March)

'Ireland's Favourite Painting, Frederic Burton's *The Meeting on the Turret Stairs*, part of the Finn Festival at the Clare Heritage Museum & Genealogical Centre, Corofin (3 May)

A short presentation on 'New Trends in Museums of 21st Century, at the LEM Learning Museums Network, study visit, meeting and conference at Manchester Museum (22-25 May)

Panel discussion 'If the State can't afford it, who else can defend our heritage', with Brian Crowley (chair, IMA) and James Maguire (Irish Manuscripts Commission) chaired by Manchán Magan (*The Irish Times*), at the Carlow History Festival (16 June)

Two presentations on the theme, 'Key Trends in Museums of the 21st Century' at the LEM Meeting, and attended the Learning Museum Network Project conference and WGP meeting in Bologna (18-21 September)

'Iconic Image: *Madonna Irlanda*', as part of the Michael Farrell (1940-2000) exhibition programme, at the Solistice Arts Centre, Navan (2 October)

Seminar, 'Crises and challenges: New trends in museums of the 21st Century', to participants of the M.Phil in Cultural Policy, UCD (15 November)

Careers forum for art history undergraduates in the School of Cultural Policy and Art History, UCD (15 November)

Panel discussion, 'Celebration of the life and work of Thomas MacGreevy' chaired by Dr. Susan Schreibmann, at the NGI (21 November)

NGI touring exhibition 'Learning from Art', and launched the show at the Source Arts Centre, Thurles, Co. Tipperary (7 December)

Sile Boylan

Recruitment and Training' to the Irish Museums Association, seminars on Volunteering (8 June)

Claire Crowley

Co-presented 'Creative Interactions and Visual Literacy the *Impressionism in the NGI* online learning resource' at NGI's Schools: Access to culture conference (28 September)

Presented at the Irish Museums Association's seminar, *Museums & technology: online collections and interpretation* hosted by the University of Ulster in Derry (8 November)

Joanne Drum

NGI Lecture Erskine Nicol's '*The 16th, 17th (St. Patrick's Day) and 18th March, 1856*' (19 March)

NGI Picture in Focus talk: Thomas Gainsborough's *The Cottage Girl* (14 August)

Anne Hodge

'*The p numbers*': *photography at the NGI - a misunderstood medium*, at a seminar 'Between art and information: collecting photographs' organised jointly by the Museums and Galleries History Group and the Photographic History Research Centre, De Montfort University, De Montfort University, Leicester (2 March)

Golden vestments: a gift from Empress Eugenie of France to an Irish priest, Textile Collections seminar, organised by the Irish Museum's Association, National Museum of Ireland, Collins Barracks (18 October)

Adrian Le Harivel

Artists of the Ballets Russes at the Aula Maxima, NUI Galway, for *Music for Galway* (14 February)

Guided tour and talk, *Dublin's Golden Mile*, for the Irish Georgian Society (16 February)

'*Can the past serve the present?*, *Artists as a source for examining Dublin's Squares* to the Dublin Squares Conference 2013, Dublin Civic Trust (13 September)

Andrea Lydon

Presented on developments to date in the area of collection management and 2014 plans regarding library and archive collections, Annual Full Shared Services Group (IMMA, CAG, NGI), No. 5 Clare Street (16 April)

Annual Sir Denis Mahon Lecture, held in the Ashmolean Museum, Oxford (8 November)

Muirne Lydon and Maria Canavan

Conservation and Technique of 'The Marriage of Strongbow and Aoife by Daniel Maclise', 5th International Symposium on Painting Techniques, Rijksmuseum Amsterdam (18-20 September)

Caomhán Mac Con Iomaire

Outreach Lecture, Peninsula Group, Howth, Co.Dublin
The Collection of Irish Art (29 April)

NGI Exploring a Picture, Aloysius O'Kelly, *Mass in a Connemara Cabin* (17 July)

Outreach Lectures, Belmont Mill, Co. Offaly: *The Portrait Collection at the NGI* (12 September); *The NGI's Masterpieces on Paper* (20 September); *The NGI's Collection of Baroque Paintings* (26 September)

Niamh MacNally

The Environment: an urgent topic for Artists, National College of Art and Design (22 January)

Drawing Today: New Perspectives on Drawing, National College of Art and Design (29 January)

Portraits – Past & Present, National College of Art and Design (5 November)

The Nude - Modern & Contemporary Approaches, National College of Art and Design (26 November)

Drawing in the Contemporary World, National College of Art and Design (10 December)

Donal Maguire

Career development talk at DIT, Department of Fine Art for the BA in Visual and Critical Studies (20 February)

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

Presented a paper 'Turning the Page: The Exhibition of Library and Archival material at the National Gallery of Ireland' as part of the Association of Art Historians Annual Conference, Reading 2013 (12 April).

Presented a paper 'John B. Yeats' at the Yeats Family Study Day, NGI (27 April)

Simone Mancini

'*Conservation at the National Gallery of Ireland: connecting Museum and Conservation Institutes*', IMA Annual Conference 'The Porous Museum' Kilkenny Castle (22 February)

Niamh McGuinne and Ranson Davey

Tear Repair and Lining, public workshop demonstrations, NGI (10 and 19 November)

Caoilte O Mahony

NGI Lecture *Images of Saint Patrick* (17 March)

Presentation, *Tour Guide Training Programme at the NGI*, as part of the IMA Education & Outreach Forum held in the National Museum of Ireland, Collins Barracks (2 July)

NGI Picture in Focus talk: Richard Thomas Moynan's *Military Manoeuvres* (7 August)

Brendan Rooney

Orientalism and Irish Artists, Chester Beatty Library (21 March)

John Lavery's St Patrick's Purgatory, Lough Derg, NGI (14 May)

Daniel Maclise: Master of Detail, though perhaps not of History, Department of History, TCD (at the NGI) (22 November)

Kim Smit

Presentation, *Risk Assessment in relation to Government Indemnity cover and Collections Mobility*, Mobility of Collections conference, Berlin, (24 June)

Ele von Monschaw

The Art of Painting Conservation, Heritage Week, Old Market House Arts Centre Dungarvan, Waterford (24 August)



Over 40 pieces of sculpture from the NGI collection were exhibited in the Millennium Wing in 2013.

Staff as at 31 December 2013

Director's Office

Director

Sean Rainbird

Director's Personal Assistant

Marise Darragh

Collections

Collections Assistant/ Exhibitions Officer (Acting)

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

Paper Conservator

Niamh McGuinne

Assistant Paper Conservators

Ewelina Bykuc

Ranson Davey

Conservation Interns

Pearl O'Sullivan (BNP Paribas Fellowship)

Corrie Tubman (Heritage Council Internship)

Exhibitions

Exhibitions Officer

Susan O'Connor

Photography

Photographer

Roy Hewson

Assistant Photographer

Christopher O'Toole

Registrar

Registrar

Kim Smit

Art Movement Officer

Caroline Clarke

Documentation and Long Loans Assistant

Raffaella Lanino

Assistant Registrar

Jean O'Donovan

Art Handling

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

Library & Archives

Librarian

Andrea Lydon

Archivist

Leah Benson

Assistant Librarian

Catherine Sheridan

CSIA Administrator (Acting)

Dónal Maguire

DECIPHER Project Officer

Claire Crowley

DECIPHER Project Assistant

Alison Larkin

Digital Media Assistant - Website

Catherine Ryan

Library Assistants

Aoife Lyons (part-time)

Andrew Moore

Iain Wynn-Jones (part-time)

Development

Development Officer

Orla O'Brien

Visitor Services

Visitor Services Officer

Síle Boylan

Information Desk Administrator

Barry Carroll

Events Administrator (part-time)

Sinéad Leahy

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Administration

Head of Administration

Gerry D'Arcy

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Finance Officer

Vivienne Lynch

Assistant Finance Officer

Kate Brown

Finance Assistants

Elaine Kistnen

Melanie Murtagh

Payroll Administrator/Accounts

Assistant

Orla Burrell

Information Technology

Information Technology &

Procurement Officer

Niamh Gogan

Human Resources

Human Resources Manager

Mary Crowe

Human Resources Administrator

Maura Lynskey

Reception

Receptionist

Marianne Vicidomina

Relief Receptionist (part-time)

Sinéad Leahy

Images & Licensing

Images & Licensing Officer

Marie McFeely

Assistant Images & Licensing

Louise Morgan

Buildings & Security

Buildings & Security Officer

Christiaan Clotworthy

Assistant Facilities Officer

Tadhg Condon

Assistant Security Officer

Tony Walsh

Operations Manager

Declan Garrett

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

Paul Doyle

Sarah Fagan

Dermot Goulding

Martin Irwin

Peter Judge

James Kavanagh

Stephen Keating

Pat Keenan

Richard Macken

John McDonnell

Joseph McEaney

Thomas Murphy

Ken Nicoletti

Bernard O'Reilly

Derek Prior

Anthony Quilty

Peter Rooney

Paul Scally

John Shaw

Tina Shone

Wayne Sugg

Joseph Tierney

Bill Vernor

Peter Vicidomina

Thomas Whelan

Service Attendants & Cleaners

Alice Cadwell

John Cleary

Frances Donnelly

Patrick Donohoe

Richard Dudley

Marion Sherwin

Maintenance Attendants

Michael Carberry

Kevin Ireland

Gallery Shop

Shop Manager

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p.4 Maclise Conservation Project, supported by Bank of America Merrill Lynch

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p.9 Gerald Leslie Brockhurst, *Irish Peasants*. Presented by the Friends of the National Collections of Ireland. NGI.2013.23. © The Artist's Estate

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