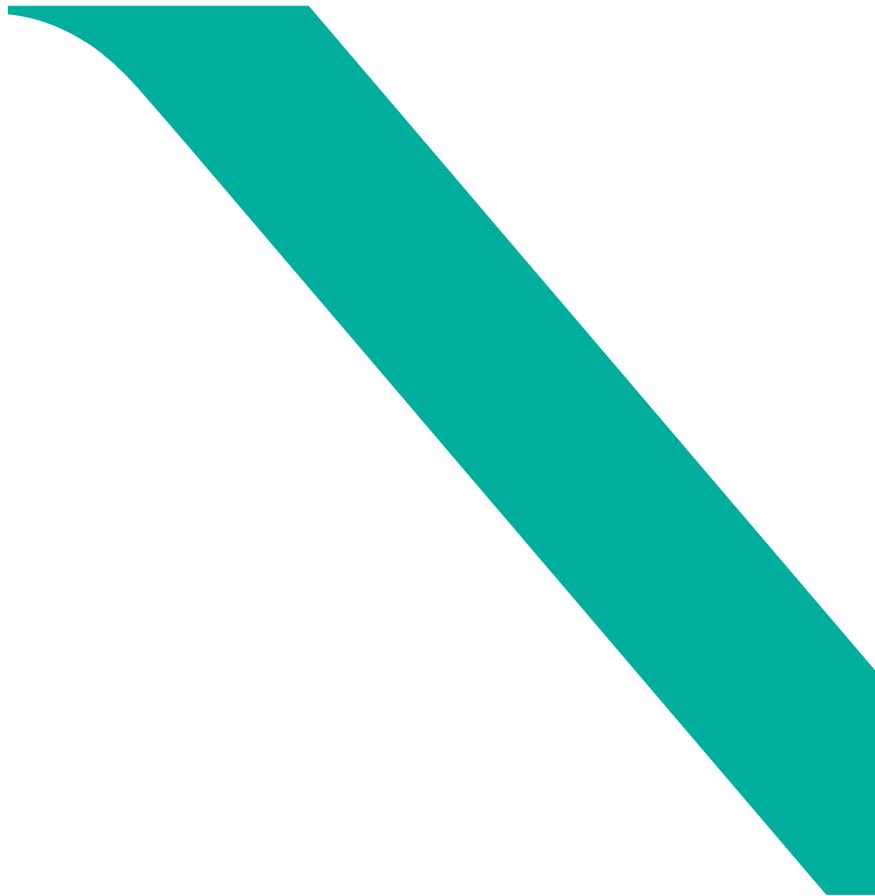


ANNUAL REPORT 2016



NATIONAL
GALLERY *of*
IRELAND

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National Gallery of Ireland

Founded by an Act of Parliament in 1854 and opened to the public in 1864, the National Gallery of Ireland is home to the national collection of Irish and European fine art.

The Gallery houses an impressive collection of over 16,300 works of art, complemented by the National Portrait Collection, reference art library and archive collections. The collection spans the fourteenth century to the present day and broadly represents all the major artists of Western European art: Fra Angelico, Rembrandt, Caravaggio, Vermeer, Goya, Claude Monet, Berthe Morisot, Pablo Picasso, Gabriele Münter and Lyonel Feininger. The Gallery's most prominent holdings relate to the Irish collection with works by Daniel Maclise, Nathaniel Hone, Thomas Roberts, Roderic O'Connor, John Lavery, William Orpen, Paul Henry, Evie Hone, Jack B. Yeats, Norah McGuinness, and Louis le Brocquy. Research facilities include the ESB Centre for the Study of Irish Art, Prints & Drawings Study Room, William Orpen Archive, Yeats Archive, and the Denis Mahon Library & Archive. Each year the Gallery welcomes large numbers of Irish and overseas visitors.

Admission is free to the permanent collection.

OUR MISSION

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



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& Guardians
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Board of Governors & Guardians



BACK ROW Jane Brennan (Board Secretary); Lynda Carroll, Lesley Tully, Gary Jermy, Mick O'Dea, Barney Whelan, Jacqueline Hall,

Ann Predergast, Patricia Golden (Head of Corporate Services). **FRONT ROW** Vivienne Roche, Mary Keane, Matt Dempsey, Michael Cush, Susanne Macdougald, Bernie Brennan.

Nominated by
The Minister for Arts,
Heritage, Regional, Rural
and Gaeltacht Affairs

Mr Michael Cush SC
(Chair to 03/16, and Acting Chair from 12/16)
Ms Lynda Carroll
Ms Margaret Glynn
Ms Jacqueline Hall
Mr Gary Jermyn
Ms Mary Keane
Mr Fred Krehbiel (to 06/16)
Ms Suzanne Macdougald
Mr John O'Brien (to 09/16)
Ms Ann Prendergast
Ms Lesley Tully
Mr Barney Whelan

Nominated by
The Royal Hibernian
Academy (RHA)

Mr Mick O'Dea President RHA
Mr Stephen McKenna PPRHA
Ms Vivienne Roche RHA

Ex-officio

Mr Maurice Buckley
Chairman, Office of Public Works (from 12/16)

Ms Clare McGrath
Chairman, Office of Public Works (to 09/16)

Professor Mary Daly
President, Royal Irish Academy

Mrs Bernie Brennan
President, Royal Dublin Society

Professor Owen Lewis
Vice-President, Royal Dublin Society (from 12/16)

Mr Mathew Dempsey
Royal Dublin Society (Acting-Chair to 11/16)

Chair's Foreword



↑ Michael Cush SC, Chair (to Mar 2016)

The National Gallery of Ireland is one of the country's preeminent cultural institutions. Even with 80% of our galleries out of commission during the extensive renovation works, visitor numbers at over 750,000 for the year, were close to historic highs.

Since 2012, during these years of substantial closure, the Gallery and its staff have presented a strong programme of displays, small exhibitions and activities. These have given our many visitors multiple reasons to visit. The Board of Governors and Guardians is grateful to the public and the Gallery's many external and government stakeholders for their continued forbearance as we move into the final stages of the current phases of our Master Development Plan (MDP).

The MDP is a major redevelopment of the Gallery's estate. For economic reasons, the overall plan has been phased. The current phases (1–3) are designed to introduce 21st century technologies into our 19th and early 20th century buildings. The Dargan wing roof (phase 1) was begun in 2011 and completed in May 2012. Phases 2 and 3, the Milltown roof and works to the fabric of both Dargan and Milltown wings were tendered in 2013, with works beginning in early 2014. The complexity of the undertaking led to inevitable delays. However, despite the handover date being pushed back, the Dargan and Milltown wings were handed back to the Gallery on 13 December.

It has remained a priority for the Board that the completion of the first part of the MDP should act as a springboard for completing the final stage of this transformational project. To ensure continuity, the Board commissioned an economic cost-benefit analysis and asked the architects to undertake further preparatory works on visualisations for the final phase.

The Board is grateful for the dedicated support of the Department of Arts (DAHRRGA), the OPW and DPER and we take this opportunity to thank the Ministers and their officials. While funds for acquisitions have since 2010 been redirected to the MDP, the Gallery has nonetheless been the recipient of some substantial and important gifts. Two of these, through the Section 1003 scheme (which gives a tax credit to donors of works of art) have led to the acquisition of fine paintings by Rubens and Teniers, one illustrated on the cover of this report, the other alongside this foreword. Other important gifts have included a major group of prints and drawings by George Wallace, donated by his family. They trace his career from early works in Dublin, then St Austell in Cornwall, and finally in Canada, where he worked and taught for many decades.

The Board continues to emphasise high standards of corporate governance as an integral component in all Gallery operations. As outlined in the Gallery's Strategic

Plan 2016–2018, a Corporate Governance framework is being developed to meet the new Code of Practice for the Governance of State Bodies as published by the Minister for Public Expenditure and Reform, in September 2016. Eight new ministerial appointments were welcomed onto the Board in late 2016, bringing it up to full strength. The Audit, Risk & Finance Committee conducted careful supervision of internal audit reports and a regular audit of risk management. The responsibilities of the Board are formally included as part of the Gallery's financial statements.

The Board is indebted to many individuals, corporations, foundations and institutions who have assisted and supported the Gallery's activities during 2016. We would like to express our thanks to the Director and staff for steering the MDP project to a successful handover; an important milestone. During the building works they have maintained an extremely lively programme of activities, exhibitions and events during the summer months. We wish, too, to express our gratitude to Heather Humphreys TD, Minister for Arts, Heritage, Regional, Rural and Gaeltacht Affairs and her officials for their support of the Gallery. Their contribution towards the realisation of the Creating History exhibition, the Gallery's contribution to the extraordinary success of the year of commemorations marking the Easter Rising, was invaluable, as was the additional grant towards commissioning works. Finally, we would like to thank our colleagues on the Board of the Gallery for their dedication and commitment to this much loved and unique institution.

Michael Cush SC

Chair (to Mar 2016)

Matt Dempsey

Acting Chair (Mar–Nov 2016)





Director's Review



↑ Sean Rainbird, Director.

2016 ended on a high note with the handover on 13 December of the Dargan and Milltown wings from the main contractor to the OPW and Gallery. This meant that the first three phases of the Gallery's Master Development Plan (MDP) are now completed.

A significant milestone, it enabled the Gallery to begin the process of returning those wings to public use, scheduled to take 5–6 months. The period between handover and reopening will be shaped by several interconnecting tasks. The first, and most visible, is rehanging the galleries, creating the most comprehensive new display of the permanent collection in recent decades. The second is the movement of most of the collection within the building. The third task will be the continuing activity in the Beit and Millennium public areas to decoratively upgrade those facilities while maintaining public opening. Areas such as the auditorium, oval staircase, atrium and Millennium wing foyer have been intensively used over the past six years and have required attention during the year. In order to staff the new spaces, the Gallery has sought and received sanction from government to begin hiring museum security officers for the newly recommissioned galleries.

While the Gallery will be operational with the refurbishment of the two historic wings, essential benefits will only accrue when the MDP is fully realised. The Board and staff are keen to use the momentum generated by the reopening next year to make the case for continuing the improvement works. To this end the Board commissioned an impact assessment on the costs and benefits of the final phase of the MDP. They also invited the architects to review their master-plan and produce new visualisations to assist the Gallery's advocacy of the scheme to government and other supporters. The final stage of the MDP, less disruptive to the everyday running of the Gallery than the current phases, will require extensive works to the Beit wing, now at the end of its design life, and the creation of new galleries directly adjacent to the current footprint of the Gallery.

The essential benefits from the completion of the full MDP are fivefold: a soaring, full height public access between the entrances at Merrion Square and Clare Street which will clarify and simplify visitor flows; the integration of technical services; education spaces provided at the heart of the Gallery; the largest art library and archive in Ireland publicly accessible to all visitors; finally, the provision of a Conservation Centre of Excellence with dedicated ateliers, a photographic studio and seamless links with stores and the delivery bay. These benefits will furnish the Gallery with outstanding facilities of an international standard, in turn assisting the Gallery in raising standards elsewhere in the country.

Progress on the current phases of the MDP have naturally affected the planning and programming of the Gallery during the year. Various delays to the works meant that the reintroduction of a full temporary exhibition programme was timed to late in the year. *Creating History: Stories of Ireland in Art* was the Gallery's contribution to the activities marking the centenary of the Easter Rising. Depicting historical personalities and events spanning a thousand years, the exhibition aimed to put into a broad historical perspective the events of 1916. We are grateful for support from the government's 1916/2016 centenary fund.

Presenting the broad sweep of history and opening late in the year, was a conscious counterbalance to activities and events centred on the Easter period itself. The Gallery's own commemorative moment — the publication of James Stephens' memoirs in which he chronicled the events of the Easter week in 1916 — was a small display about the author, who, famously, was also the Gallery's registrar. Other temporary displays reflected the lack of space at the Gallery, but were well received by our visitors. Of particular note was a group of ten drawings by Leonardo da Vinci from the Royal Collection, exhibited for ten weeks during the summer and supported by Key Capital. Over 92,000 visitors came to this free exhibition, a gesture of thanks from the Gallery for the continuing patience of our visitors during the protracted building works.

Acquisitions

The Gallery has redirected its government acquisition grant towards the MDP since 2010. However, significant works have been presented to the Gallery during the year. Two major paintings are *Head of a Bearded Man* by Peter Paul Rubens and *A Village Kermesse* by David Teniers II. Both entered the collection through the Section 1003 scheme, which gives a tax credit to donors who present works to accredited national cultural institutions. The donors, Denis and Catherine O'Brien, and Lochlann and Brenda Quinn respectively, have each enriched the Gallery's collection with their generous support through the scheme. These works, placed on sale to public disquiet by the Alfred Beit Foundation, have found an appropriate permanent home in the national collection.

Other significant acquisitions include an extensive group of prints, monotypes and drawings by George Wallace, whose early works made in Dublin and St Austell were succeeded by prints made over several decades living and teaching in Canada. These were generously presented by the Wallace family, and will feature in a future exhibition. Other significant acquisitions include purchases made by the Patrons of Irish Art for presentation to the Gallery, of three paintings, by Paul Henry, Nevill Johnson and Michael Farrell. Two early paintings by Patrick Scott were donated in memory of Herbert and Mary Unger. A small group of works on paper by Frederic William Burton, who was born two hundred years ago, was donated by John Burton, one of his descendants. Finally, two stained glass windows by Michael Healy, to complement three already in the collection, were presented by the Sisters of Mercy, Ballyhaunis, Co. Mayo. Later in the year, the Gallery acquired an important collection of material by William Orpen which will be catalogued and available for research in the ESB Centre for the Study of Irish Art.

A full listing of 2016 acquisitions is given elsewhere in this report. Making acquisitions, even when funds are restricted, demonstrates a continuing engagement with the creation of new contexts for, and perspectives onto, the permanent collection.



← DAVID TENIERS II

A Village Kermesse, near Antwerp,
mid-1640s



Public Programme

The Gallery's public programme has been a continuous drum roll of vibrant activity and engagement during our sixth year of substantial closure and third year of active construction works. Indeed, it is one of the main grounds for the Gallery's continued success during a long and difficult period of substantial closure. The small displays and exhibitions provided a framework upon which to plan talks, events and a full variety of programming activity. Alongside the exhibitions, Culture Night, Drawing Day, Heritage Week and a multitude of other activities drew large numbers. The Education department has many events for which registration, to control numbers, is necessary. Well over three thousand such activities, large and small, took place this year, with strong levels of attendance. Alongside these, many other group or escorted activities occur in the galleries without the direct involvement of the department.

Active engagement with the community sees staff working with organisations outside the Gallery. The schools programming and specialist seminars for advanced students are just two examples of the Gallery's continued engagement with formal and informal education programmes. Practical workshops about making and appreciating art introduce many and varied audiences into Gallery activities and break down barriers about approaching, understanding and enjoying fine art.

Displays and Exhibitions

The Gallery continued an active programme of displays and exhibitions while awaiting the handover of the historic wings. Undoubted highlights were a small show of ten drawings by Leonardo da Vinci from the Royal Collection, which drew over 92,000 visitors. This was followed in the autumn by *Creating History, Stories of Ireland in Art*, the Gallery's contribution to the yearlong series of cultural and public events commemorating the Easter Rising. Indeed, the Gallery continues to acknowledge the 'decade of commemorations' around the formation of the state, to which the government has given attention since 2013. The ever-popular annual Turner display at the beginning of the year was followed by *Eclectic Images*, which showcased a group of prints recently donated by Brian Lalor. The third Hennessy Portrait Prize exhibition in November showcased painting, drawing, photography, video and sculpture which underscored the diverse approach to medium and subject matter adopted by this open submission award. As in previous years the exhibition was eagerly viewed by the Gallery's many visitors.

Exhibition making is a complex process requiring detailed planning and long lead-in times. While the handover date receded throughout the year, the Gallery used the centenary of the Easter Rising with *Creating History*, to mark the beginning of the major temporary exhibition programme in the lower Beit wing galleries. Preparations and negotiations continued for the shows in 2017, along with longer term planning for the exhibition

programme for the period 2018–2020. A strategy for 2–3 major exhibitions a year in the lower Beit wing galleries, alongside the annual Turner display plus two further exhibitions in the Print Gallery and a further room (Room 31) in the collection displays to be designated for small, changing focus displays, has been agreed with the curators and Board.

Conclusion

2016 has been a year of continued progress on the MDP. We have continued our preparations for the reopening by preparing displays and by conserving and photographing several hundred works of art. Work continued, too, on longer term projects, such as the cataloguing and ordering of the Sir Denis Mahon Archive. Organisationally, the prospect of reopening has resulted in the formulation of a recruitment strategy for museum security officers for the new spaces and the formation, at the end of the year, of a project team to coordinate the overlapping, complex activities connected to the reopening of the Gallery in mid-2017. Additionally, the Gallery continued its work on rebranding, a new wayfinding system and on progress towards relaunching the Gallery website, all considerable projects. The Department of Arts has supported the Gallery's request for additional staff and offered extra financial support towards the reopening of the Gallery. The Board of the Gallery closely supervised the complexities and challenges of the MDP, and fully supported the staff in the realisation of an enriching and absorbing programme of displays, exhibitions, acquisitions, and public and educational activities that enabled the Gallery to attract near record numbers of over 750,000 visitors

Across the slate, from the activities of the Friends of the NGI, to our retail operations in the shop and café, to the publications promoted by the Gallery, to the full commitment of our front of house staff — security, visitor experience, volunteers, education — and many other contributors, the Gallery has maintained its sense of purpose and commitment to public service throughout the significant disruptions of the extensive building works. The Board and Director acknowledge the continued support of Heather Humphreys TD, Minister for the Arts (DAHRRGA) and her officials. I would like to thank the Board for its commitment and contribution during such an important year in the Gallery's history, and to thank all my colleagues at the Gallery for their continuing commitment and contribution in making the Gallery such a vibrant, engaging and prestigious cultural institution.

Sean Rainbird

Director



↑ Art Handling Technicians prepare to move and install hundreds of works for the new collection display in 2017.

← Drawings by Leonardo da Vinci from the Royal Collection, exhibited for ten weeks during the summer.

NEXT PAGE The Shaw Room (Dargan wing lower) during refurbishment.







Collections & Research

Collections Acquisitions ²⁰¹⁶

↓ BASIL BLACKSHAW

Landscape with Trees, 1951



**Basil Blackshaw
(1932–2016)**

Landscape with Trees, 1951
Pen and ink and wash on paper
39 × 51cm
Signed upper right BLACKSHAW '51

PURCHASED 2016
NGI.2016.3

**Pompeo Batoni
(1708–1787)**

*Lady of the Leeson Family as a
Shepherdess*, 1751
Oil on canvas 47 × 36cm

BEQUEATHED, SIR DENIS MAHON, THROUGH
THE BRITISH FUND FOR THE NATIONAL GALLERY
OF IRELAND, 2015

NGI.2016.8

**Frank Brangwyn
(1867–1956)**

Santa Sophia, 1906
Etching

PURCHASED, 2016
NGI.2016.224

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

*Portrait of Hannah Mallet (the Artist's
Mother)*, 1824–1830
Watercolour on ivory 13.5 × 10cm

PRESENTED, MR JOHN BURTON, 2016
NGI.2016.17



↑ *Portrait of Rev. Robert Nathaniel Burton, Rector of Borris (d.1851), Brother of the Artist, 1824–1830.*

*Portrait of Rev. Robert Nathaniel
Burton, Rector of Borris (d.1851), Brother
of the Artist*, 1824–1830

Watercolour with highlights on paper
13 × 8cm

PRESENTED, MR JOHN BURTON, 2016
NGI.2016.18

*Portrait of Isabella Burton (née Walsh),
Wife of Rev. Robert Nathaniel Burton
(d.1851) and Sister in Law of the Artist*,
1824–1830

Watercolour and graphite on card
15 × 10cm

PRESENTED, MR JOHN BURTON, 2016
NGI.2016.19



↑ *Portrait of Isabella Burton (née Walsh), Wife of Rev. Robert Nathaniel Burton (d.1851) and Sister in Law of the Artist, 1824–1830.*

View over Water at Twilight, c.1830

Watercolour

PRESENTED, JOHN F. BURTON, 2016
NGI.2016.226

**Engraver Laurent
Cars (1699–1771)
After François
Boucher
(1703–1770)**

*Series of Six Illustrations from 'Oeuvres
de Molière'*, 1734
Etching and engraving on laid paper
27 × 20cm

PRESENTED, PAUL KENNY, 2016
NGI.2016.22

**Michael Farrell
(1940–2000)**

La Fête, 1984
Oil and acrylic on canvas 169 × 391cm
Signed (on verso): Michael Farrell/
Paris 1982

PURCHASED WITH THE SUPPORT OF THE
FRIENDS OF THE NATIONAL GALLERY OF
IRELAND (PATRONS OF IRISH ART
FUNDS), 2016
NGI.2016.25

**Cecil Galbally
(1911–1955)**

Portrait of F.M. O'Flanagan (1903–1982),
1939

Black chalk on paper 57 × 37cm
Signed lower left Galbally — 39

PRESENTED, PATRICK O'FLANAGAN, 2016
NGI.2016.2

**Michael Healy RHA
(1873–1941)**

St Ita and St Brendan, 1924/25
Stained glass 153 × 38cm

PRESENTED, SISTERS OF MERCY,
BALLYHAUNIS, CO. MAYO, 2016
NGI.2016.13

The Good Shepherd, 1924/25
Stained glass 153 × 38cm

PRESENTED, SISTERS OF MERCY,
BALLYHAUNIS, CO. MAYO, 2016
NGI.2016.14

**Paul Henry
(1878–1958)**

Belfast, from Greencastle, c.1939
Oil on canvas laid on board
38 × 35.5cm
Signed lower left PAUL HENRY

PURCHASED WITH THE SUPPORT OF THE
FRIENDS OF THE NATIONAL GALLERY OF
IRELAND (PATRONS OF IRISH ART
FUNDS), 2016
NGI.2016.20

Kate Anne Berry (the Artist's Mother),
c.1907

Charcoal on paper

PURCHASED, 2016
NGI.2016.225

**Nevill Johnson
(1911–1999)**

Byrne's Pub, c.1942–1945
Oil on canvas 45.7 × 62.2cm
Signed lower right NJ [in monogram]

PURCHASED WITH THE SUPPORT OF THE
FRIENDS OF THE NATIONAL GALLERY OF
IRELAND (PATRONS OF IRISH ART
FUNDS), 2016
NGI.2016.23

**Seán Keating
(1889–1977)**

Life Drawing
Chalk on board 53 × 20.3cm
PRESENTED, KATHLEEN NOLAN IN MEMORY
OF JAMES NOLAN, 2016
NGI.2016.12

**John F. Kelly
(b.1921)**

*Portrait of James Nolan (1925–2015),
c.1959*
Oil on canvas 89 × 79cm
Signed lower left John F. Kelly
PRESENTED, KATHLEEN NOLAN IN MEMORY
OF JAMES NOLAN RHA, 2016
NGI.2016.10

**Louis le Brocquy
(1916–2012)**

Mother and Child, 1950
Graphite, wash and white crayon
15 × 15cm
Signed lower right LE BROCCQUY 50
PURCHASED, 2016
NGI.2016.17

**Archibald
McGoogan
(1866–1931)**

After the Bombardment, 1916
Oil on canvas 61.2 × 91.8 × 2.5cm
PRESENTED, NEW IRELAND ASSURANCE
COMPANY, 2016
NGI.2016.5

**Frederick Edward
(F.E.) McWilliam
R.A. (1909–1992)**

*Women of Belfast — (I–VIII) —
A Collection of 8 Drawings*
Felt tip with wash on paper
PURCHASED 2016
NGI.2016.4

**James Nolan
(1925–2015)**

Self-portrait
Oil on canvas 76.2 × 63.5cm
Signed lower right NOLAN
PRESENTED, KATHLEEN NOLAN IN MEMORY
OF JAMES NOLAN RHA, 2016
NGI.2016.9

Life Drawing
Red chalk on cartridge paper
40.6 × 28cm
Signed lower right NOLAN
PRESENTED, KATHLEEN NOLAN IN MEMORY
OF JAMES NOLAN RHA, 2016
NGI.2016.11

**Aloysius O'Kelly
(1853–1936)**

A Barber, Morocco, c.1890
Oil on canvas 43 × 35.7cm
Signed lower right A.O'KELLY
PRESENTED, THE DESCENDANTS OF JAMES
HENRY WALDEN, 2016
NGI.2016.16

**Geraldine O'Neill
(b.1971)**

*Nine preparatory studies for Portrait
of John Rocha, 2015*
PRESENTED, 2016
NGI.2016.26

**Pablo Picasso
(1881–1973)**

Artist and Model, 1964
Lithograph
PURCHASED, 2016
NGI.2016.223





↑ PABLO PICASSO
Artist and Model, 1964

← ARCHIBALD MCGOOGAN
After the Bombardment, 1916



FREDERICK EDWARD (F.E.)
MCWILLIAM R.A.
Women of Belfast — (I-VIII) —
A Collection of 8 Drawings





J.S. PROUT

John Skinner Prout (1806–1876) *Saint Patrick's Cross, Cashel, c.1835*
Watercolour and graphite on paper
34.5 × 24cm
Signed lower right J.S. PROUT
PURCHASED 2016
NGI.2016.1

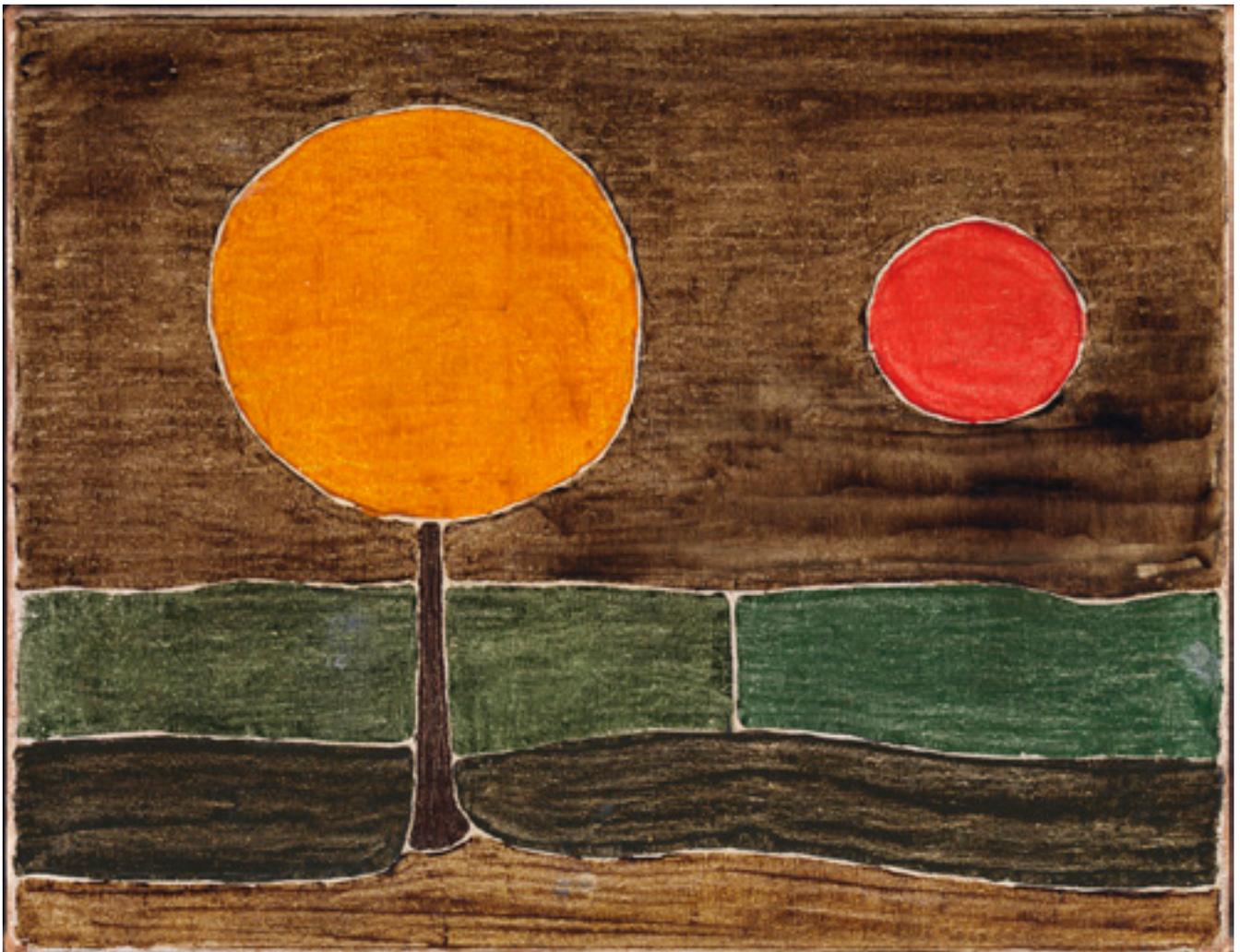
Peter Paul Rubens (1577–1640) *Head of a Bearded Man, 1622–24*
Oil on oak panel 50.8 × 41.3cm
HERITAGE GIFT, DENIS AND CATHERINE O'BRIEN, 2016
NGI.2016.21



Patrick Scott (1921–2014) *Flemish Garden, 1944*
Oil on canvas 49.5 × 59.5cm
PRESENTED, IN MEMORY OF HERBERT AND MARY UNGER, 2016
NGI.2016.6

Two Kinds of Swimming, 1944–46
Oil on canvas 75 × 65cm
PRESENTED, IN MEMORY OF HERBERT AND MARY UNGER, 2016
NGI.2016.7

David Teniers II (1610–1690) *A Village Kermesse near Antwerp, mid-1640s*
Oil on copper 56.9 × 77.5cm
HERITAGE GIFT, LOCHLANN AND BRENDA QUINN, 2015
NGI.2016.15



↑ **PATRICK SCOTT**
Flemish Garden, 1944

← **JOHN SKINNER PROUT**
Saint Patrick's Cross, Cashel, c.1835

George Wallace (1920–2009)

Man in a Bowler Hat, 1947

Etching
Sheet: 25.5 × 19.7cm
Plate: 12.1 × 15cm
Signed lower centre George Wallace
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.27

The Old Waiter, 1947

Etching
Sheet: 24.5 × 21.4cm
Image: 15.1 × 10.3cm
Signed lower centre George Wallace
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.28

Dredger Bristol Harbour, 1948

Drypoint
Sheet: 16.5 × 25.2cm
Plate: 9.4 × 14.9cm
Signed lower centre George Wallace
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.29

Old Holly Tree, 1948

Drypoint
Sheet: 26.6 × 13.3cm
Image: 11.8 × 7.7cm
Signed centre right George Wallace
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.30

Bombed Hotel in Eastbourne, 1950

Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.31.1

Bombed Hotel in Eastbourne, (working proof), 1950

Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.31.2

Dredger in Falmouth Harbour, 1951

Sand paper and aquatint
Sheet: 22.6 × 23.9cm
Plate: 7.6 × 13.1cm
Signed centre right George Wallace
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.32

Bar, 1952
Etching
Sheet: 18.5 × 14.4cm
Plate: 10.6 × 5.1cm
Signed lower centre George Wallace
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.33

Model on a Sofa, 1954

Lithograph
Sheet: 31.2 × 41cm
Image: 23.5 × 34.2cm
Signed lower right George Wallace
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.34

Prairie, 1955

Lithograph
Sheet: 25.6 × 31.8cm
Image: 16.1 × 24.7cm
Signed lower right George Wallace
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.35

Peter and the Cock, 1955

Lithograph
Sheet: 56 × 38.5cm
Image: 46 × 23cm
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.36

Mother and Son, 1955

Soft ground etching
Sheet: 32 × 20.9cm
Image: 19.7 × 14.8cm
Signed lower right George Wallace
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.37

Disused Pit Shaft, 1955

Lithograph
Sheet: 51 × 29.3cm
Image 45.2 × 21.1cm
Signed lower right George Wallace
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.38

Clay Pits, 1955

Soft ground etching
Sheet: 32.3 × 40.4cm
Plate: 24.7 × 30.1cm
Signed lower right George Wallace
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.39

Fish, 1955
Deep etch
Sheet: 22.6 × 30.9cm
Plate: 16.4 × 25cm
Signed lower right George Wallace
Lower right 1955
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.40

Clay Workings, 1955

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.41.1

Clay Workings (1st trial proof), 1955

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.41.2

Clay Workings (2nd trial proof), 1955

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.41.3

Clay Workings (3rd trial proof), 1955

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.41.4

Clay Workings (4th trial proof), 1955

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.41.5

Clay Workings, 1955

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.41.6

Dark Green Cliff, 1955

Soft ground and deep etching
Sheet: 28.2 × 46.1cm
Plate: 15.7 × 30.1cm
Signed lower right George Wallace
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.42

Clay Pit, 1955

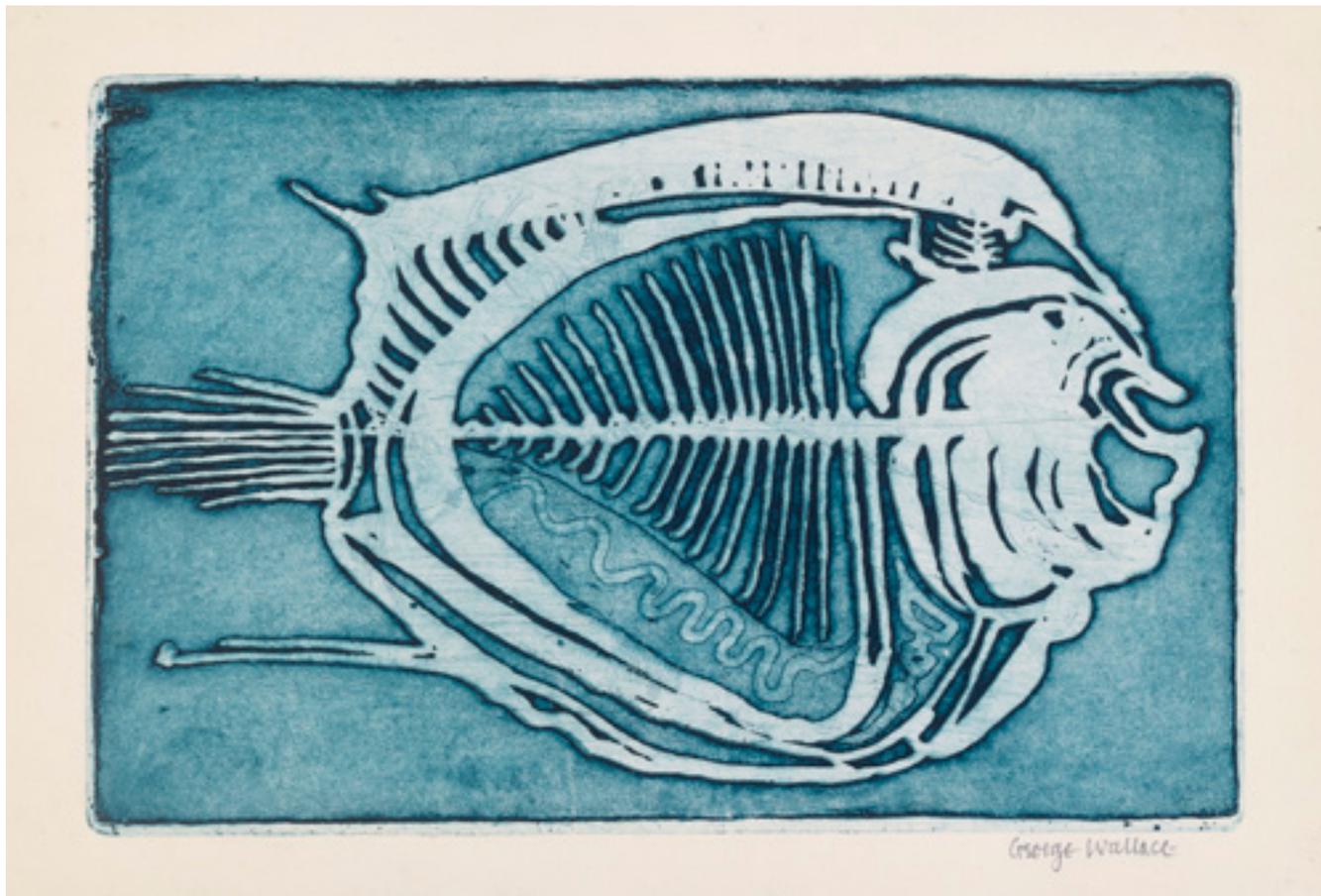
Etching and lift aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.43.1

Clay Pit, 1955

Etching and lift aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.43.2

Clay Pit (working proof), 1955

Etching and lift aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.43.3



↑ GEORGE WALLACE
Fish, 1955

George Wallace
(1920–2009)
cont.

Clay Pit (working proof), 1955
Etching and lift aquatint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.43.4

Clay Pitt, 1955

Etching, aquatint and drypoint
Sheet: 28.7 × 41cm
Plate: 18.8 × 29.7cm
Signed lower right George Wallace

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.44

Prisoner, 1955

Soft ground and deep etching
Sheet: 39.6 × 26.2cm
Plate: 30.2 × 17.2cm
Signed lower right George Wallace

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.45

Man in a Helmet #1, 1955

Lift aquatint
Sheet: 25.8 × 19.9cm
Plate: 20 × 15.1cm
Signed lower right George Wallace '56

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.46

Woman in a Bath, 1956

Etching and deep etch
Sheet: 39.6 × 26cm
Plate: 30.1 × 15.4cm
Signed lower right 1956

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.47

Woman in a Chair (Black Widow), 1956
Lithograph

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.48

Pilate, 1956

Lift aquatint
Sheet: 39.5 × 26.2cm
Plate: 30 × 22cm
Signed lower right (under image)
George Wallace '56

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.49

Peter and the Cock, 1956
Soft ground, aquatint and drypoint
Sheet: 25.6 × 20.6cm
Plate: 17.5 × 12cm
Signed lower right 1956

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.50

Pit Workings, 1956

Deep etch

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.51.1

Pit Workings, 1956

Deep etch

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.51.2

Man in a Helmet#2, 1956

Deep etch and aquatint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.52

Joined Forms, 1956

Etching and deep etch

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.53.1

Joined Forms, 1956

Etching and deep etch

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.53.2

Joined Forms, 1956

Etching and deep etch

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.53.3

The Raising of Lazarus, 1956

Lift aquatint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.54

Burnt Man, 1961

Deep etch

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.55.1

Burnt Man, 1961

Deep etch

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.55.2

The Prisoner, 1960

Etching and soft ground

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.56

Fortifications in a Landscape, 1957
Etching and aquatint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.57

Peter and the Cock, 1965

Etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.58

Rodent Skull, 1965

Etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.59

Rabbit Skull, 1965

Etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.60

Woman's Head, 1965

Etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.61

Shouting Man, 1966

Etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.62

Man's Head, 1966

Etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.63

Self Portrait in Horn Rimmed Glasses,
1967

Etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.64

Joined Forms, 1967

Etching and sandpaper aquatint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.65.1

Joined Forms (working proof), 1967

Etching and sandpaper aquatint

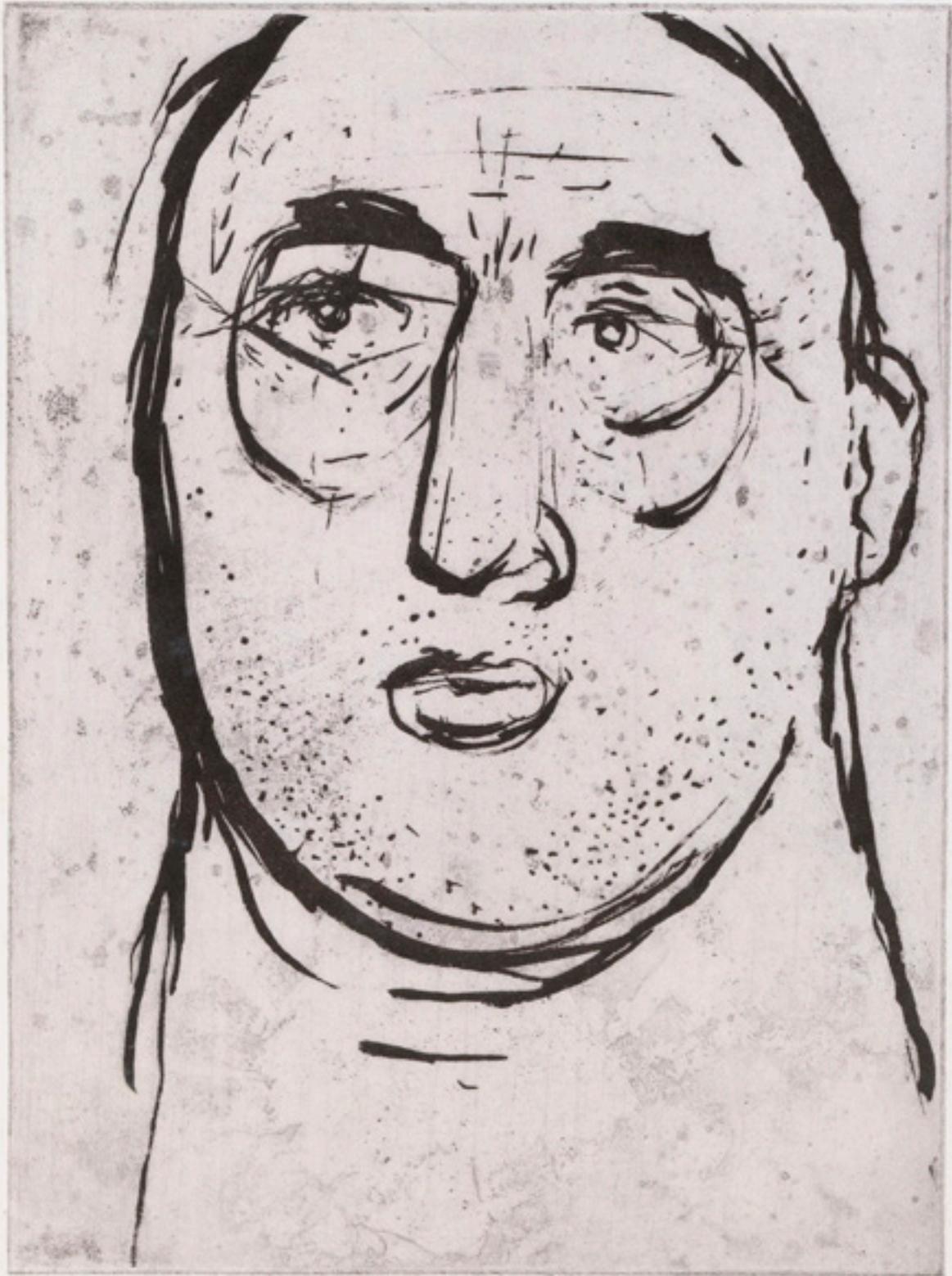
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.65.2

Twin Forms, 1972

Etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.66

- Folio Cover St Austell Portfolio*, 1986
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.67
- Portfolio Title Page (St Austell)*, 1972
Hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.67.1
- St Austell Landscape Etching#1*, 1972
Soft ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.67.2
- St Austell Landscape Etching#2*, 1972
Soft and hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.67.3
- St Austell Landscape Etching#3*, 1972
Soft and hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.67.4
- St Austell Landscape Etching#4*, 1972
Etching and sand paper acquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.67.5
- St Austell Landscape Etching#5*, 1971
Hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.67.6
- St Austell Landscape Etching#6*, 1972
Hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.67.7
- Portfolio St Austell Remembered*
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.68
- St Austell Remembered Portfolio — Title page*, 1997
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.68.1
- St Austell Remembered Landscape Etching#1-#6*, 1997
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.68.2-7
- Interlocking Pits*, 1997
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.68.8
- Shadowed Pits*, 1997
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.68.9
- Large Working*, 1997
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.68.10
- Early Trial Proof#2*, 1972
Soft and hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.69.1-2
- Trial Proof#2*, 1972
Soft and hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.69.3
- Working Proof*, 1972
Soft and hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.70.1-3
- Working Proof*, 1972
Hard ground etching with pen and ink
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.71.1
- Working Proof of 2nd State*, 1972
Hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.71.2
- Working Proof*, 1972
Hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.72.1
- Working Proof*, 1972
Etching with white chalk
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.72.2
- Working Proof*, 1972
Hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.72.3
- Transitional State of Print 52#6*, 1972
Hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.73.1
- Working Proof*, 1972
Hard ground etching with white chalk
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.73.2
- St Austell Title Page*, 1972
Hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.74
- 4th Trial Proof (ii)*, 1997
Hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.75.1
- Trial Proof of 2nd State*, 1997
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.75.2
- 3rd Working Proof (ii)*, 1997
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.76.1
- 5th Trial Proof (iii)*, 1997
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.76.2
- Disused Workings (i)*, 1997
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.77.1
- Trial Proof (ii)*, 1997
Chalk
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.77.2
- Trial Proof (iii)*, 1997
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.77.3
- Trial Proof (iv)*, 1997
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.77.4
- Pit Workings*, 1972
Soft and hard ground etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.78
- Pit*, 1974
Woodcut
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.79



↑ GEORGE WALLACE
Pilate, 1956



George Wallace

↑ GEORGE WALLACE
Man in a Helmet#2, 1956

George Wallace
(1920–2009)
cont.

Excavations, 1972
Etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.80

Angel, 1969
Etching and aquatint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.81

Christ Walking in the Garden, 1971
Etching and aquatint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.82

Ecce Homo, 1971
Etching and aquatint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.83

Munro, 1972
Etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.84

Hamilton in Summer, 1972
Etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.85.1

Working Proof (ii), 1972
Etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.85.2

Self-portrait, 1972
Soft ground etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.86

Self-portrait, 1973
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.87

Self-portrait, 1973
Etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.88

Self-portrait in Pipe Welder's Cap, 1973
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.89

Gemini Self-portrait, 1973
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.90

Self-portrait Against the Light, 1973
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.91

Lazarus Wakes, 1973
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.92

Dark Landscape
Hard and soft ground etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.93.1

Working Proof of 1st State (ii), 2002
Hard and soft ground etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.93.2

2nd State — China Clay Working St Austell (iii), 2002
Hard and soft ground etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.93.3

Working Proof of 2nd State (iv), 2002
Hard and soft ground etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.93.4

Large Excavations, 1981
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.95.1

2nd State (ii), 1982
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.95.2

Head of a Bald Man, 1982
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.96

Self Portrait in Horn Rimmed Glasses, 1982

Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.97

Self Portrait, 1983
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.98

Self Portrait Looking to the Left, 1983
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.99

Self Portrait with Half Glasses, 1983
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.100

Gagged man, 1982
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.101

Woman Crying, 1983
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.102

Weeping Woman, 1983
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.103

Woman Crying, 1983
Woodcut

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.104

Woman's Head, 1983
Soft ground etching

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.105

Twin Froms State 4, 1993
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.106.1

Twin Froms State 5, 1999
Drypoint

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.106.2

- Lazarus and the Dog*, 1983
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.107
- Disused Clay Pit (i)*, 1983
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.108.1
- Working Proof#1*, 1983
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.108.2
- Working Proof#2 (iii)*, 1983
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.108.3
- Working Proof#4 (iv)*, 1983
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.108.4
- Working Proof#6 (v)*, 1983
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.108.5
- Boy in a Leather Cap*, 1985
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.109
- Clay Pit#1*, 1986
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.110
- Rock Form*, 1986
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.111
- Clay Pit#3*, 1986
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.112
- Clay Pit#4*, 1986
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.113
- The Balanced Rock*, 1986
Soft ground and hard etching
with drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.114
- Self portrait with Beard and Half Glasses*,
1989
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.115
- Self portrait with Beard Looking Down*,
1989
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.116
- Self portrait with Glasses*, 1991
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.117
- Self portrait with Aran Jersey*, 1991
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.118
- Christmas Self Portrait I*, 1991
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.119
- Christmas Self Portrait II (2nd State)*, 1991
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.120
- Christmas Self Portrait III —
Diminishing Returns*, 1991
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.121
- Christmas Self Portrait IV —
Reflection*, 1991
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.122
- Christmas Self Portrait IV*, 1991
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.123
- Self Portrait*, 1992
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.124
- Pair of Self Portraits*, 1992
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.125
- Wind*, 1992
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.126.1
- Wind*, 1992
Etching on black paper
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.126.2
- Shadowed Pit*, 1992
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.127
- The Death of Judas*, 1992
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.128
- Man in a Striped Shirt*, 1992
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.129
- Clay Pit Face (3rd State)*, 1992
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.130
- Scowling Self Portrait*, 1992
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.131
- Self Portrait Peering Over Half Glasses*,
1992
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.132
- Self Portrait*, 1992
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.133
- Forsythia in the Snow*, 1993
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.134

George Wallace
(1920–2009)
cont.

Self Portrait (The Levy Bequest Face), 1993
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.135

Self Portrait with Half Glasses, 1993
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.136

Large Self Portrait, 1993
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.137

Self Portrait, 1993
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.138

Self Portrait Against the Light, 1993
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.139

Self Portrait, 1993
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.140

Self Portrait, 1993
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.141

Self Portrait with Horn Rimmed Glasses, 1993
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.142

The Turkish Bath, 1993
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.143

Pair of Self Portraits, 1993
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.144

Self Portrait, 1994
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.145

Self Portrait, 1994
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.146

Self Portrait, 1994
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.147

Garden City — Summer Squall, 1994
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.148

Portrait of Ken Slater, 1994
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.149

Self Portrait, 1994
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.150

Self Portrait, 1994
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.151

The Cabin at Carlyle Lake, 1994
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.152

Self Portrait (with hair horns), 1994
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.153

The Fall of Icarus, 1995
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.154.1

Working Proof (i), 1995
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.154.2

Working Proof (ii), 1995
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.154.3

Working Proof (iii), 1995
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.154.4

Portfolio Cover Summer Shadows Summer Dreams Portfolio, 1995
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.155

Portfolio Self Portrait with Dark Glasses, 1995
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.155.1

Portfolio Morning Toilet, 1995
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.155.2

Breakfast, 1995
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.155.3

Portfolio Sunlit Morning, 1995
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.155.4

Portfolio Siesta, 1995
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.155.5

Early Afternoon, 1995
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.155.6

Portfolio Afternoon, 1995
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.155.7

“Happy Hour”, 1995
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.155.8

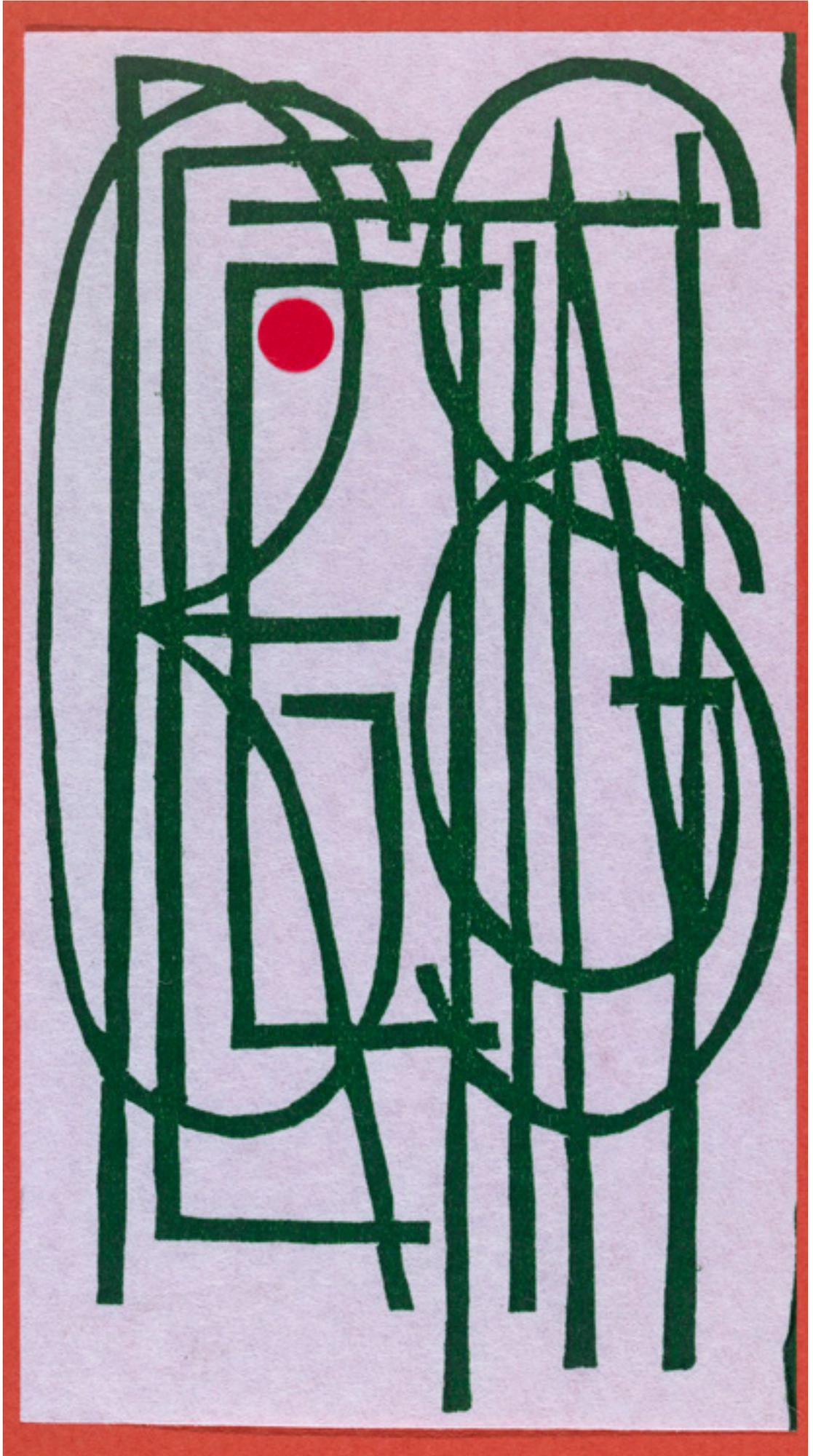
“Philosophic Discussion”, 1995
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.155.9



George Wallace

↑ GEORGE WALLACE
Weeping Woman, 1983

→ GEORGE WALLACE
*Christmas Card —
Red with green text
'Greetings'*



George Wallace
(1920–2009)
cont.

“Evening Meal or the Apotheosis of TV”,
1995
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.155.10

“The Spirit is Willing but the Flesh is Weak”, 1995
Etching and aquatint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.155.11

Portfolio “Day of Reckoning”, 1995
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.155.12

Self Portrait, 1996
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.156

Young Man, 1996
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.157

Head of a Man with Open Mouth, 1997
Drypoint
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.158

The Fun Fair at Dun Laoghaire
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.159

Golden Jerusalem Securities
Etching
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.160

Landscape
Woodcut
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.161

Two Men in a Doorway, 1950
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.162

Man in a Cap, 1955
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.163

Man in a Helmet, 1956
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.164

Gagged Man, 1988
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.165

Tyburn I (Tower Gate I), 1988
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.166

Tyburn III (Tower Gate III), 1988
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.167

Joined Forms IV, 1988
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.168

Abstract Landscape
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.169

Abstract Landscape
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.170

Judas III, 1960
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.171

Bearded Man, 1988
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.172

Man in a Helment Looking to the Left,
1988
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.173

Confrontation II, 1989
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.174

Soothsayer I, 1989
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.175

The Clown and His Wife, 1989
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.176

Soap, 1989
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.177

The Joy of Stress, 1988
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.178

Lazarus, 1989
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.179

Sunlit Window II, 1992
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.180

Big Businessman, 1992
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.181

School for Models, 1992
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.182

Young Woman in a Striped Dress, 1993
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.183

Businessman, 1993
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.184

Unreliable Businessman, 1995
Monotype
PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.185

George Wallace
(1920–2009)
cont.

The Kiss, 1995
Monotype

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.186

Trio#2, 1995
Monotype

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.187

Another Successful Banker, 1996
Monotype

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.188

Head of a Crazy Man, 1996
Monotype

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.189

The Triumph of Reason, 1996
Monotype

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.190

Unwelcome Guest II, 1996
Monotype

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.191

Falling, 1996
Monotype

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.192

Businessman, 1996
Monotype

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.193

Confrontation, 1996
Monotype

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.194

Businessman, 2002
Monotype

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.195

Unhappy Cardinal (2nd Attempt), 2002
Monotype

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.196

Vico Road Killiney, 1940
Watercolour

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.197

Early Self Portraits, 1946
Graphite and ink on paper

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.198

Bray, 1947
Graphite

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.199

Bray, 1948
Graphite and ink with ink wash

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.200

The Fun Fair at Dun Laoghaire
Pen and ink

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.201

Landscape
Ink, wash and watercolour

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.202

Falmouth
Graphite

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.203

Avoca Station Yard
Graphite

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.204

1st Drawing of Print # 52.6, 1955
Pen and ink

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.205

Preparatory Drawing for Print #60 — Munro, 1972
Graphite

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.206

Preparatory Drawing for Print #61 — Hamilton in Summer, 1972
Graphite

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.207

George Wallace Sculpture & Graphic Poster made for the Hamilton Artist's Inc. Exhibition, 1983
Woodcut

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.208

Preparatory Drawing for Print #83 — Weeping Woman, 1983
Pen and ink

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.209

Preparatory Drawing for Print #87 — Disused Clay Pit, 1983
Pen and ink

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.210

Preparatory Drawing for Print #126 — The Turkish Bath, 1983
Graphite

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.211

Drawing relating to monotype M222 with two Seated Women
Graphite

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.212

Christmas Card — Red with green text 'Greetings'
Linocut

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.213

Christmas Card — Yellow with red birds
Linocut

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.214

Christmas Card—Greetings from GEO and Margaret
Linocut

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.215

Christmas Card with Flowers
Linocut

PRESENTED, THE WALLACE FAMILY, 2016
NGI.2016.216

Christmas Card with Men in One Boat

Linocut

PRESENTED, THE WALLACE FAMILY, 2016

NGI.2016.217

Christmas Card — Angels

Linocut

PRESENTED, THE WALLACE FAMILY, 2016

NGI.2016.218

*Preparatory Drawing for**Card 215*

Pencil and black ink on paper

PRESENTED, THE WALLACE FAMILY, 2016

NGI.2016.219

*Preparatory Drawing for**Card 215*

Black ink and graphite on parchment

PRESENTED, THE WALLACE FAMILY, 2016

NGI.2016.220

*Preparatory Drawing for**Card 215*

Graphite on parchment

PRESENTED, THE WALLACE FAMILY, 2016

NGI.2016.221

*Preparatory Drawing for**Card 215*

Red linocut

PRESENTED, THE WALLACE FAMILY, 2016

NGI.2016.222



↑ GEORGE WALLACE
The Kiss, 1995

WILLIAM ORPEN ARCHIVE

**William Orpen
(1878–1931)**

200 of the artist’s illustrated letters and 200 manuscript letters to his wife Grace Orpen between c.1899–1928, in addition to finished sketches and drawings, sketchbooks, photographs and other personal memorabilia. The collection will form part of the William Orpen Archive and will be available to researchers in the ESB Centre for the Study of Irish Art.

PURCHASED, 2016

NGI/IA/OPR1/4



The Captain as I will not have much of
 the best - this morning was not fine you must see
 the picture I fear - the whole thing is the light and I can
 see nothing like it with a pen - and the room in the
 morning looks much too large



When I think it is going well. Perhaps I should
 in setting on but there is nothing exciting in
 it yet I fear - yet I should be pleased by the
 1st in certain the accident - the storm has today
 a terrible - nearly never breaking over the harbor
 before to Bannagh Christian and I am sorry to hear Billon



Just of looking at it I think he is
 going on in a world of the world
 matter - at least I gather this
 has no been over to see tang? You
 said you were going? - this morning
 looks rather but really the expression is
 good - black bull good green coat and



breasted
 white
 fur
 yellow the
 about her
 several
 pattern.
 I have
 around
 the action
 simple the
 in the day

She looks to me and chatters like
 the others though in setting her out on her
 had one in her only chance for future happiness
 with endless prolongation
 Billon

Collections \ Exhibitions

Turner: The Vaughan Bequest

1–31 January 2016

PRINT GALLERY | ADMISSION FREE

In 1900 the National Gallery of Ireland received a bequest of 31 watercolours by J.M.W. Turner (1775–1851) from an English collector Henry Vaughan (1809–99). Vaughan had no connections with Ireland but may have been inspired by the critic and writer John Ruskin, who suggested that Turner's watercolours should be distributed to museums around the United Kingdom. In his will, Vaughan, who divided his collection between the national galleries of London, Edinburgh and Dublin, stipulated that the watercolours should be exhibited every year, free of charge, for the month of January. This annual exhibition showed works from all periods of Turner's career, including early topographical scenes and colourful, expressive images from his later European tours.

CURATED BY ANNE HODGE





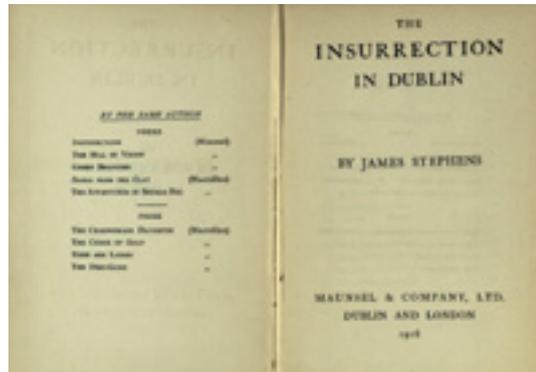
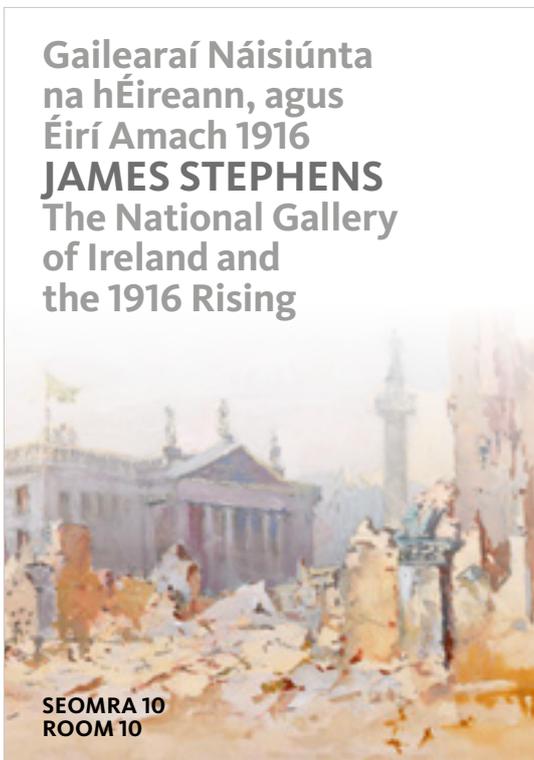
James Stephens, the National Gallery of Ireland, and the 1916 Rising

6 February–5 June 2016

NATIONAL GALLERY OF IRELAND, BEIT WING (ROOM 10) |
ADMISSION FREE

A poet; playwright; and author, James Stephens (1882–1951) divided his time between Ireland, the UK and France. He was Registrar of the National Gallery of Ireland from 1915 to 1924. This display, based around his book, *The Insurrection in Dublin*, gives a first-hand account of events he witnessed in Dublin during Easter Week 1916. On view were portraits of some of the people — friends and acquaintances — who Stephens describes meeting in the book, for example, Sarah Purser and Douglas Hyde. The exhibition also contained images of the damage caused to Dublin buildings by the fighting, alongside other works of art by Irish artists from the period. A first edition of *The Insurrection in Dublin* was included in the display.

SPONSORED BY ESB | CURATED BY DR BRENDAN ROONEY



Leonardo da Vinci: Ten Drawings from the Royal Collection

4 May–24 July 2016

NATIONAL GALLERY OF IRELAND, BEIT WING |
ADMISSION FREE | ENTRY BY TIMED-TICKET

An exhibition of ten of the finest drawings by Leonardo da Vinci (1452–1519), on loan from the Royal Collection, opened in the National Gallery of Ireland from 4 May to 17 July 2016. The Gallery was the only Irish venue for this touring exhibition organised by Royal Collection Trust. These drawings by Leonardo were selected to show the extraordinary scope of the artist's interests, from painting and sculpture to engineering, zoology, botany, mapmaking and anatomy. His skillful use of different media — pen and ink, red and black chalks, watercolour and metalpoint — is well represented. It included the sheet of Studies for casting the equestrian monument to Francesco Sforza (c.1492–4), and the double-sided page from a notebook of anatomical studies, The heart compared to a seed and The vessels of the liver, spleen and kidneys (c.1508). The exhibition was accompanied by a catalogue edited by Martin Clayton, Head of Prints and Drawings, Royal Collection Trust, complemented by a public programme of free talks, tours and workshops in May. The exhibition was proudly supported by Key Capital.

CURATED AT NGI BY ANNE HODGE,
CURATOR OF PRINTS & DRAWINGS



↑ President Michael D. Higgins previews the Leonardo exhibition at the National Gallery of Ireland with (l) Jonathan Marsden, Head of Royal Collection Trust, and (r) Martin Clayton, Head of Prints and Drawings, Royal Collection Trust.

Eclectic Images: Recent Acquisitions 2011–2016

13 August–10 December 2016

NATIONAL GALLERY OF IRELAND, PRINT GALLERY |
ADMISSION FREE

Conceived as a study collection of European prints, the collection of Brian Lalor Prints comprises over 160 single sheet prints, portfolios and illustrated books. It features a wide variety of printmaking techniques including etching, engraving, lithography and screen-print. As a whole, the collection functions as a time-line charting developments in printmaking through the centuries from the early reproductive prints of Maerten van Heemskerck (1498–1574) to Christopher Le Brun's (b.1951) *'Four Riders'* series of etchings. Other notable themes include: the portrait in print; early twentieth century printmaking; Biblical Palestine; and prints inspired by Whistler. The exhibition was complemented by other acquisitions acquired from 2011 to 2016.

CURATED BY ANNE HODGE



↑ Brian Lalor, printmaker and collector, with Sean Rainbird and Anne Hodge at the opening of the exhibition *Eclectic Images: Recent Acquisitions 2011–2016*.

Creating History: Stories of Ireland in Art

8 October 2016–15 January 2017

NATIONAL GALLERY OF IRELAND, BEIT WING |
ADMISSION FREE

This exhibition represented the Gallery's principal contribution to the Decade of Centenaries. It comprised some 50 paintings spanning the 17th century to the 1930s, depicting or inspired by episodes in Irish history from the early 5th century arrival of St. Patrick to the establishment of the Free State. Paintings from the National Gallery of Ireland's collection, were complemented by loans from public and private collections in Ireland and overseas. Works on display will include Jan Wyck (c.1640–1700), *The Battle of the Boyne*; Francis Wheatley (1747–1801) *The Dublin Volunteers on College Green, 4th November 1779*; and Joseph Patrick Haverty (1794–1864), *The Monster Meeting at Clifden in 1843*. Other artists represented in the exhibition included James Barry, Charles Russell, John Lavery, Richard Thomas Moynan, Sean Keating and Jack B. Yeats. An illustrated publication to accompany the exhibition (edited by Brendan Rooney) included essays from Tom Dunne, Ruth Kenny, Mary Jane Boland, Emily Mark Fitzgerald, Róisín Kennedy, and Roy F. Foster.

The Gallery is grateful to the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, and to John and Patricia O'Brien for their generous support of 'Creating History'.

CURATED BY DR BRENDAN ROONEY



↑ Dr John Bowman, guest of honour at the opening of the exhibition 'Creating History', with Dr Brendan Rooney, Curator of Irish Art.



Hennessy Portrait Prize 2016

26 November 2016–26 March 2017

MILLENNIUM WING STUDIO | ADMISSION FREE

An exhibition of the shortlisted portraits went on display in the National Gallery of Ireland. The winning artist, Gerry Davis, and two highly commended artists, Gavan McCullough and Catherine Creaney were announced at an Awards Ceremony on 29 November.

SPONSORED BY HENNESSY | CURATED BY NIAMH MACNALLY AND DR BRENDAN ROONEY



↑ Gerry Davis & Maurice Hennessy— Global Brand Ambassador for Hennessy.

→ Hennessy Portrait Prize Exhibition.



Collections \

Loans

from The National Gallery
of Ireland to Temporary Exhibitions



IRELAND'S GREAT HUNGER MUSEUM,
QUINNIPAC UNIVERSITY, CONNECTICUT

In the Lion's Den: Daniel MacDonald, Ireland and Empire

13 Jan–17 Apr 2016

NGI.4457

DANIEL MACDONALD *Figures by a Coffin— A Scene
from 'The Collegians'*

CRAWFORD ART GALLERY, CORK

Adam Buck

1 Feb–15 Apr 2016

NGI.2006.14

ADAM BUCK *Portrait of the Edgeworth Family*

NGI.2553

ADAM BUCK *Vice Admiral Robert Plampin
(1762–1834), 1803*

NGI.2554

ADAM BUCK *Mrs Robert Plampin
(née Fanny Mitchell), (1780–1864)*

NGI.7170

FREDERICK BUCK *Miss Buck*

NGI.7171

ADAM BUCK *Portrait of a Young Lady Seated
on a Sea-wall*

NGI.10585

UNKNOWN ARTIST, IRELAND, 18TH CENTURY
*Roger O'Connor, (1762–1834), United Irishman,
Author and brother of Arthur O'Connor, Engraving*

NGI.10673

JOHN KIRKWOOD *Father Theobald Mathew,
(1790–1856), Founder of the Temperance Movement
in Ireland*

NGI.11294

T. W. HUFFAM *John Sheares (1766–1798),
United Irishman, Barrister, and Brother
of Henry Sheares*

NGI.11295

T. W. HUFFAM *Henry Sheares, (1753–1798), United
Irishman, Barrister and Brother of John Sheares*

J. PAUL GETTY MUSEUM, LOS ANGELES

Conservation and Display

1 Feb 2016–1 Dec 2017

NGI.4648

GUERCINO *Jacob Blessing the Sons of Joseph*

THE DORDRECHTS MUSEUM, DORDRECHT

Schalcken— Painted Seduction

21 Feb–26 Jun 2016

NGI.476

GODFRIED SCHALCKEN *Preciosa Recognised*

DUBLIN CITY GALLERY, THE HUGH LANE

Artist as Witness: The Trial and Appeal of Sir Roger Casement

9 Mar–2 Oct 2016

NGI.938

SARAH HENRIETTA PURSER *Roger Casement
(1864–1916), Patriot and Revolutionary*

GALWAY CITY MUSEUM, GALWAY

Revolution in Galway, 1913–23

17 Mar 2016–31 Aug 2017

NGI.8004

DOMHNALL O MURCHADHA *Éamonn Ceannt
(1881–1916), Patriot*

IRISH MUSEUM OF MODERN ART, DUBLIN

NGI.4508

PATRICK HENNESSY *Portrait Figures (Self Portrait)*

Patrick Hennessy

22 Mar–24 Jul 2016

GAA MUSEUM, DUBLIN

Irish Olympians

16 May 2016 –31 Mar 2017

TD.Y1/JY/10/2/2 *Silver Medal awarded to Jack B. Yeats (NGI Library Collection)*
 TD.Y1/JY/10/2/3 *Bronze Medal Awarded to Jack B. Yeats (NGI Library Collection)*

HUNT MUSEUM, LIMERICK

NGI.4737

ROBERT BALLAGH *James Connolly*

A Terrible Beauty:
 Robert Ballagh,
 A Centennial Reflection

23 May–31 Aug 2016

ULSTER MUSEUM, BELFAST

NGI.4674

GERARD DILLON *Mellifont Abbey*

The Painter, the Dreamer and the
 Clown: Gerard Dillon, 1916–1971

27 May–06 Nov 2016

NGI.4717

GERARD DILLON *Nano's Dream Castle*

STAATLICHE MUSEEN ZU BERLIN, BERLIN

El Siglo de Oro—
 Die Ära Velázquez ^[Berlin] —
 Spain's Golden Age.
 The Era of Velazquez in
 Painting and Sculpture ^[Munich]

01 Jul–30 Oct 2016

NGI.4542

At the Staatliche Museen zu Berlin, Berlin
 01 Jul 2016–30 Oct 2016
 At the Kunsthalle der Hypo Kulturstiftung, Munich
 25 Nov 2016–26 Mar 2017

BARTOLOMÉ ESTEBAN MURILLO *The Prodigal
 Son Feasting*

THE NATIONAL GALLERY, LONDON

NGI.219

JUSEPE DE RIBERA *Saint Onuphrius*

Beyond Caravaggio

12 Oct 2016–15 Jan 2017

NGI.980

ORAZIO GENTILESCHI *David and Goliath*

NGI.1005

ADAM DE COSTER *A Man Singing by Candlelight*

NGI.1178

PENSIONANTE DEL SARACENI *Saint Peter
 Denying Christ*

NGI.1235

RUTILIO MANETTI *Victorious Love*

L.14702

MICHELANGELO MERISI DA CARAVAGGIO
The Taking of Christ

MUSEO THYSSEN BORNEMISZA, MADRID

NGI.2007.74

PIERRE AUGUSTE RENOIR *Young Woman in
 White Reading*

Renoir's Caress:
 Tactile Sense
 and Intimacy

18 Oct 2016–22 Jan 2017



↑ **BARTOLOMÉ ESTEBAN MURILLO**
The Prodigal Son Feasting

→ **SARAH HENRIETTA**
Purser Roger Casement (1864–1916), Patriot and Revolutionary





↑ PENSIONANTE
DEL SARACENI
*Saint Peter
Denying Christ*

→ PIERRE AUGUSTE
RENOIR
*Young Woman in
White Reading*



Collections \

Conservation

Conservation has responsibility for the care of the collection. It advises curatorial departments and undertakes routine activities connected with collections care policies and procedures, exhibitions and loans. It manages all aspects of environmental monitoring and control including measurement and use of natural and/or artificial lighting in the galleries and developing strategies for remedial actions to ensure the risks to the long-term are controlled.





Conservation

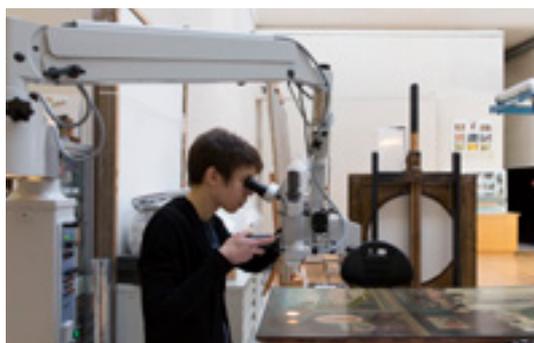
In preparation for the re-opening of the Dargan and Milltown wings the conservation team has implemented the mobile climate monitoring system; 27 stations are positioned throughout 55 galleries, stores, No. 5 and Library stacks, in order to maintain museum standards for the current collection and for lenders' information requests. Conservation runs the Integrated Pest Management Programme and collection housekeeping and it is an integral part of emergency planning. Also it actively contributes to the acquisition discussion.

The Photography department is responsible for a wide range of documentation and research of the Collection; it also documents exhibitions, building and activities to support the Gallery's strategic objectives. Sharing skills and knowledge, promoting and consolidating partnerships with conservation institutes and museums in Ireland and abroad is one of the main strategic strands of the department.

Internship and training students work placements programme

The Department has a successful internship programme that continues to provide a much valued support to the permanent staff. The student placements are fulfilling an important element of a first or higher degree course in conservation. We gain from the interns' fresh outlook and the work they do under supervisions. Students benefit from valuable hands-on experience to complement their theoretical knowledge. In 2015/16 we hosted two internships programmes with students from Queens University, Ontario, Canada and from the Technical University of Munich in Germany.

Every year conservation runs an internship programme in collaboration with the Irish Heritage Council primarily aimed at students who have completed specialised conservation courses in the areas of paper, book bindings and painting. The programme is run in partnership with the Chester Beatty Library, the National Library of Ireland, The National Archives and Trinity College Dublin's Old Library.



Painting Conservation

NEW COLLECTION DISPLAY

By February 2016 conservation staff had examined and treated 350 works in preparation for the new collection display.

MAJOR RESEARCH AND CONSERVATION PROJECTS

During 2016 the Conservation department has been promoting and consolidating partnership projects with conservation institutes and museums in Ireland and abroad.



↑ GUERCINO JACOB
BLESSING THE
SONS OF JOSEPH
CONSERVATION
PROJECT
Simone Mancini,
Head of Conservation.

Guercino (Giovanni Francesco Barbieri) Jacob Blessing the Sons of Joseph Conservation Project

IN PARTNERSHIP WITH THE J. PAUL GETTY MUSEUM

NGI.4648

The Paintings Conservation Department at the J. Paul Getty Museum has embarked on a collaborative research and conservation project centred on one of the Gallery's masterpieces, *Jacob Blessing the Sons of Joseph* by GIOVANNI BARBIERI (1591–1666) called Guercino (NGI.4648). While the painting is at the Getty Centre in Los Angeles, a team comprising conservators, curators, and scientists from both the Getty and the Gallery will work side by side until completion, which is expected in 2017. Art historical study into the painting is being carried out in collaboration with the Sir Denis Mahon Archives and the library at the Getty Research Institute. Analytical studies and analyses will allow a richer and deeper insight into the painting materials and techniques of this renowned Baroque artist. [More images from the blogs on Images for Guercino Getty blogs.]

Full Scale Conservation Projects

NGI.8004

GIACOMO DEL PISANO *The Virgin and Child with Saints Peter and Mary Magdalene*

NGI.4028

RICHARD THOMAS MOYNEN *The Death of the Queen*

NGI.626

BY SOLIMENA *Allegory of Winter*

NGI.2013.31

MAERTEN DE VOS *The Resurrection of Christ*

NGI.1013

NICOLÁS FRANCÉS *St. Jerome translating the Gospels*, [conservation project started]

NGI.100

VINCENZO DI BIAGIO CATENA *Portrait of two Venetian Gentlemen*

Selective Conservation Treatments

NGI.4624

ENGLAND, 17TH CENTURY *Richard Boyle 1st Earl of Cork*

NGI.4203

ST. GEORGE HARE *Self-portrait*

NGI.1344

FRANCIS BINDON *Portrait of Turlough O'Carolan*

NGI.163

JAMES ARTHUR O'CONNOR *A View of the Glen of the Dargle treatment on the support*

NGI.4613

ANNE YEATS *Women and Washing, Sicily*

NGI.873

JOHN BUTLER YEATS *Portrait of George Moore*

NGI.1738

AFTER ANTHONY VAN DYCK RUPERT *Prince of Palatine* [returning loan]

NGI.617

FRANCIS WHEATLEY *Portrait of Mr. and Mrs. Richardson*

NGI.1148

WILLIAM TURNER *George IV, King of England, Entering Dublin*

NGI.703

POMPEO BATONI *The Presumed Portrait of the Marchesa Caterina Gabrielli as Diana*

NGI.2016.8

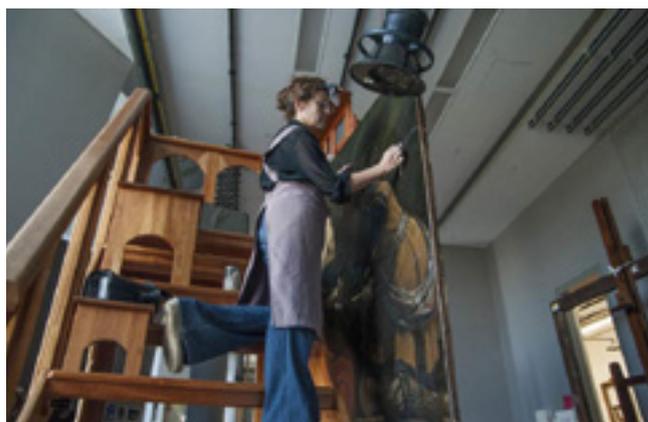
POMPEO BATONI *Portrait of a Lady of the Milltown Family as a Shepherdess*

NGI.4333

EDWIN HENRY LANDSEER *A King Charles Spaniel*

NGI.219

JUSEPE DE RIBERA *Saint Onuphrius*



Exhibitions

James Stephens, the 1916 Rising, and the National Gallery of Ireland

CONDITION REPORT AND
PREPARATION FOR THE EXHIBITION

NGI.1126	PATRICK JOSEPH TUOHY <i>Portrait of James Stephens</i>
NGI.1181	SARAH HENRIETTA PURSER <i>Portrait of Dr Douglas Hyde</i>
NGI.4084	JAMES SLEATOR <i>Portrait of Thomas Bodkin</i>
NGI.4575	GERALD LESLIE BROCKHURST <i>Portrait of Aileen Cox</i>
NGI.8002	EDMOND THOMAS QUINN <i>James Stephens</i>
NGI.871	JOHN BUTLER YEATS <i>Portrait of AE (George W. Russell)</i>
NGI.946	WILLIAM ORPEN <i>Looking at the Sea</i>
NGI.970	WILLIAM ORPEN <i>The Knacker's Yard</i>

Loans

PREVENTATIVE TREATMENTS
AND CONDITION REPORT

NGI.4496	DEREK HILL <i>Portrait of Anne Crookshank</i>
NGI.938	SARAH HENRIETTA PURSER <i>Portrait of Roger Casement</i>
NGI.837	GEORGE CHINNERY <i>Mrs Conyngham</i>
NGI.4489	FRANCIS HAYMAN <i>Portrait of John Percival</i>
NGI.1424	SARAH HENRIETTA PURSER <i>Le Petit Dejeuner</i>
NGI.4737	ROBERT BALLAGH <i>James Connolly</i>
NGI.4131	SARAH HENRIETTA PURSER <i>A Lady Holding a Rattle</i>
NGI.219	JUSEPE DE RIBERA <i>Saint Onuphrius</i>
NGI.980	ORAZIO GENTELSCI <i>David and Goliath</i>
NGI.1005	ADAM DE COSTER <i>A Man Singing by Candlelight</i>
NGI.1178	PENSIONALNTE DEL SACARENI <i>Saint Peter Denying Christ</i>
NGI.1235	RUTILIO MANETTI <i>Victorious Love</i>
NGI.2007.74	PIERRE AUGUST RENOIR <i>Young Woman in White Reading</i>
NGI.4534	JAN STEEN <i>The Marriage Feast at Cana</i>
TD.2002.29	PETER PAUL RUBENS <i>Portrait of a Bearded Man</i>

Long Term Loan Returns from Farmleigh and ESB

CONDITION REPORT

NGI.698	ANTONY LEE <i>Portrait of Joseph Leeson</i>
NGI.4061	ATTRIBUTED TO ROBERT FANAGAN <i>Portrait of Sir George Wright</i>
NGI.1795	GEREMYA HODGES MULKAY <i>A Landscape with Curragh Chase, County Limerick</i>
NGI.1126	PATRICK JOSEPH TUOHY <i>Portrait of James Stephens</i>

Works Checked and Prepared for Re-hang of No.5

NGI.2008.82	HARRY AARON KERNOFF <i>Death</i>
NGI.4620	DEREK HILL <i>Paddy Og Ploughing</i>
NGI.2006.22	GEORGE LESLIE HUNTER <i>Still Life with Dahlias, Wine Glass and Fruit</i>
NGI.4469	KITTY WILMER O'BRIEN <i>Near Westport, County Mayo</i>

Paintings Glazed with Museum Glass

NGI.4496	DEREK HILL <i>Portrait of Anne Crookshank</i> [fitted with glazing and prepared for long-term loan]
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Sculpture Collection

CONSERVATION TREATMENTS

NGI.8073	AUGUST RODIN <i>Fr Julien Eymard</i>
NGI.8074	JACOB EPSTEIN <i>Fourth Portrait of Dolores</i>
NGI.8000	THOMAS KIRK <i>Richard Brinsley Sheridan</i>
NGI.8058	LAURENCE GAHAGAN <i>Portrait of a Man Wearing a Medallion</i>
NGI.8060	CHRISTOPHER MOORE <i>Annie Hutton</i>
NGI.8065	CHRISTOPHER MOORE <i>Richard Lalor Sheil, M.P.</i>
NGI.8083	JOHN LAWLOR <i>The Blind Girl at Castle Cuille</i>
NGI.8184	JOHN THOMAS <i>Daniel Maclise</i>
NGI.8249	EDWARD ARLINGTON FOLEY <i>Portrait of a Girl</i>
NGI.8255	JOHN VAN NOST THE YOUNGER <i>Portrait of a Man</i>
NGI.8261	JOHN LAWLOR <i>A Young Girl</i>
NGI.8357	JOHN HOGAN <i>Portrait of a Young Woman</i>
NGI.8081	FERDINAND DIETZ <i>Chronos Eating one of his Children</i>

Frames Conservation Project

FULL SCALE CONSERVATION TREATMENTS COMPREHENSIVE OF CLEANING, CONSOLIDATION, IN-FILLING AND GILDING

NGI.782	TIZIANO VECELLIO <i>Portrait of Baldassare Castiglione</i>
NGI. 4457	DANIEL MACDONALD <i>Figures by a Coffin—a Scene from 'The Collegians'</i>
NGI.980	ORAZIO GENTILESCHI <i>David and Goliath</i>
NGI.1148	WILLIAM TURNER DE LOND <i>The Grand Entry of George IV to Dublin</i>
NGI.737	JOSHUA REYNOLDS <i>A Caricature: Sir Thomas Kennedy, Lord Charlemont Mr Ward and Mr Phelps</i>
NGI.988	JAN WYCK <i>Battle of the Boyne</i>
NGI.239	ALESSANDRO OLIVIERO <i>Portrait of a Young Man</i>
TD.2001.52	BY ANTWERP SCHOOL <i>Dominican Monk</i>

New Acquisitions and Temporary Deposit

CONSERVATION REPORT, PREVENTATIVE TREATMENTS

X.2016.1.17	ARCHIBALD MCGOOGAN <i>After the Bombardment</i>
TD.2016.3	MICHAEL HEALY <i>St Ita and St Brendan</i>
TD.2016.4	MICHAEL HEALY <i>The Good Shepherd</i>
TD.2016.5	JAMES NOLAN <i>Self-portrait</i>
TD.2016.6	JAMES NOLAN <i>Life Drawing</i>

Photography

1,225 high resolution images released to the Gallery's main server.

New Acquisition

NGI.18302–18305, NGI.18308–18318, NGI.18321–18347	NGI.2015.7.1, NGI.2015.7.2, NGI.2015.7.3, NGI.2015.7.4 42 works of JAMES SLEATOR drawings
NGI L.14702	Assessment and post production work on images provided for the <i>Creating History</i> catalogue was carried out MICHELANGELO MERISI DA CARAVAGGIO <i>The Taking of Christ</i> , mosaic for 31 meter wide hoarding and details for The National Gallery, London Works on paper (images and prints produced for research at the Smithsonian American Art Museum)

Full Scale Photographic Documentation

INFRARED—ULTRAVIOLET

NGI.2915	JAMES ABBOT MCNEILL WHISTLER <i>Nocturne in Grey and Gold—Piccadilly</i> Infrared Reflectography Ultraviolet Fluorescence
NGI 2916	JAMES ABBOT MCNEILL WHISTLER <i>Sunrise; Gold and Grey</i> Infrared Reflectography Ultraviolet Fluorescence



← Paul Schellekens, Dutch Ambassador to Ireland and Maureen Schellekens in front of Jan Wyck's *The Battle of the Boyne* (1693) which was conserved with the support of a grant from the William E. Connor Foundation, Inc, with assistance from the Ireland Funds of China, and a grant from the Heritage Council.





Paper Conservation



↑ JAMES CALDWALL
Macbeth, Act 1 Scene 3

Collection

EDGE-STRIPS OF JAPANESE PAPER, SURFACE CLEANING, SUPPORT REPAIR

2014.163

CHRISTIAN VON HESCHEL *Mausoléé du Maréchal de Saxe*

2014.153

JAMES CALDWALL *Macbeth, Act 1 Scene 3*

Exhibitions

James Stephens, the 1916 Rising, and the National Gallery of Ireland

FRAMING/DE-FRAMING, CONDITION CHECKED AND REFRAMED TO THE LENDERS

NGI.18486

EDMOND DELRENNE *Sackville Street in Ruins*

NGI.3281

LILIAN LUCY DAVIDSON *Sarah Purser*

NGI.3039

SEÁN O'SULLIVAN *George Noble, Count Plunkett*

SKETCHBOOK 185, YEATS ARCHIVE, JACK B. YEATS *Dublin from O'Connell Bridge*

JAMES STEPHENS *The Insurrection in Dublin*

X.2016.3.2

FLORA MITCHELL *'Henry Street after Sinn Féin Rebellion'*

X.2016.3.3

FLORA MITCHELL *'Henry Street after Sinn Féin Rebellion'*

Print Collection Gift of Brian Lalor

SURFACE CLEANING, REPAIR, RETOUCHING, HUMIDIFICATION, LINING, PRESSING AND MOUNTING

NGI.2014.19

NETHERLANDS, XVII CENTURY *Constantinople*

NGI.2014.17

MAERTEN VAN HEEMSKERCK *The Angels Pulling Lot into the House*

NGI.2014.20

CASPAR JAKOBSZ PHILIPS *Le Paisant et Paisane*

NGI.2014.38

WENCESLAUS HOLLAR *Portrait of Mary Villiers, Duchess of Richmond and Lennox*

NGI.2014.54

THOMAS BEWICK *Baniam Tree*

NGI.2014.55

THOMAS BEWICK *North Cape at Midnight*

NGI.2014.72

HUBERT VON HERKOMEN *Self-portrait with his Children*

NGI.2014.78

P.R.A BY PAUL ADOLPHE RAJON *Sir Frederick Leighton, P.R.A*

NGI.2014.80	HOWARD HELMIC <i>Cleric and Servant</i>
NGI.2014.43	JOHN SMITH <i>William Wycherley Playwright</i>
NGI.2014.44	JONATHAN RICHARDSON THE ELDER <i>Self-portrait</i>
NGI.2014.51	WILLIAM FREDERICK WELLS <i>Cottage in a Landscape</i>
NGI.2014.52	GEORGE HAYTER <i>Self-portrait</i>
NGI.2014.74	MORTIMER L. MENPES <i>Portrait of an Old Man, Breton Peasant</i>
NGI.2014.93	CHRISTOPHER LE BRUN <i>Fifty Etchings XX 12</i>
NGI.2014.12	AFTER WILLIAM HENRY BARTLETT <i>Panorama of Jerusalem</i>
NGI.2014.141	THOMAS H. SHERRATT <i>The Storming of Delhi</i>
NGI.2014.142	JOSEPH NASH THE ELDER <i>Sotiri Chief Albanian of Mr Colquhoun British Consul General at Bucarest</i>
NGI.2014.29	FABIEN HENRI ALASONIÈRE <i>Mounted Cavalryman</i>
NGI.2014.60	CHARLES BLAIR LEIGHTON <i>Choosing the Wedding Gown</i>
NGI.2014.68	GEORGE BAXTER <i>Review of the British Fleet etc. Portsmouth</i>
NGI.2014.87	DAME LAURA KNIGHT <i>Youth and Age</i>
NGI.2014.108	UNKNOWN ARTIST <i>Plan of the Church of the Holy Sepulchre</i>
NGI.2014.109	UNKNOWN ARTIST <i>Veue Exterieure du Sepulchre de Notre Seigneur; Veue Interieure ou Coupe du Sepulchre de Notre Seigneur</i>
NGI.2014.111	UNKNOWN ARTIST <i>Palestine: Eglise du St Sepulchre à Jerusalem</i>
NGI.2014.116	PHILIP SIMMS <i>Plan of the City of Jerusalem</i>
NGI.2014.117	CORNELIS DE BRUIJN <i>City of Jerusalem from East</i>
NGI.2014.22	CLAUDE LORRAIN <i>Coast Scene with Europa and the Bull</i>
NGI.2014.34	LICIEN METIVET <i>Rayons X</i>
NGI.2014.41	UNKNOWN ARTIST <i>Satirical Religious Print</i>
NGI.2014.63	V.C GEORGE J.STODART <i>Cabul, 1879, Lieutenant W.R.P. Hamilton</i>
NGI.2014.65	JOHN KIRKWOOD <i>Thomas Moore</i>
NGI.2014.69	ARTHUR HOPKINS <i>A Soudan Mirage on Christmas</i>
NGI.2014.104	UNKNOWN ARTIST, IRELAND <i>Map of Syria</i>
NGI.2014.124	JOSEPH CLAYTON BENTLEY <i>Enclosure of the Temple, Jerusalem</i>
NGI.2015.25	KYFFIN WILLIAMS <i>Farmer Sheltering</i>
NGI.2011.7	FRANK BRANGWYN <i>Old Houses, St Cirq</i>
NGI.2014.11	CHARLES ALFRED MILLS <i>A Funeral Procession</i>
NGI.2015.3	PALM SKERRETT <i>Emigrants</i>
NGI.2015.19	NICK MILLER <i>Dónal Lunny, Playing (Study III)</i>

JMW Turner Exhibition

Preparation of watercolours for the annual display

Loans Prepared

OUTGOING LOANS FROM NGI

Unpacking, condition checking, preparation of documentation.

INCOMING LOANS TO NGI

Hennessy Portrait Prize

2015.9	GERRY BLAKE <i>Carmel from 'The Grey and the Green'</i>
2015.81	SIMON BURCH <i>Ruby Walsh</i>
2015.107	MANDY O'NEILL <i>Jody from the series 'Promise'</i>

CONDITION CHECKING OF PHOTOGRAPHS

Hennessy Portrait Prize

TD.2016.54	PAUL JAMES KEARNEY <i>Tom, Bath, Towel</i>
TD.2016.188	VERA RYKLOVA <i>Untitled #5001, from series 'Aesthetic Distance'</i>
TD.2016.203	KIM HAUGHTON <i>Gabriel Byrne</i>
TD.2016.302	REGINA CARBAYO <i>Three Generations</i>

UNPACKING, CONDITION CHECK AND REPORT

Library, Archives & NGI Web



In 2016 over 3,000 people visited the library and archive reading rooms. Staff dealt with approximately 500 enquiries and there was also a notable increase in the number of searches on online resources with 5,000 sessions recorded.



↑ Sir Denis Mahon, Photo courtesy
Prudence Cuming Associates Ltd.

During the year 3,167 new titles were added to the library collections and catalogued, in addition to a number of archive collections. The Library also acquired an important collection of letters and personal memorabilia by William Orpen for the ESB Centre for the Study of Irish Art. Collaborations and partnerships continued and provided a number of opportunities for staff to explore new directions for the collections and research services.

Art Library

The main library reading room, located in the basement of Nos.88 and 89 Merrion Square closed to the public and staff in December 2015. This was due to flood damage to the tunnel corridor in the Georgian houses on Merrion Square which houses the library and links to the main historic wings of the Gallery. The library stacks, the largest library store with over 100,000 volumes is located in this area and the tunnel also facilitates public access to the library reading room. The Office of Public Works is working on a long term automatic sump pump system which it is hoped will address this issue. As a result of these ongoing issues, regrettably, the reading room remained closed to the public for much of 2016 leading to reduced visitor numbers. Where possible, researchers were facilitated in the ESB Centre for the Study of Irish Art.

The H.W. Wilson Foundation has generously provided support for the development of a Library & Archives Fellowship programme at the Gallery. This fellowship is an opportunity for recent graduates of librarianship, archival and museum studies to receive training and guidance in the unique setting of a national cultural institution. Working as part of the library and archive team the fellow will receive a comprehensive overview of the unique roles of staff in museum libraries and archives and training in the range of skills required to manage the diverse collections held by the NGI in this area. Niamh Keaveney was appointed the inaugural H.W. Wilson Foundation Fellow in May.

Outreach & Advocacy

2016 highlights included:

- **Heritage Week:** The Gallery presented '100 years of Irish Art' and '100 years on Merrion Square' in keeping with the 2016 theme for Heritage Week 2016 (20–27 August). A series of lectures throughout the week on Irish Art was complemented by a social media campaign, organized by Dr Katherine Milligan and Catherine Ryan, highlighting key developments in Irish art over the last century. Highlights from the ESB Centre for the Study of Irish Art's archive, were presented to the public in No.5 at an open day (27 August) arranged by the Centre in conjunction with the Friends of the National Gallery of Ireland. Library staff presented '100 years on Merrion Square' which provided details of the history of No.90 Merion Square, tours of the Sir Denis Mahon Reading Room showcasing highlights from his collection, as well as, material from the Institutional Archive (25 August).
- **Explore your Archive:** In a new and popular initiative the Library and archives held an open afternoon in the ESB CSIA and Sir Denis Mahon Reading Room on 24

November as part of the 2016 international *Explore your Archive* campaign.

New Partnerships & Collaborations

- Council of National Cultural Institutions Digitisation and Cataloguing Steering Group: The CNCI Digitisation and Cataloguing Steering Group was established in October. This group has been set up to share information, knowledge and expertise in relation to the digitisation of the National collections as well as to advise on the resources required by the NCI's to carry out this work. Andrea Lydon and Leah Benson have been co-opted on to this group.
- A new arrangement with the MA in Historical Archives at Maynooth University was established. The NGI Archives will be accommodating a student placement to work one day a week over a period of 8 months on an annual basis.
- Library Ireland Week: Contributed to the social media campaign for Library Ireland week highlighting the art library's suite of online resources, which include important resources such as Art Index Retrospective, the International Journal of Education through Art, the Oxford Dictionary of National Biography and the Dictionary of Irish Biography.

Sir Denis Mahon Library & Archive

The Gallery acknowledges the continuing support of the Sir Denis Mahon Trust which supports the processing of this collection. In September the half way point of the four year cataloguing and processing project was reached. There has been continuing steady progress processing Mahon's academic papers. Cleaning, de-metalling and preservation of the academic archives including photographs, albums, artworks and bound items have all been completed.

By the end of the year over 3,000 books from Mahon's library collection were available for readers to consult. The subject areas completely catalogued include historical and geographic treatment of the arts in Europe, Britain, Ireland, Germany, and France; as well as treatment of individual British, Irish, German, and French artists. Cataloguing is ongoing on books relating to Italian art and artists, the largest subject area in the collection. More rare books were catalogued in 2016 bringing the total number of processed rare volumes to 510. Highlights of the collection identified this period include over 70 items relating to the French Baroque painter Nicolas Poussin (1594–1665). Poussin was a painter of particular interest to Mahon and many of these volumes are annotated by the collector.

Preservation issues presented a number of challenges to the safekeeping of the Sir Denis Mahon Collection. The knock-on effects of the refurbishment of the historic wings, resulted in several flooding incidents in and around the library stacks and led to the transfer of the Mahon rare books to a safe location. Volumes with parchment bindings were particularly vulnerable during this period and as result vulnerable items were fitted with custom boxes to give added protection in times of environmental instability.

Outreach & Advocacy

Tours for students and special interest groups were regularly conducted throughout the year. In 2016 a collaboration with the NGI Friends resulted in successful evening event which is hoped will be the first of many. An evening with Leah Benson, Archivist and Catherine Sheridan, Assistant Librarian, was hosted for the Friends of the National Gallery in the Sir Denis Mahon Reading Room on the 10 November, exploring the Sir Denis Mahon Library and Archive, marking the anniversary of his birth on 8 November 1910.

ESB Centre for the Study of Irish Art

The ESB CSIA has continued to grow and develop as a central national repository for information relating to Irish art and the dissemination and promotion of the visual arts in Ireland. The Gallery gratefully acknowledges the continuing support of the ESB which allows the Centre to run its exhibition and public programme as well as supporting the ESB Fellowship post. In September 2016 the ESB and CSIA partnership was nominated for a Business to Arts award under the 'Portfolio Judges' Special Recognition Award for Portfolio of Investment'.

Readers & Visitors

Frederic William Burton's iconic watercolour *The Meeting on the Turret Stairs*, remains one of the Gallery's most popular works and continued to draw large numbers to the ESB CSIA during the limited times the work is made available for public viewings. Locating the painting in the Reading Room of the ESB CSIA for much of the refurbishment programme has facilitated the collation of very accurate figures on the numbers of visitors coming to see the painting, with 4,816 visitors recorded in 2016. Research visits to the reading room numbered 1,759 for the year.

Acquisition Highlights

The ESB CSIA acquired a significant archive of over 400 letters and drawings by Sir William Orpen (1878–1931) in 2016. This extraordinary collection, purchased through Whyte's Fine Art Auctioneers in Dublin (from the Orpen family), comprises a rich variety of material spanning much of Orpen's life from his student years through to his death in 1931. It contains some 200 of the artist's illustrated letters and 200 manuscript letters to his wife Grace Orpen between c.1899–1928. There are also finished sketches and drawings, sketchbooks, photographs and other personal memorabilia.

The illustrated letters form an important part of Orpen's artistic oeuvre and the collection in total offers great insight into the life of a significant figure in the development of Irish culture at the beginning of the twentieth century. Much of this material has not been seen by the public with many of the letters undocumented or unpublished. The material is one of unique aesthetic and research value and will support and contribute to new and future research associated with one of Ireland's most important and influential artists.

The Gallery already holds over 360 letters from Orpen to Evelyn St George, as well as a collection of oil paintings and works on paper. This acquisition firmly establishes the Gallery as the centre for research into the life of one of Ireland's most important and influential twentieth-century artists.

Collaborations & Partnerships

The ESB CSIA collaborated on a research and exhibition project with the Dublin City Gallery, The Lab, for their 2016 commemorative programme. Artists, John Beattie and Sabina MacMahon were invited to take as their starting point the National Gallery of Ireland exhibition *Cuimhneachán 1916*, marking the centenary of The Easter Rising. Looking at ideas of legacy and the politics of display, the artists were asked to create new work that considers what the 2016 contribution to the visual culture of commemoration. The exhibition was curated by Sheena Barrett and Donal Maguire. The two artists drew on objects from the CSIA's Irish Art Archive as sources of inspiration for their work, while Beattie also worked directly with NGI Conservation department in documenting the treatment of the *'Battle of the Boyne'* by Jan Wyck, 1693 which was being conserved in Malahide Castle. The resulting works *So Through The Singing Land He Passed by MacMahon and Performing* NGI.988 by Beattie were exhibited in The Lab Gallery, Foley Street, 24 March–11 June. In May the ESB CSIA hosted the symposium related to the exhibition '1916: Images and Objects of a Foundation Myth', (19 May in the Sir Denis Mahon Reading Room). This symposium explored the 1916 rising as a key foundation myth through exploring objects, images and artistic practice. Speakers from fine art, design history, material culture, museology and curation presented on aspects of 1916 in relation to past and current practices that mobilise concepts of myth-making in relation to the nation. The ESB CSIA supported the major conference *'Making Memory: material and visual culture of commemoration in Ireland since 1800'*. Convened by Dr Lisa Godson (NCAD), the conference addressed how the national past has been variously celebrated, visualised, painted, sculpted, curated, understood, forgotten, recorded and performed over the past two centuries. Held at the NGI and NCAD, the ESB CSIA hosted two conference events showcasing the work of the Centre and displaying a selection of material from the collection (13, 14 October).

Dr Kathryn Milligan, CSIA Fellow, presented a paper entitled 'Painting commemoration: the visual and material culture of the O'Connell Centenary, 1875' at the conference.

Yeats Archive

Jack B. Yeats silver Olympic medal, received in 1924 at the Paris games, for his painting *The Liffey Swim*, and his medal received for participating in the games were lent to the GAA Museum in Croke Park, for their exhibition *'Ireland's Olympians'*. Yeats's medal was the first Olympic medal awarded to Ireland post-independence, and it was



displayed alongside medals and other sports memorabilia relating to Ireland's Olympic successes. In 2016 items from the Yeats archive also featured in the RTÉ documentary 'A Terrible Beauty: Culture and Revolution in Ireland', presented by Professor Declan Kiberd and broadcast on the 15 March.

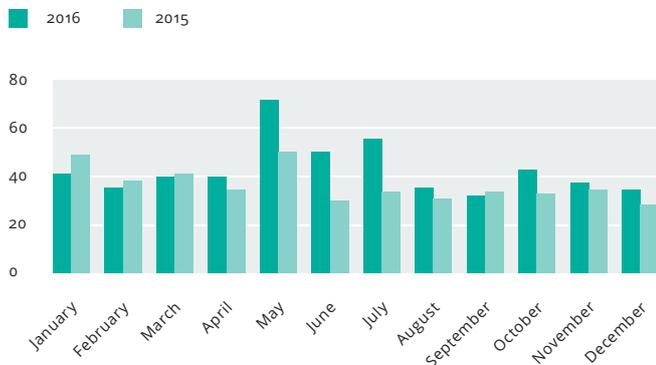
Website & Social Media

The NGI website, launched in 2010, consists of over 4,000 indexed pages, and attracts approximately 450,000 users a year, with an average of 128,000 page views each month. The site is constantly growing and evolving, and is an integral way for the Gallery to showcase its extensive collections, many exhibitions, broad range of public programming and other activities. In light of the reopening of the refurbished historic wings next year, the rebranding process was completed in 2016. Most importantly, to address the needs of our growing digital audience, the Gallery embarked on a redevelopment and redesign of the website. The procurement for the upgrade or replacement of the current Website Content Management System, and related services for the National Gallery of Ireland got underway in June. The contract was awarded to Reading Room, an award-winning digital consultancy, formed in 1996, with offices throughout the UK, multiple locations in Europe, and the USA. They proposed the adoption of an Open Source platform Drupal version 8 which will allow the Gallery to be much more independent in terms of development of the site in the future and will move the NGI to a far more economical long term digital solution. In the new proposed arrangement the website and CMS will be hosted externally. The new designed site is due to be launched in 2017.

Website

In 2016 the website recorded 517 k sessions, a 21% increase on 2015, and 1.7 million page views, 11% increase on 2015.

Website Session 2016 v. 2015



Highlights

- A new section was developed to accompany the exhibition *James Stephens, the National Gallery of Ireland and the 1916 Rising*. This went live on 5 February and consisted of a copy of Stephens' book, a selection of images, biographical information, and details of the programme of events taking place around the exhibition.
- Conservation news including blogs on the Conservation of *'The Battle of the Boyne'* in Malahide Castle and information on the conservation of the Le Broquy tapestry regularly featured on the site.
- The Gallery's collection of PODCASTs continued to increase on Soundcloud.
- A section dedicated to *Creating History: Stories of Ireland in Art* went go live on 6 October. It included highlights from the exhibition, exhibition resources, and weekly blogposts.

Top Sections

- *Leonardo da Vinci: Ten Drawings from the Royal Collection*

The Leonardo exhibition has had a positive impact on visitor numbers to the site as reflected in the increase in traffic when compared to the same period in 2015.

61.7 K
sessions

68% INCREASE ON
SAME PERIOD IN 2015

46.8 K
users

62% INCREASE ON
SAME PERIOD IN 2015

191.2 K
page views

52% INCREASE ON
SAME PERIOD IN 2015

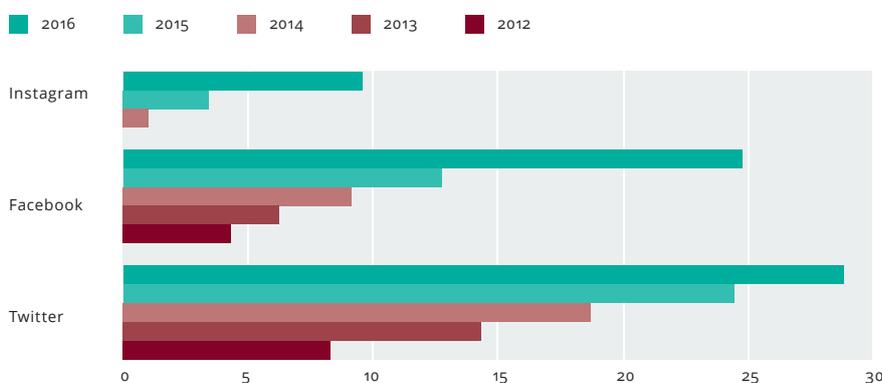
- What's On, Plan a Visit, Exhibitions and Collection all continue to be the most popular sections of the site.

Social Media

2016 was a highly successful year on the Gallery's social media platforms with audiences increasing across all networks:

- 62.5k followers across the Gallery's Twitter, Instagram, and Facebook accounts, a 55% increase in 2016
- 17.2k views on the National Gallery of Ireland's YouTube channel, with 78.2k minutes watched
- 3.5k listens to National Gallery of Ireland podcasts

Social Media Growth 2012–2016



Highlights included:

- Collaboration with the National Gallery, London and other UK and Irish galleries and museums in Valentine's weekend Twitter campaign, using the hashtag #PaintedLovers to highlight works in the NGI collection (12 February 2016).
- Posted Irish works from our collection on Twitter, Instagram, and Facebook in the days leading up to St Patrick's Day, which contributed to very high levels of engagement from our online followers in March (221k average tweet impression, an increase of 7% on February; 6.2k average Facebook post, an increase of 22% on February).
- Took part in #MuseumWeek on Twitter (28 March–1 April).

Collaborations

Museum Next Conference 18–20 April

- The Museum Next Conference took place in Dublin from the 18–20 April 2016. This annual conference focused on the future of museums and the use of digital in cultural institutions. It showcases innovative ideas and delivering thought-provoking and inspiring presentations from museum professionals from all over the world. The Gallery was pleased to be a venue partner of the conference in 2016. On the 18 April conference the 600 plus delegates registered in the Gallery's Atrium; lectures and seminars also took place in the lecture theatre and No.5 Clare Street; tours of the collection, exhibitions, and behind the scenes tours of the prints and drawings collection, library and archives and conservation studio were also available to attendees. Other Dublin institutions involved with the conference included IMMA, Dublin City Gallery The Hugh Lane, the LAB, Royal Society of Antiquarians Dublin and the Science Gallery. The conference provided a great opportunity to showcase the capital's cultural venues and collections to an international museum audience and proved a great success for Dublin and the National Gallery.



Development & Collaborations

Development & Collaborations \

Supporting the National Gallery of Ireland

We would like to extend our sincere thanks to all our donors, supporters, Friends and Patrons for all their invaluable support this year. Your generosity is vital to the ongoing flourishing of the National Gallery of Ireland. It allows us to build on our permanent collection, extend our education and conservation work and improve visitor facilities in the Gallery. It also enables us to both host and organise national and international exhibitions.



← Hennessy Portrait Prize 2016 — Judging Panel (ltr): Jackie Nickerson, photography based visual artist; Adriaan Waiboer, Head of Collections and Research; Gemma Tipton, art critic, journalist; Peter Murray, Director, Crawford Art Gallery, Cork.

In 2016, Key Capital supported our exhibition of ten drawings from the Royal Collection, which attracted 92,000 visitors. We were also delighted to have Zurich as sponsor of the forthcoming Vermeer exhibition, and Hennessy who once again sponsored the Hennessy Portrait Prize. We are also grateful to the Department of Arts (DAHRRGA) and to John and Patricia O'Brien for their support of Creating History. The Gallery also secured a grant for a major technology investment to improve our visitor experience, which will include a network of Welcome and Information Screens, Apps, which will allow visitors to tailor their experience on their smartphones or tablets and 'iBeacon'-type technology. These new digital hubs and screens will be rolled out in June 2017.

We wish to thank the Friends and Patrons in Ireland, our revitalised formed British Friends and our US Friends of the National Gallery of Ireland. With the planned re opening of the Gallery's refurbished historic wings in 2017, we look forward to working with a growing number of companies, foundations and individuals who can help the National Gallery of Ireland towards its vision of inspiration for the Irish nation.

Corporate & Individual Support

Anglesea Funding
Sir Denis Mahon Charitable Trust
Department of Arts, Heritage,
Regional, Rural and Gaeltacht Affairs
Brian and Susan Dickie
ESB
FBD Insurance

Hennessy
The Heritage Council
Key Capital
John and Patricia O'Brien
Palace Acquisitions
The H.W. Wilson Foundation
William E. Connor Foundation Inc.

Corporate Members

CRH plc
Martin Naughton

Patrons of Irish Art

The Earl of Belmore
Mrs Mary Bowe
Dr Abdul and Katherine Bulbulia
Mr Stuart Cole
Mrs Mary Coman
Dr John G. Cooney
Viscount John Corry
Mr Brian Coyle
Mr Eamonn and Kay Curley
Mr Eamonn Duffy
Mrs Aline Finnegan
Mr Maurice and Maire Foley
Mr John Gerraghty
Mrs Margaret Glynn
Dr Arlene Hogan (Honorary)
Mr Thomas Kenny
Mr Fred and Kay Krehbiel

Ms Anne Lyons
Mr Adrian Masterson
Mr Michael and Gemma Maughan
Mr Declan McCourt
Mr Eoin McGonigal
Mrs Denise Meade
Anthony and Dr Karole Mourek
Mrs Carmel Naughton (Honorary)
Mr Mark and Mandy Nulty
Mr Fergus O'Hagan
Mr James O'Halloran
Mr Lochlann and Brenda Quinn
Ms Sonia Rogers
Mr Ken Rohan
Mr Randall and Nuala Tierney
Mr Michael Tallon

Friends of The National Gallery of Ireland

Friends Membership, which includes 33 Patrons of Irish Art, totalled 1,330 at the end of December 2016.

Members enjoyed a range of exclusive events both within the Gallery, across the country and abroad. These included evening lectures by guest speakers, morning outings, behind the scenes events held within the Gallery, day outings across the country and walking tours in Dublin city. The weekly Wednesday and Friday Friends talks continued to attract regular attendees and a new monthly Saturday Friends talk was also introduced. These talks specifically focused on the Gallery's collection and displays and attracted approximately 130 members per week. Exclusive previews were offered to members for the exhibitions, *Leonardo da Vinci: Ten Drawings from the Royal Collection* and *Creating History: Stories of Ireland in Art*. In celebration of the Leonardo exhibition and in collaboration with the Italian Cultural Institute in Dublin, Friends hosted two recitals, Music in the Spirit of the Renaissance by Italian Woodwind Quintet, Anemos, from Friuli and Simone Vallerotonda, from Rome. The annual seasonal festivities consisted of a Friends Christmas Dinner in No. 5 South Leinster Street and a Christmas Concert in the Wintergarden. An evening for Patrons in December provided an opportunity to welcome the Patrons to No.5 and to show them the

three paintings acquired in 2016 via the Patrons of Irish Art fund. These works are *La Fête* by Micheal Farrell; *Belfast, from Greencastle* by Paul Henry and *Byrne's Pub* by Nevill Johnson. See Acquisitions in this report.

Members enjoyed two very special trips in 2016. The first of these was a five day tour, *Uncovering Mayo* (12–16 June), which explored the unique landscape of the county as well as its many rich cultural sights while using Mount Falcon Estate, Balina, as their base. The second was *The Joy of Art on the French Riviera* (26 September–3 October) which took Friends on an eight day journey to the south of France exploring the varied art related delights of the region. Based in Nice, the group visited St. Paul de Vence, Villefranche-sur-Mer & Beaulieu-sur-Mer, Cap Moderne & Monaco, Cagnes-sur-Mer & Antibes, Vallauris & Biot to see the Princess Grace Irish Library, Eileen Gray's Villa E-1027, Villa Ephrussi de Rothschild, Renoir Museum, Picasso Museum, Chagall Museum and Matisse Museum, to name but a few of the highlights. The trip was led by Maureen Beary Ryan with Síghle Bhreathnach-Lynch as the main guide. Various promotional events were also held throughout the year to attract new members and create awareness of the organisation. These included Culture Night, Heritage Week, Open House, Arty Party, a drawing event in association with No Idle Day, Creative Festival and Supper at the Castle (Castle Durrow in association



↑ Artist Mick O'Dea at Friends outing RHA 15 February 2016.



➤ Key Capital (ltr): Edward Yusko, Managing Director; Kyran McStay, Senior Managing Director; Conor Killeen, CEO. Key Capital were proud supporters of the Leonardo exhibition.

with Sheppards Irish Auction House). The Friends were invited to share the Council of National Cultural Institutions' table within the Department of Arts, Heritage Regional, Rural and Gaeltacht Affairs tent at the National Ploughing Championships which proved to be an excellent opportunity to spread awareness of both the membership and the Gallery itself.

In the lead up to the Gallery reopening in 2017 a Friends members' survey was completed by Irene Dutilh-Fernandez, who studied similar Friends organisations around the world, most notably the Prado in Madrid. The Friends Administrator, Maureen Beary Ryan, retired after 18 years (30 June 2016) but commenced a temporary role of Friends Tour Coordinator. Sarah Conroy was appointed as the new Friends Manager on 22 August 2016.



↑ **TOP** Austin Mescal and Frank X Buckley at a farewell party for Maureen Beary Ryan (centre), who retired in 2016 as Administrator of the Friends of the National Gallery of Ireland.

↑ Friends outing Uncovering Mayo June 2016.

↑ **BOTTOM** Friends day outing, *Kilkenny, a Medieval City* 8 October 2016 —Kilkenny Castle tour.



Public Engagement

Education

The National Gallery of Ireland Education Department runs a highly creative and engaging public programme catering for all audiences, ages and abilities seven days a week, 361 days per annum. The core remit of the department is to engage the public with the Gallery and the national collection.

Operating onsite, offsite and online the small, specialised team offers a wide range of activities for Early Years, Children and Families, Teachers, Schools and Young People, Adults and Life Long Learners, Community Groups and individuals/groups with Access or Additional Needs. In 2016 the department programmed 3,247 events with 85,914 people in attendance.

Early Years

Our Early Years group benefitted this year from tours aimed at new parents, sensory baby workshop. These sensory workshops last approximately 30 minutes, and are limited to 10 babies from birth to not yet walking. The workshops were given by tutors with experience of working with babies, and focused on simple themes of light, colour, texture, and sound.

Children and Families

The Gallery has a focus on facilitating great experiences for children and families, and has signed up to the Kids in Museums manifesto as part of making the Gallery a family-friendly venue. In 40 weeks of 2016, we provided Family Weekend Workshops where skilled tutors devised a creative workshop according to a number of changing themes. During the summer these workshops were run on weekdays to facilitate school holidays. Mid-term workshops were sold out and enabled children to plan their own exhibition through *Young Curators* or focus on the spooky and creepy themes around Halloween. During the autumn mid-term break we also hosted award-winning author Dave Rudden, writer of *Knights of the Borrowed Dark* to talk about his book, the ideas he came up with, the notion of what makes things scary. The Christmas Family Art Holiday celebrated its 52nd birthday in 2016 with three bespoke workshops devised around Christmas themes on 28, 29 and 30 December with

↓ 25,000 adult visitors learned more about the collection through guided tours in 2016. Image courtesy Pimlico Project.



130 children and adults attending. At any point in the year, families can use our Family Packs which contain discovery trails, worksheets, colouring pencils, crayons, and rulers.

Teachers

One of the many ways that teachers can engage with the Gallery is through taking specialised tours designed to enrich their knowledge of the collection. We also supported them with transition year programmes and downloadable resources for the exhibition *Creating History: Stories of Ireland in Art*.

Schools and Young People

School tours are an important opportunity for young visitors to engage with the Gallery. We ran tours for over 10,000 visitors from schools ranging from Montessori to Third Level. Specialist knowledge in the Gallery was shared through lecture including one on Painting Conservation for 72 IADT students, and Leaving Cert workshops were held in the Centre for the Study of Irish Art, offering a unique opportunity for students to view primary sources and develop analytical skills. In conjunction with the focus on 1916 commemorations, Sinéad Rice produced a booklet detailing 8 works in the Collection with 1916 links. Over the summer period, we held informal drawing workshops to give aspiring artists an opportunity to practice life drawing. On an ongoing basis we provide drawing and creative writing kits for use by teenagers and adults in the Gallery.

Adults and Life Long Learners

25,000 adult visitors learned more about the collection through guided tours this year. A more specialised approach was facilitated through a varied lecture programme which was organised by monthly theme, ranging from 'Newsmakers and Personalities' to 'Leonardo da Vinci: Artist, Inventor, Renaissance Man'. Throughout the year, adult learners could attend study days such as *Visualising the Irish City in the Modernist Age*, and drawing workshops led by professional artists. Visitors could also attend music recitals, short plays, and film screenings throughout the year. Students from the Royal Irish Academy of Music entertained lunchtime crowds during the Leonardo da Vinci exhibition while stars of *Older than Ireland* and *Proclamation* attended special screenings of these two films.

Community Engagement & Outreach

The Community Engagement and Outreach Service reaches beyond the walls of the Gallery to bring our learning programmes to a broader and more diverse audience. It provides access to groups within the community to visual art and collection based projects. Many of the participants in these projects may otherwise be reluctant to access the Gallery's public programmes. Projects are funded through a combination of participant partner, philanthropic and Gallery resources. The Outreach programme continues to provide privately paid tutoring and lecturing facilities to community groups throughout the country. During 2016, the service facilitated 84 events attended by 1,667 people.

These events supported groups of adults with mental health or intellectual difficulties (EVE), children with life limiting conditions (Laura Lynn), facilitated adult education (TACT, Artlink, Robert Emmett Community Centre). Each workshop took a creative approach to providing a meaningful experience for the group.

Access

The Gallery maintains a strong commitment to providing access to the collection through specially adapted tours. In 2016 we tailored tours for hard of hearing, the visually impaired, people with intellectual disabilities, dementia sufferers. These tours were developed with the NCBI, TCD School of Medicine, and Wicklow Dementia support. In order to facilitate a meaningful experience for the attendees, we look at ways to re-present the collection in an accessible way. For example, the Gallery has the capacity to reproduce images from the collection on swell paper using an in-house Zy-fuse machine which was acquired in 2013. The process of creating tactile sets involves recreating aspects of the image in low relief in order for the visually impaired visitor to feel their way around an image to become familiar with what is depicted. In addition to the swell paper, actual objects are included in sets. In our work with Wicklow Dementia support, we worked with this group to adapt the tour experience to the attendees. To encourage a more meaningful experience for the participants an in-depth look was taken of three paintings across contrasting genres in order to emphasise differences and to stimulate discussion. Participants were afforded the opportunity to take time to view each painting, and the facilitator would then pose a series questions in order to stimulate discussion.

Special Events

National Drawing Day (21 May 2016), initiated by the Gallery in 2004, continues to grow year on year, and was once again a cross-border event in 2016, with over 170 institutions participating nationwide. Artist drawing demonstrations continued throughout the day, with artists Comhghall Casey, Alan Daly, Vera Klute, Cian McLoughlin, and Saoirse Wall set up at different locations in the Gallery, working on portraits and still-life drawings. Participatory Life Drawing workshops were also organised with leadership from artists Fintan Mahon, Michelle Boyle, Grainne Dowling and Dorothy Smyth, and a family session focused on the Leonardo exhibition.

FACILITIES

Book Reference Section

The Education Department's book reference section contains a range of practical books for guides and staff.

Lecture Theatre

In 2016 the Lecture Theatre was used for public and private events, including the Gallery's public programme events, staff and training events, Friends' talks and Education events.



...a wide range of activities for Early Years, Children and Families, Teachers, Schools and Young





People, Adults and
Life Long Learners,
Community Groups
and individuals/
groups with Access
or Additional Needs.





Corporate Services

Corporate Services formed a new essential pillar of the Organisation Structure in 2016

working alongside Collections and Development and tasked at a strategic level with:

- Development of a Corporate Governance Framework
- Fostering an informed, flexible & effective workforce
- Ensuring the Gallery is properly resourced
- Stakeholder reporting
- Ensuring readiness for Gallery reopening

Corporate Services Department provides a diverse range of services to the Gallery being responsible for leading HR, finance, IT, governance, operations, visitor services and commercial activities. Throughout 2016, Corporate Services has worked on several key areas to help deliver the Gallery's objectives and many of the key achievements for the year are highlighted in the report. Being responsive to the needs of our various and diverse stakeholders is intrinsic to the work of the Corporate Services Department. This is achieved through our people—supporting and motivating a right-skilled, effective workforce aligned with the appropriate financial resources, systems and processes. Ensuring that the right systems are in place is crucial to Gallery operations, and these are being reviewed currently with particular regards to Finance. A fully integrated financial system, best in class solutions, will be implemented in 2017 to provide tight financial control, easy access to information and enhanced reporting.



2016 has been an exceptionally busy year and key activities in this period included:

- Achieving 755,577 visitors, a 5% increase over 2015
- Promoting a new resourcing strategy and securing Departmental sanction for a 40% increase in staff
- Development of a Corporate Governance Framework
- Increased liaison with our Department around PQs, Sanctions, Funding and Governance matters
- Roll out of enhanced reporting to Board on Finance, Corporate Governance, Investments & Risk matters
- Development and a Design of a Staff Development Scheme
- Introduction of an exhibition ticketing system and an IT helpdesk support ticket system
- Securing additional funding for Exhibitions and Recommissioning Costs
- Generating own resources income of over €1.5m
- Handover of the refurbished wings in December 2016 to OPW and Operations

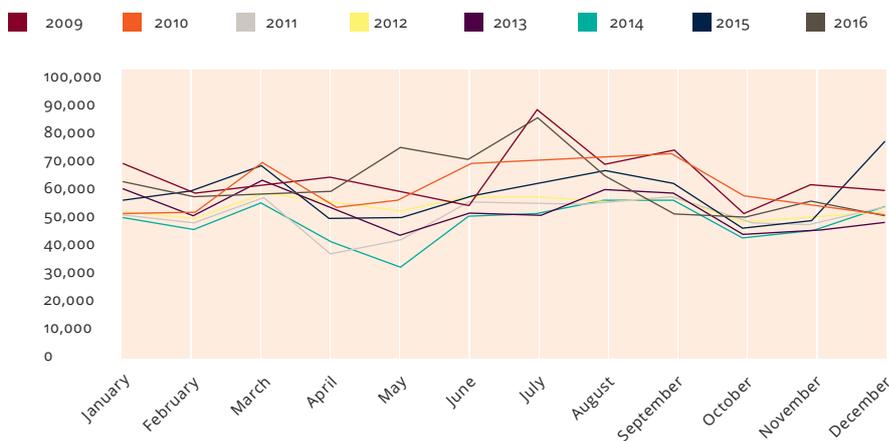
The Gallery continues to face resourcing and funding challenges and Corporate Services Department, along with other departments of the Gallery, plays a significant role in ensuring we achieve budget savings while ensuring ongoing value for money in delivering a high quality visitor experience. We strive to ensure that we focus on delivering services in the most efficient and effective way, identifying revenue creating opportunities and developing meaningful and sustainable collaborations.

Visitor Experience

Attendance Figures

Visitor numbers for 2016, were 755,577, a 5.1% increase over 2015 visitor figures. This was the highest visitor attendance figure since 2011, and an achievement in light of the continuing MDP project and the closures in the Gallery in 2016. The major impact on the visitor numbers was the increase in visitor numbers from April to July and directly attributable to the successful Leonardo da Vinci exhibition and its success in visitor engagement with Irish-based visitors.

NGI Visitor Figures 2009–2016



Source: Footfall

The Turner exhibition in January was busy with 63,721 visitors. March and April proved to be very busy with Gallery events over the St Patrick's Weekend and Easter Holidays. Visitor Experience continued to work throughout the year with a wide range of visitor groups and organisations, including 250 Language School organisations and tourism organisations aimed at audience growth and development.

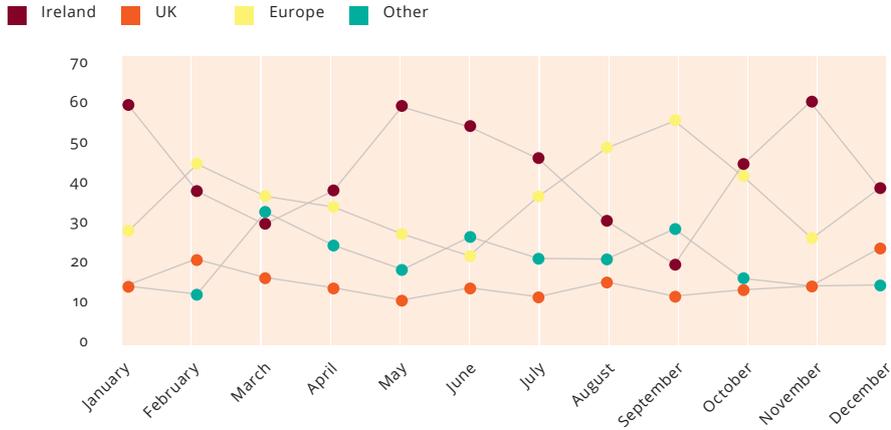
The Gallery welcomed 2,509 visitors on Culture Night 2016. The programme for the evening included collection tours, tours of No. 5 and the Sir Denis Mahon Collection, and family and children's workshops. The Café offered wine and tapas, and a varied music programme. An art project called 'Proclamation' was projected onto the exterior wall of the Millennium wing at Clare Street until 11.30pm. Two of the artists in the project, Nigel Rolfe and Jasmin Chiodi gave live performances based on the Proclamation in the Millennium wing.





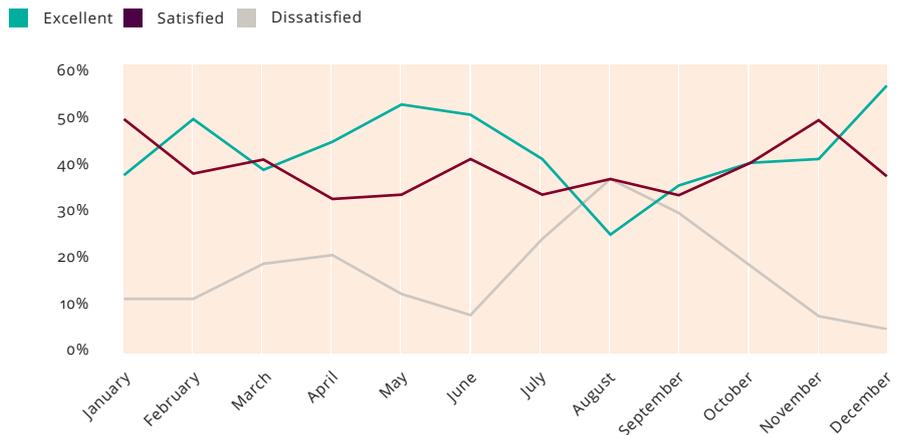
Visitor Experience and Profile in 2016

The graph below gives a breakdown of where our visitors came from, and the peaks around April to June and October to November tying in with major exhibitions in 2016.



Source: NGI Comment Cards 2016

Overall Visitor Satisfaction Levels for 2016



Source: NGI Comment Cards 2016

Visitors indicated satisfaction with free admission to the Gallery, the numerous support services available, the Shop and Café and helpful staff. Visitors expressed disappointment at the limited amount of Gallery space available, due to the impact of the MDP.

The visitor profile in 2016 was 65% female and 35% male, with 44% of visitors Irish based and 56% International visitors. 66% of Irish based visitors were from Dublin. Over 72% of visitors indicating they visited with family, partner or a friend. The areas that achieved the highest satisfaction levels were the temporary exhibitions, permanent collection, Shop, Café, and family events. An average visit was 30–60 minutes. The result highlights the positive impact of exhibitions, visitor services and public engagement programmes that positively impacted visitor experience during the extended closures of space and rooms.

Audience Research

Audience research in 2016 was conducted using Exhibition Audience Surveys, NGI comment cards, TripAdvisor and other on-line feedback forums and an Audience Research Project. The NGI feedback system reviewed 2,524 comment cards. Reviewed monthly, the comment cards gave feedback that allowed the NGI to make immediate improvements to the visitor experience. Online feedback was monitored throughout the year, including TripAdvisor and other on-line forums. 2016 saw a 50% increase in TripAdvisor reviews of the Gallery and the Café. The Gallery has an overall 4 star rating and in 2016 received a Certificate of Excellence Hall of Fame, having won the Certificate of Excellence for six years in a row (2011–2016). Reviews give an insight into the international visitor experience.

“From Irish artists that are not all that well known (but should be) outside of Ireland, to masterpieces by the likes of Titian and Caravaggio, this museum is relatively modest in size and quite manageable in a few hours. But the quality and range of the collection is surprisingly large. Highly recommended.”

“Great place for kids as well as grown-ups— The gift shop rocks too...They do dedicated kids tours which are very popular. The cafe is fabulous.”

The *Here and Now* Audience Research Report, funded by the Arts Council and managed by Arts Audiences UK issued on 21 April 2016. Here and Now offered insights into the Irish Arts Audience derived from the 7 participating galleries, as well as specific insights and findings regarding the Gallery’s audience.

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

Leonardo da Vinci Exhibition

A free timed ticketing system with an optional donate function was set up for the Leonardo da Vinci exhibition, and went live on 20 April 2016. This managed capacity in the exhibition space, and the system assisted in ensuring the best possible visitor experience and contributed to managing the safety of the collection. Final visitor numbers to the exhibition were 92,096, with each booking averaging 3 tickets. 64% of visitors booked online, and 36% of tickets were given to walk-up visitors. During the feedback survey visitors were asked to rate their experience of using the online booking system, and 85% rated the experience as excellent or very good.

An Audience Feedback Survey was conducted with all exhibition visitors, with 2,300 surveys received. A key finding was that 84% of our visitors going to the exhibition would definitely recommend a visit to the National Gallery of Ireland.

Flavours of Art

The Flavours of Art cultural and food evenings continued in 2016 with seven events taking place.

NGI Volunteers Programme

As at 31 December 2016 there were 121 volunteers in the programme, contributing to four departments in the Gallery: Visitor Experience, Friends, Education and Research Services. The Volunteer Policy was reviewed during the year. A Young Volunteers Programme was introduced as a pilot programme during the summer. In June, an induction was held for 7 young volunteers. This successful programme was aimed at 16 to 18 year old students and the role was as an ambassador in the Gallery assisting in visitor experience.

The annual Volunteer Evaluation was conducted for 2015/16. At the time of the survey there were 103 Volunteers in the Programme. The results indicated on average an 85% satisfaction rating by the Volunteers with the programme, the relationship with the teams they work with, the wider Gallery staff and the quality and frequency of the information received. The indicated a 72% satisfaction rating with the Training offered.

An Coimisinéir Teanga

The 3rd Irish Language Scheme (2016–2019) was finalised and submitted in November for approval.

Accessibility

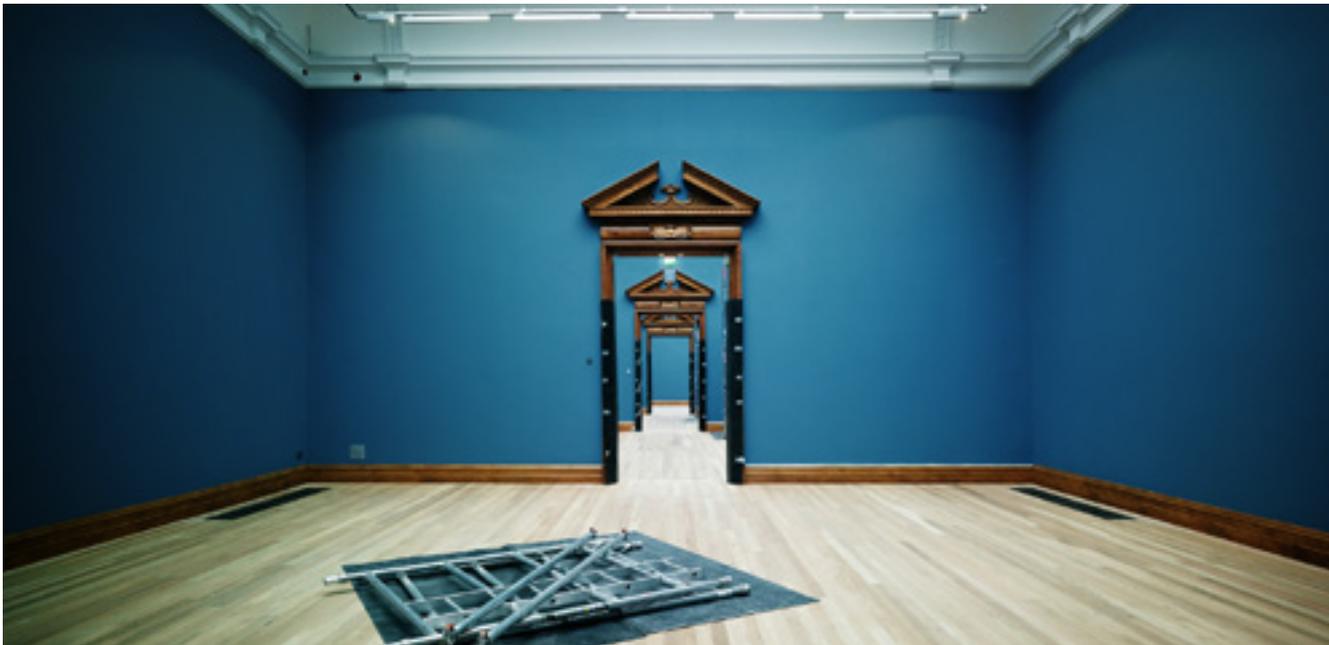
In 2016 the Gallery continued to review accessibility of its services under the headings of Quality Customer Services, the Built Environment and delivery of the Gallery services using Information and Communication Technologies (ICT).

Operations

The main focus of Operations for 2016 has been final construction stages of phases 2 and 3 of the MDP and preparations of the entire gallery complex for the reopening of the historic galleries in June 2017. Handover of the refurbished buildings took place in December 2016 after 5 years of construction.



↑ View of the Shaw Room (Dargan wing lower) after handover of the building in December.



↑ Milltown wing upper during refurbishment.

In a significant undertaking, the temporary control room and all of its associated CCTV, fire, intruder alarm and other monitoring systems, were relocated in its entirety to a purpose built location. The Beit wing rooms (6–10) were substantially remodelled, redecorated and retrofitted with LED lighting system in order to enhance its continuing role as a prime temporary exhibition space. Similarly, the Print Gallery which had served as a buffer zone during the construction project was also remodelled, improved and returned to a collection standard display space. Other areas of the building that were fully redecorated in advance of the reopening included the Lecture Theatre and oval stairwell of the Beit wing.

Energy

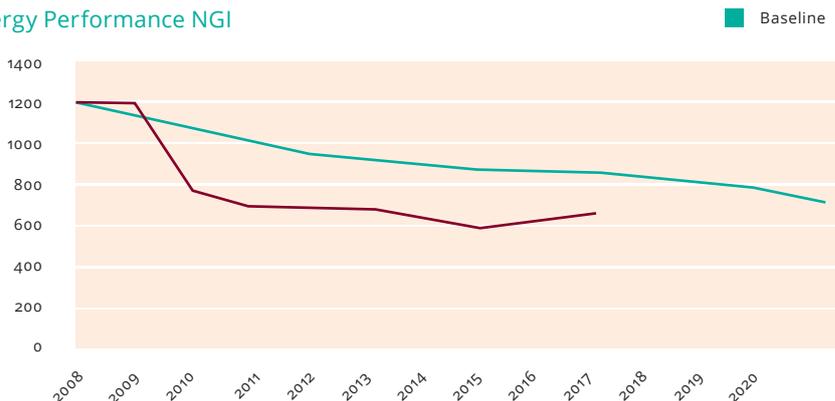
Figures show that the Gallery is 34.9% ahead of its baseline figure, 14.8% better than target Glide path and 2.8% better than the 2020 Government target for Public Bodies.



Energy saving measures undertaken in 2016

As expected we have increased our usage in 2016 with the acclimatisation of the Dargan and Milltown wing. It will take a further 12 months to analyse the benefits of the CHP plant. The increased load had added 13% to our energy usage in 2016 but we are still 14.8 % better than our baseline for 2016. The Gallery has continued to upgrade its lighting by switching to LED whenever possible.

Energy Performance NGI



HR

In 2016, HR was responsible for the delivery of specific key projects in the Gallery which included a review of the organisational structure, management of significant recruitment campaigns and staff development.

The Gallery conducted a review of the organisational structure which provided a framework for the Strategic Plan 2016–2018. HR has made significant inroads to embed this new structure by recruiting key senior posts and other specialist roles. In addition to this, a large recruitment campaign was launched in Quarter 4 to hire 36 additional staff to work as Visitor Experience Administrators and Museum Security Officers. This has resulted in a 40% increase in staff numbers in the Gallery in advance of the Gallery re-opening in June 2017.

In 2016 the Gallery placed significant emphasis on, and investment in, the development of staff. There has been a number of group and individual training programmes arranged to develop a broad range of specialist skills. The Gallery streamlined the Further Education and Training scheme. This scheme invites staff to apply for funding bi-annually for educational courses that complements their career development. In addition, all line managers took part in a management development programme. This was a precursor to the implementation of the Staff Development Programme which was launched in January 2017. The objective of the Staff Development Programme is to empower all staff to develop their skills and/or drive their careers within the Gallery and the Arts sector. This Staff Development Programme is a bespoke project and is one of the first of its kind in the Arts Sector in Ireland.

IT

The beginning of year saw the installation and commissioning of a new firewall appliance for internet access and the implementation of a mass storage infrastructure to facilitate ongoing digitization projects and increase existing onsite storage. IT developed an information dashboard to collate departmental KPIs to facilitate reporting to the Director and Board.

In April, IT conducted a business analysis session with an external facilitator to assess the suitability of Sharepoint to meet the growing requirements of a Gallery wide intranet and to improve collaborative work processes. IT also worked very closely with colleagues in Visitor Experience in setting up and supporting the ticket desk for the very successful Leonardo da Vinci exhibition.

One of the key IT activities of the year was establishing a helpdesk system to give better visibility on support issues and their resolution. The system went live in July and over 700 support tickets were logged and successfully closed by the end of the year:

Towards the end of the year, much of IT time was devoted to establishing connectivity with the data infrastructure in the newly refurbished historic wing, including building management, fire and lighting systems.

Gallery Shop

Despite a difficult start, 2016 proved a successful trading year for the Shop with turnover and net contribution increases. Like for like sales against 2015 increased by 10%. As the MDP entered its final stages periodic room closures continued to present challenges to revenue generation. These obstacles were counteracted by a number of key events which helped to boost sales. The Shop benefited greatly from the uplift in visitor numbers that resulted from the various 1916 Commemoration events. The in focus exhibition, *James Stephens, the National Gallery of Ireland and the 1916 Rising* exceeded expectations and generated sales across all associated product ranges. The Gallery's main contribution to the centenary celebrations *Creating History: Stories of Ireland in Art* provided the opportunity for a publishing collaboration with Irish Academic Press bringing the Gallery's research on the topic to a national and international audience. The commercial highlight of the year was Leonardo da Vinci Ten Drawings from the Royal Collection. This exhibition saw revenue increase over the summer months by over 30% on the previous year with 3,500 catalogues and 16,000 related items of merchandise being sold.

Gallery Publications

National Gallery of Ireland Calendar 2017

PUBLISHED IN ASSOCIATION WITH FBD

ISBN 9781904288626

National Gallery of Ireland Diary 2017

CO-PUBLICATION WITH GILL BOOKS

ISBN 9780717172221

Creating History: Stories of Ireland in Art

EDITED BY DR BRENDAN ROONEY
CO-PUBLICATION WITH IRISH ACADEMIC PRESS

ISBN 9781911024286

Hennessy Portrait Prize 2016

PUBLISHED IN ASSOCIATION WITH HENNESSY

ISBN 9781904288633



↑ ESSENTIAL GUIDE: NATIONAL
GALLERY OF IRELAND EDITED
BY NIAMH MACNALLY

Published in 2016 by Scala Arts &
Heritage Publishers Ltd in association
with the National Gallery of Ireland.

Images & Licensing

Images & Licensing manages the Gallery's professional Picture Library with a unique and ever expanding collection of beautifully photographed high quality images. The department manages the dedicated National Gallery Images website in addition to copyright queries and picture research assistance. The department has a unique copyright database with contact details for many artists and their estates.

National Gallery Images [NATIONALGALLERYIMAGES.IE]

- Over 1,200 high resolution digital images taken by NGI Photography Department were uploaded to National Gallery Images, metadata embedded, categorised and key-worded in 2016.
- 76,128 sessions, an increase of 13.81% on 2015
- 66,479 users, an increase of 13.34% on 2015
- 42.4% increase in online goal conversions from 2015
- 106.91% increase in mobile device use

Intellectual Property Contracts

- Registration and filing of new NGI trademark and renewal cert for current trademark
- Authors Agreements for Vermeer and Creating History exhibition catalogues
- Louvre Licensing Agreement for Vermeer catalogue
- Publishing contract for Vermeer catalogue
- Exhibition IP Agreement—*Sarah Pierce: Pathos of Distance*
- Merchandising contract with Kelly Cards Ltd

Onsite Location Filming and Photography

- RTÉ — *A Fanatic Heart, presented by Bob Geldof*
- RTÉ — *A Terrible Beauty*, Celtic Revival Documentary
- Blitz Films for TG4 — *Dogs in Art*, interview with Caomhán Mac Con Iomaire
- Coco TV — St. Patrick's Festival, Millennium Wing & Lecture Theatre
- Telecom Staff Inc., Japan, Beit Robbery documentary *Another Story*
- Martange Productions — *Vermeer: Beyond Time* documentary, interview with Adriaan Waiboer

- Photography for Fáilte Ireland
- BBC Northern Ireland, filming of Lavery's *Kathleen Ni Houlihan*, courtesy of the Central Bank

National Gallery stills/props use in:

- *Painting the Nation*, Independent Pictures for RTÉ
- *Red Rock*, Mespil Road Productions for TV3
- Peninsula Film *Riviera* for Sky Atlantic
- *La Vera Natura di Caravaggio*, Land Comunicazioni SRL, Rome
- *Rebel Heart*, BBC Northern Ireland
- *History of Britain*, BBC 4
- *Bealoideas Beo*, TG4

Image Procurement and Rights Licensing [FOR ALL 2016 CATALOGUES, PRESS AND MARKETING, EXHIBITION USE, WEBSITE]

- Turner at the National Gallery of Ireland — reprint
- Creating History exhibition, catalogue and merchandise
- Vermeer exhibition, catalogue and merchandising
- Caravaggio exhibition
- Ongoing clearances for E Museum and National Gallery Images.
- National Gallery of Ireland Diary

Top 5 Most Commercially Successful Images in 2016

PHOTOS © NATIONAL GALLERY OF IRELAND

1

CARAVAGGIO →

The Taking of Christ Courtesy of the Jesuit Community, Leeson St. Dublin, who acknowledge the generosity of the late Dr. Marie Lea-Wilson.



2

CLAUDE LORRAIN →

Juno Confiding Io to the Care of Argus



3

DANIEL MACLISE →

The Marriage of Strongbow and Aoiife



4

GEORGE BARRET →

View of Powerscourt Waterfall



5

WALTER OSBORNE →

The Lustre Jug





Financial Statements

for the year ended 31 December 2016

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Comptroller & Auditor General

REPORT FOR PRESENTATION TO THE HOUSES OF THE OIREACHTAS

National Gallery of Ireland

I have audited the financial statements of the National Gallery of Ireland (the National Gallery) for the year ended 31 December 2016 under the National Cultural Institutions Act 1997. The financial statements comprise the statement of income and expenditure, the statement of comprehensive income, the statement of financial position, the statement of changes in reserves and capital account, the statement of cash flows and the related notes. The financial statements have been prepared in the form prescribed under Section 35 of the Act, and in accordance with generally accepted accounting practice.

Responsibilities of the Board of Governors & Guardians

The Board is responsible for the preparation of the financial statements, for ensuring that they give a true and fair view and for ensuring the regularity of transactions.

Responsibilities of the Comptroller and Auditor General

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

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

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

Scope of audit of the financial statements

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

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

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

Basis for qualified opinion on the financial statements

Financial Reporting Standard 102 (FRS 102) requires that heritage assets acquired or donated are recognised in the statement of financial position.

The standard permits the non-recognition of heritage assets in circumstances where the entity does not have information on the cost or value of the heritage assets, and is not in a position to obtain this information at a cost that is commensurate with the benefits to users of the financial statements. However, where heritage assets are recently acquired or donated, information on the cost or value of the asset is available.

As stated in the accounting policy at note 1 (k), the National Gallery does not recognise heritage assets in the statement of financial position as required by FRS 102.

The effect of the non-compliance on the National Gallery's financial statements for 2016 has not been quantified.

Qualified opinion on the financial statements

In my opinion, except for the non-compliance with the requirements of FRS 102 in relation to heritage assets as referred to above:

- the financial statements give a true and fair view of the assets, liabilities and financial position of the National Gallery as at 31 December 2016 and of its income and expenditure for 2016; and
- the financial statements have been properly prepared in accordance with generally accepted accounting practice.

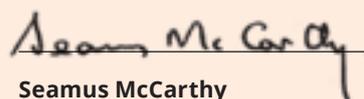
In my opinion, the accounting records of the National Gallery were sufficient to permit the financial statements to be readily and properly audited. The financial statements are in agreement with the accounting records.

Matters on which I report by exception

I report by exception if I have not received all the information and explanations I required for my audit, or if I find

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

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



Seamus McCarthy

Comptroller and Auditor General

20 July 2017

Board Members' Report

FOR THE YEAR ENDED 31 DECEMBER 2016

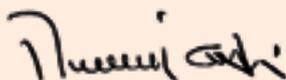
Section 35 of the National Cultural Institutions Act 1997 requires the Board of Governors and Guardians to prepare accounts for each financial year in such form as may be approved by the Minister for Arts, Heritage and the Gaeltacht, with the consent of the Minister for Public Expenditure and Reform.

In preparing these financial statements, the Board is required to:

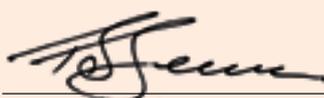
- Select suitable accounting policies and apply them consistently
- Make judgements and estimates that are reasonable and prudent
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the National Gallery of Ireland will continue in operation
- State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

The Board is responsible for keeping adequate accounting records which disclose, with reasonable accuracy at any time, its financial position which enables it to ensure that the financial statements comply with Section 35 of the National Cultural Institutions Act 1997. The Board is also responsible for safeguarding its assets and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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



Michael Cush
Chairman
13 July 2017



Bernie Brennan
Board Member
13 July 2017

Statement on Internal Financial Control

REPORT FOR PRESENTATION TO THE HOUSES OF THE OIREACHTAS

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

Key Control Procedures

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

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

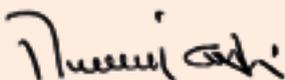
A framework of administrative procedures and regular management reporting is also in place including segregation of duties and a system of delegation and accountability.

In particular:

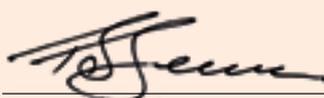
- There is an appropriate budgeting system with an annual budget which is kept under review by senior management
- There are regular reviews by senior management of periodic and annual financial reports which indicate financial performance against forecasts
- A risk management system operates within the Gallery
- There are systems aimed at ensuring the security of the ICT systems
- There are appropriate capital investment control guidelines and formal project management disciplines
- Security procedures for safeguarding the collection are reviewed regularly
- The Gallery ensures that there is an appropriate focus on good practice in purchasing and that procedures are in place to ensure compliance with all relevant guidelines.

Through the processes outlined above, I confirm that the Board of Governors and Guardians is satisfied with the effectiveness of the internal controls in operation in respect of the year ended 31 December 2016, based on a review carried out by the Internal Auditor on 10 November 2016.

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



Michael Cush
Chairman
13 July 2017



Bernie Brennan
Board Member
13 July 2017

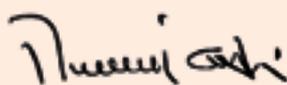
Statement of Income & Expenditure

FOR THE YEAR ENDED 31 DECEMBER 2016

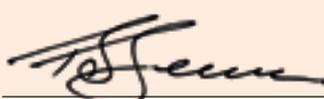
	NOTE	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2016 TOTAL	2015 TOTAL
		€	€	€	€
INCOME					
Oireachtas Grant	2	6,777,000	868,929	7,645,929	7,837,578
Oireachtas Grant —	2a	—	290,000	290,000	—
MDP Commissioning Costs					
Donations Revenue		74,592	—	74,592	95,375
Café/Events Revenue		208,417	—	208,417	188,864
Exhibitions Income		150	—	150	56,165
Education Income	3	38,690	—	38,690	50,429
Royalties		183,841	—	183,841	213,129
Sponsorship/Research Income	4	260,639	601,565	862,204	443,337
Miscellaneous Income	5	19,435	13,729	33,164	60,248
Net Income from Friends of NGI	6	—	26,878	26,878	35,817
Net Income from Bookshop	7	134,277	—	134,277	139,876
Total Income		7,697,041	1,801,101	9,498,142	9,120,818
Expenditure					
Remuneration and Other Pay Costs	8	5,122,632	270,023	5,392,655	5,587,650
Travel & Subsistence		35,907	710	36,617	46,916
Night Security Costs		413,624	—	413,624	440,917
Lectures & Tours		72,923	12,710	85,633	114,855
Advertising		3,398	—	3,398	9,436
Insurance		23,906	—	23,906	15,094
Exhibition Costs		316,726	1,295	318,021	185,401
Training/Education		118,982	—	118,982	44,203
Postage & Telecommunication Costs		98,861	—	98,861	111,727
IT Costs		163,651	—	163,651	80,268
Printing, Stationery & Supplies		93,481	6,259	99,740	113,571
Premises Expenses		673,848	8,564	682,412	724,798
Consultancy/Professional Fees		452,500	7,947	460,447	301,159
Audit Fees		28,925	—	28,925	19,075
Depreciation	11	118,149	—	118,149	110,864
Conservation Supplies		—	32,831	32,831	54,810
Incidental Expenses	9	188,620	24,563	213,183	158,725
Purchase of Heritage Assets	12	34,633	358,156	392,789	56,357
Total Expenditure		7,960,766	723,058	8,683,824	8,175,826
Surplus for the year before Appropriations		(263,725)	1,078,043	814,318	944,992
Transfer from the Capital Account	10	61,084	—	61,084	50,548
Unrealised revaluation gain/ (loss) on investments	13	4,939	(863)	4,076	(309,485)
Gain/(loss) on investment disposals	13	186,651	24,705	211,356	444,763
Contribution towards refurbishment project		(982,000)	(464,672)	(1,446,672)	(5,500,000)
Surplus for the year after Appropriations		(993,051)	637,213	(355,838)	(4,369,182)

The statement of Cash Flows and Notes 1 to 25 form part of these financial statements.

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



Michael Cush
Chairman
13 July 2017



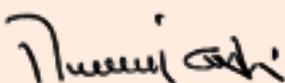
Bernie Brennan
Board Member
13 July 2017

Statement of Comprehensive Income

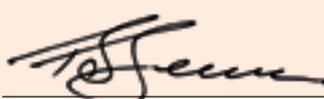
FOR THE YEAR ENDED 31 DECEMBER 2016

	NOTE	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2016 TOTAL	2015 TOTAL
		€	€	€	€
Surplus for the year after Appropriations		(993,051)	637,213	(355,838)	(4,369,182)
Revaluation of Property	11	280,000	340,000	620,000	400,000
Unrealised (loss) in Foreign currency translation		-	(3,596)	(3,596)	1,526
Fixed Assets transferred/ not previously capitalised		-	-	-	1,704
Adjustment to Bookshop reserves		(16,988)	-	(16,988)	-
Other comprehensive Income for the year		263,012	336,404	599,416	403,230
Total Comprehensive Income for the Year		(730,039)	973,617	243,578	(3,965,952)

The statement of Cash Flows and Notes 1 to 25 form part of these financial statements.
On behalf of the Governors and Guardians of the National Gallery of Ireland:



Michael Cush
Chairman
13 July 2017



Bernie Brennan
Board Member
13 July 2017

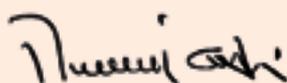
Statement of Financial Position

AS AT 31 DECEMBER 2016

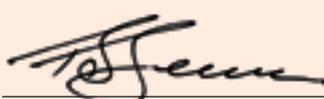
	NOTE	2016 €	2015 €
Fixed Assets			
Property, plant & equipment	11	5,844,330	5,211,592
Financial Assets	13	5,154,892	6,044,953
Total Fixed Assets		10,999,222	11,256,545
Current Assets			
Inventory	14	357,557	230,376
Receivables	16	314,897	353,202
Cash and cash equivalents	15	2,336,097	2,103,652
Total Current Assets		3,008,551	2,687,230
Current Liabilities: (amounts falling due within one year)			
Payables	17	748,989	493,459
Deferred Income — Government Grant	19	102,145	112,074
Deferred Income — Other	20	2,447,195	2,811,292
Total Current Liabilities		3,298,329	3,416,825
Net Current Assets		(289,778)	(729,595)
Total Net Assets		10,709,444	10,526,950
Representing			
Capital Account	10	289,547	350,631
Unrestricted Reserves	21	6,980,079	7,710,118
Restricted Reserves	21	3,439,818	2,466,201
Total Reserves		10,709,444	10,526,950

The statement of Cash Flows and Notes 1 to 25 form part of these financial statements.

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



Michael Cush
Chairman
13 July 2017



Bernie Brennan
Board Member
13 July 2017

Statement of Changes in Reserves and Capital Account

FOR THE YEAR ENDED 31 DECEMBER 2016

	NOTE	UNRESTRICTED FUNDS		RESTRICTED FUNDS	TOTAL
		CAPITAL ACCOUNT	RESERVES	RESERVES	
		€	€	€	€
Balance at 1 January 2015		409,179	9,842,271	4,300,000	14,551,450
Transfer to restricted reserve		-	(21,163)	21,163	-
Reclassification of Property Assets		-	2,100,000	(2,100,000)	-
Fixed Assets Adjustment		(8,000)	-	-	(8,000)
Adjusted Opening Balance 1 January 2015		401,179	11,921,108	2,221,163	14,543,450
Surplus for the year after appropriations		-	(4,470,531)	(33,929)	(4,504,460)
Other Comprehensive Income		-	259,541	278,967	538,508
Payment to acquire Fixed Assets	10	42,295	-	-	42,295
Amortisation of Fixed Assets	10	(92,843)	-	-	(92,843)
Balance at 31 December 2015		350,631	7,710,118	2,466,201	10,526,950
Balance at 1 January 2016		350,631	7,710,118	2,466,201	10,526,950
Surplus for the year after appropriations			(993,051)	637,213	(355,838)
Other Comprehensive Income			263,012	336,404	599,416
Payment to acquire Fixed Assets	10	39,044	-	-	39,044
Amortisation of Fixed Assets	10	(100,128)	-	-	(100,128)
Balance at 31 December 2016		289,547	6,980,079	3,439,818	10,709,444

Included in the balances at 31 December 2016:

VALUE OF PROPERTY REVALUATIONS:

Unrestricted Reserves	1,586,951
Restricted Reserves	2,070,128

Statement of Cash Flows

FOR THE YEAR ENDED 31 DECEMBER 2016

	2016	2015
	€	€
Net Cash Flows from Operating Activities		
Excess Income over Expenditure	(355,838)	(4,369,182)
Depreciation and impairment of fixed assets	131,643	126,400
Fixed Assets not previously capitalised	–	1,704
Gain/(Loss) on Foreign Currency Translation	(3,596)	1,526
(Increase)/Decrease in Inventory	(127,181)	24,445
(Increase)/Decrease in Exchequer Account	–	(4,713)
(Increase)/Decrease in Receivables	38,305	(158,038)
Increase/(Decrease) in Payables	238,542	252,831
Bank Interest received	(3,464)	(15,794)
Dividends received	(29,700)	(44,454)
Increase/(Decrease) in Deferred Government Grant	(9,929)	(80,578)
Increase/(Decrease) in Deferred Income — Other	(364,097)	159,695
Movement on Capital Account	(61,084)	(50,548)
Net Cash Inflow from Operating Activities	(546,399)	(4,156,706)
Cash Flows from Investing Activities		
Payments to acquire property, plant and equipment	(144,381)	(59,716)
Payments to acquire quoted investments	(2,342,280)	(2,302,484)
Receipts from disposal of quoted investments	995,012	1,749,431
Movement of investment cash balances	2,452,761	1,023,876
Unrealised revaluation (gain)/loss on investments	(4,076)	309,485
(Gain)/loss on investment disposals	(211,356)	(444,763)
Net Cash Flows from Investing Activities	745,680	275,829
Cash Flows from Financing Activities		
Bank interest received	3,464	15,794
Dividends received	29,700	44,454
Net Cash Flows from Financing Activities	33,164	60,248
Net Increase /(Decrease) in Cash and Cash Equivalents	232,445	(3,820,629)
Cash and Cash Equivalents at 1 January	2,103,652	5,924,281
Cash and Cash Equivalents at 31 December	2,336,097	2,103,652

Notes to the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2016

1. Accounting Policies

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

a) General Information

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

The National Gallery of Ireland's primary objectives as set out in Part VI of the National Cultural Institutions Act, 1997, are as follows:

- 60. — (1)** it shall be a function of the Governors and Guardians —
- a) to increase and diffuse in or outside the State knowledge of the visual arts by whatever means they consider appropriate,
 - b) to dispose of land or an interest in land subject to the consent of the Minister, and to dispose of any other property (other than cultural objects in the collection of the National Gallery), and
 - c) to engage in such activities for the purpose of raising funds for purposes of the National Gallery as they think appropriate.
- (2)** The functions aforesaid are in addition to and not in substitution for any functions conferred on the Governors and Guardians by the National Gallery of Ireland Acts, 1854 to 1963.

The National Gallery of Ireland is a Public Benefit Entity.

b) Statement of Compliance

The financial statements of the National Gallery of Ireland are prepared in accordance with FRS 102, the Financial Reporting Standard applicable in the UK and Ireland issued by the Financial Reporting Council (FRC), as promulgated by Chartered Accountants Ireland.

c) Basis of Preparation

The financial statements have been prepared under the historical cost convention, except for certain assets and liabilities that are measured at fair values as explained in the accounting policies below. The financial statements are in the form approved by the Minister for Arts, Heritage, Regional, Rural & Gaeltacht Affairs, with the concurrence of the Minister for Finance under the National Cultural Institutions Act, 1997. A service level agreement between the National Gallery and the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs is now in place. The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the financial statements.

d) Format of Financial Statements

The format of these financial statements has been approved by the Minister for Arts, Heritage, Regional, Rural and Gaeltacht Affairs and comprises *the Statement of Income and Expenditure, Statement of Comprehensive Income, Statement of Financial Position, Statement of Changes in Reserves and Capital Account, Statement of Cash Flows* and related notes. These financial statements are a consolidation of all the activities of the National Gallery of Ireland (Gallery) and comprise:—

Notes to the Financial Statements (CONTINUED)

Deferred Income Accounts (Note 20 & 21)

John Barry/Petronella Brown Scholarship Fund	This fund was established in 1988 to provide for a Scholarship for the promotion and encouragement of educational research.
Dargan Council	The Dargan Council was established in 2005 to raise funds to purchase major works of art that will most benefit the Gallery's Collection.
Fellowship Fund	This fund was set up by deed in 1986 (and amended in 2005) to generate income in order to provide Fellowships in areas of research, conservation, painting, sculpture and other academic purposes.
Lane Fund	This fund was established in 1918 when Sir Hugh Lane bequeathed part of his estate to the National Gallery of Ireland specifically for the acquisition of Irish paintings.
The Millennium Wing Fund	This fund was set up to record donations from private benefactors towards the construction of the Gallery's Millennium Wing and its related expenditure.

Reserve Accounts (Note 21)

Shaw Fund	This fund was established in 1950 on the death of George Bernard Shaw who bequeathed one-third of the residuary income of his estate to the National Gallery of Ireland to be expended at the discretion of the Board of Governors and Guardians.
National Gallery Bookshop	The bookshop trades as the Publications and Retail Department of the Gallery and was initially established under The Magawley Banon Trust.
Donations Account	This account records all transactions in respect of monies donated to the Gallery and commercial income generated including sponsorships, educational activities, restaurant licence income and the hire of Gallery facilities.
Exhibitions Account	This account records income and expenditure relating to Exhibitions.

The following are legal entities, separate to the Gallery, limited by guarantee: (Note 20)

Friends of the National Gallery of Ireland	This company, which is limited by guarantee, was established in 1986 to support the activities of the Gallery by recruiting membership, to encourage an appreciation of painting, sculpture and architecture.
The British Friends for the National Gallery	This company, which is limited by guarantee, is a registered charity in the UK, was set up to raise funds for the Construction of the Millennium Wing, and has also donated Funds for the acquisition of paintings of a particular origin and era.

Notes to the Financial Statements (CONTINUED)

e) Format for Charities

The National Gallery of Ireland is a registered charity (CHY2345). In accordance with recommended practice for charities, the Gallery's income and expenditure have been analysed to reflect their availability to the Board of Governors and Guardians as follows:

RESTRICTED FUNDS These funds may be expended by the Gallery only for the specific purposes for which they were received.

UNRESTRICTED FUNDS These funds are available to the Gallery to apply for the general purposes of the Gallery as set down in the legislation under which it has been established.

f) Revenue

OIREACTHAS GRANTS

Oireachtas Grant is accounted for on a cash receipts basis. All other income is recognised on an accruals basis.

GOVERNMENT GRANTS AND SPONSORSHIP INCOME

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

INTEREST INCOME

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

DIVIDEND INCOME

Dividend income is recognised on a cash receipts basis.

OTHER INCOME

Other income is recognised on an accruals basis.

g) Receivables

Receivables are recognised at transaction price, less a provision for doubtful debts. All movements in the provision for doubtful debts are recognised in the *Statement of Income and Expenditure*.

h) Recognition of Expenditure

All expenditure is recognised in the period to which it relates and any such expenditure incurred but unpaid at the balance sheet date is included in *Payables*.

i) Capital Account

State grants used for the purchase of fixed assets are transferred to the Capital Account in the year in which the

expenditure occurs and reflected in the *Statement of Income and Expenditure* over the useful life of the related assets.

The Capital Account balance represents the unamortised funds utilised for the acquisition of fixed assets.

j) Property, Plant and Equipment

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

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

A full year's depreciation is applied in the year of acquisition and no depreciation is applied in the year of disposal, or on Assets under Development. Assets below the value of €1,000 are not capitalised and are charged to the *Statement of Income and Expenditure*.

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

The National Gallery own 2 properties — No. 90 Merrion Square and No. 5 South Leinster Street. These properties are recognised in the financial statements using the revaluation model. Revaluations are conducted on an annual basis so as to ensure the carrying amount does not differ materially from that which would be determined using fair value at the end of the reporting period.

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

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

Notes to the Financial Statements (CONTINUED)

k) Heritage Assets

Heritage assets acquired by the National Gallery of Ireland either by purchase, donation, under Section 1003 of the Taxes Consolidation Act 1997, or by long term loan are not valued as assets in these financial statements. The Gallery's Heritage assets have the unique characteristics of being inalienable, irreplaceable, and fragile. Therefore the Board of Governors and Guardians has decided that there is no useful purpose in capitalising its Heritage assets in these statements. As a result, these financial statements do not comply with the requirements of FRS 102, Financial Reporting Standard applicable in the UK, and Ireland, Section 34.49 Heritage Assets issued by the Accounting Standards Board.

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

Further information on the nature and scale of the Gallery's collection can be found at Note 12.

l) Financial Assets

The Gallery has a number of funds relating to amounts both bequeathed and gifted to the Gallery for specific purposes. The funds are managed by external fund managers and included in the *Statement of Financial Position* at market value.

The funds are valued at the end of each reporting period and the changes in the value of the managed funds due to changes in market value are recognised in the *Statement of Income and Expenditure* as unrealised gains or losses. Any gains or losses on disposal of investments is recognised in the *Statement of Income and Expenditure*.

m) Inventory

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

n) Foreign Currencies

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

o) Employee Benefits

SHORT-TERM BENEFITS

Short term benefits such as holiday pay are recognised as an expense in the year, and benefits that are accrued at year-end are included in the Payables figure in the *Statement of Financial Position*.

RETIREMENT BENEFITS

The National Gallery of Ireland operates the following pension schemes:

The defined benefit pension payable to established civil servants and non-established state employees in the Gallery, liability for which has been assumed by the Minister for Public Expenditure and Reform. The pension contributions deducted from employees are remitted to the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs.

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

Personal Retirement Savings Accounts (P R S A), operated through an authorised PRSA provider.

The National Gallery makes a contribution of up to 7% to the scheme and both contributions are remitted directly to the PRSA provider on a monthly basis.

p) Critical Accounting Judgements and Estimates

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the balance sheet date and the amounts reported for revenues and expenses during the year. However, the nature of the estimation means that actual outcomes could differ from those estimates. The National Gallery have not made any judgements that have made a significant effect on amounts recognised in the financial statements.

DEPRECIATION AND RESIDUAL VALUES

The assets lives and associated residual values of all fixed asset classes and in particular the useful economic life and residual values of fixtures and fittings, have been reviewed. It has been concluded that the assets lives and residual values are appropriate.

Notes to the Financial Statements (CONTINUED)

2. Oireachtas Grant

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2016 TOTAL	2015 TOTAL
	€	€	€	€
Current — Contribution to Administration costs	6,777,000	–	6,777,000	6,898,000
Capital — Contribution to Refurbishment, Conservation & Library	–	858,000	858,000	858,000
Current — Contribution to Jesuit Fellowship	–	1,000	1,000	1,000
Release of deferred grant for Conservation, Library & Jesuit Fellowship (Note 19)	–	9,929	9,929	80,578
	6,777,000	868,929	7,645,929	7,837,578
2. a) Oireachtas Grant — D.A.H.R.R.G.A.¹				
M.D.P. Commissioning Costs for refurbished building	–	290,000	290,000	–

Oireachtas Grant (Vote 33 Subhead A.13) is the Gallery's annual grant for current and capital expenditure. Current expenditure relates to pay, operation costs and programme expenditure. Capital costs relate to the expenditure on the refurbishment project, conservation and library books.

¹ In 2016 the Gallery received a grant of €290,000 from the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs as a contribution towards the M.D.P. commissioning costs of €464,672. The Gallery also paid €982,000 as its final contribution to the MDP project contract.

3. Education Income

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

4. Sponsorship/Research Income

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2016 TOTAL	2015 TOTAL
	€	€	€	€
Library Research Projects	–	198,052	198,052	273,527
Education sponsorships	6,229	–	6,229	25,000
Development Office	–	24,400	24,400	214,180
Conservation/Curatorial	10,000	15,000	25,000	–
Other	244,410	–	244,410	90,326
	260,639	237,452	498,091	603,033
Total transferred (to)/from Deferred Income	–	364,113	364,113	(159,696)
	260,639	601,565	862,204	443,337

Notes to the Financial Statements (CONTINUED)

5. Miscellaneous Income

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2016 TOTAL	2015 TOTAL
	€	€	€	€
Bank Interest	2,738	726	3,464	15,794
Dividends	16,697	13,003	29,700	44,454
	19,435	13,729	33,164	60,248

6. Friends of the National Gallery of Ireland

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2016 TOTAL	2015 TOTAL
	€	€	€	€
Income	–	151,385	151,385	140,485
Operating Costs	–	124,507	124,507	104,668
Surplus	–	26,878	26,878	35,817

7. Bookshop

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2016 TOTAL	2015 TOTAL
	€	€	€	€
Sales / Other Income	1,148,110	–	1,148,110	1,113,019
Cost of sales	583,851	–	583,851	583,690
	564,259	–	564,259	529,329
Operating Costs ¹	429,982	–	429,982	389,453
Net profit	134,277	–	134,277	139,876

¹ Included in operating costs is an amount of €8,000 in respect of the C & AG Audit Fee (2015: €8,000)

Notes to the Financial Statements (CONTINUED)

8. (a) Remuneration & Other Pay Costs

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2016 TOTAL	2015 TOTAL
	€	€	€	€
The staff costs are comprised of:				
Wages and salaries	4,442,334	245,641	4,687,975	4,884,595
Employers PRSI	437,875	24,382	462,257	461,458
Agency Staff	242,423	–	242,423	241,597
	5,122,632	270,023	5,392,655	5,587,650
Staff Costs classified elsewhere (See Notes 6 & 7)				
Bookshop	246,389	–	246,389	272,756
Friends of the NGI	–	78,547	78,547	89,931
Payroll Costs	24,814	5,122	29,936	20,170
Pension Costs	2,628	2,303	4,931	6,742
Agency Staff	42,160	18,627	60,787	–
	315,991	104,599	420,590	389,599
Total Remuneration	5,438,623	374,622	5,813,245	5,977,249

(b) Number of employees

THE NUMBER OF PERSONS EMPLOYED (INCLUDING EXECUTIVE DIRECTORS) AT 31 DECEMBER :

	2016	2015
	F.T.E.	F.T.E.
Office staff	76	72
Attendants	45	47
	121	119

(c) Director's Remuneration

In 2016 the Director of the Gallery was paid a salary €92,975 (2015 : €96,551). The superannuation entitlements of the Director are the standard entitlements of the public sector defined benefit superannuation scheme. In 2016, the Director of the Gallery incurred expenses of €5,768. (2015: €8,075)

(d) Employee benefits breakdown

RANGE OF TOTAL EMPLOYEE BENEFITS		NO. OF EMPLOYEES	NO. OF EMPLOYEES
FROM	TO	2016	2015
€60,000	€69,999	10	11
€70,000	€79,999	1	1
€80,000	€89,999	–	–
€90,000	€99,999	2	2

Notes to the Financial Statements (CONTINUED)

(e) Board Members' Attendance and Expenses for 2016

BOARD MEMBER	MEETINGS ATTENDED/ MEETINGS ELIGIBLE TO ATTEND	EXPENSES PAID
Mr. Michael Cush (CHAIR) ¹	3/3	-
Ms. Bernie Brennan	11/11	€429
Mr. Maurice Buckley	0/0	-
Ms. Lynda Carroll	2/2	-
Prof. Mary Daly	7/11	-
Mr. Matthew Dempsey (CHAIR) ²	9/10	€413
Ms. Margaret Glynn	9/11	-
Ms. Jacqueline Hall	2/2	-
Mr. Gary Jermyn	2/2	-
Ms. Mary Keane	10/11	-
Mr. Fred Krehbiel	1/4	-
Mr. Owen Lewis	1/1	-
Ms. Suzanne Macdougald	11/11	€1,789
Ms. Claire McGrath	8/8	-
Mr. Stephen McKenna	7/11	-
Mr. John O'Brien	1/7	-
Mr. Mick O'Dea	9/11	-
Ms. Ann Prendergast	1/2	-
Ms. Vivienne Roche	9/11	€958
Ms. Lesley Tully	1/2	-
Mr. Barney Whelan	2/2	-

¹ Michael Cush — Chair until 4 March 2016 and from 24 November 2016 onwards

² Matthew Dempsey — Chair from 4 March to 24 November 2016

Notes to the Financial Statements (CONTINUED)

9. Incidental Expenses

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2016 TOTAL	2015 TOTAL
	€	€	€	€
Sundry Expenses	41,642	3,472	45,114	75,299
Compensation Award	32,500	–	32,500	–
Gallery Functions	22,962	–	22,962	17,977
Subscriptions	22,596	–	22,596	10,768
Portrait Prize	–	19,400	19,400	20,000
Currency (Gain)/Loss	13,291	583	13,874	(39,294)
Carriage of Pictures	10,008	–	10,008	11,103
Uniforms	8,995	–	8,995	10,776
Publications	8,301	10	8,311	5,620
Education Costs	5,170	1,294	6,464	10,825
Photography	6,041	–	6,041	7,217
Conferences & Seminars	5,714	25	5,739	7,277
Courier & Taxis	4,452	–	4,452	5,699
Board Expenses	3,589	–	3,589	1,024
Images & Copyright	3,359	(221)	3,138	8,552
Art Handling Costs	–	–	–	5,882
	188,620	24,563	213,183	158,725

10. Capital Account

	2016	2015
	€	€
Balance 1 January	350,631	409,179
Adjustment ¹	–	(8,000)
TRANSFER FROM INCOME & EXPENDITURE ACCOUNT:		
Additions to Fixed Assets	39,044	42,295
Asset Depreciation	(100,128)	(92,843)
Total Movement in the year	(61,084)	(50,548)
Closing Balance 31 December	289,547	350,631

¹ This adjustment relates to a reclassification of assets dating back to 2000.

Notes to the Financial Statements (CONTINUED)

11. Property, Plant and Equipment

COST/VALUATION	LAND AND BUILDINGS	OFFICE EQUIPMENT AND MOTOR VEHICLES	FURNITURE AND FITTINGS	ASSETS UNDER DEVELOPMENT	TOTAL
	€	€	€	€	€
At 1 January 2016	4,700,000	222,761	827,401	–	5,750,162
Additions ³	–	33,802	5,242	107,610	146,654
Revaluation ¹	620,000	–	–	–	620,000
Adjustments ²	–	–	(2,273)	–	(2,273)
At 31 December 2016³	5,320,000	256,563	830,370	107,610	6,514,543
DEPRECIATION	€	€	€	€	€
At 1 January 2016	–	95,240	443,330	–	538,570
Charge for the year	–	51,312	82,311	–	133,623
Depreciation on Adjustments ²	–	–	(1,980)	–	(1,980)
At 31 December 2016	–	146,552	523,661	–	670,213
NET BOOK VALUE	€	€	€	€	€
At 31 December 2016	5,320,000	110,011	306,709	107,610	5,844,330
At 31 December 2015	4,700,000	127,521	384,071	–	5,211,592

1 The revaluation of the land and buildings was carried out by qualified Chartered Surveyors of independent valuers Lambert Smith Hampton. The Assets were individually revalued on 31 December 2016 at an aggregate fair value of €5,320,000. They are based on the definition of Market Value as defined in the Royal Institution of Chartered Surveyors Appraisal and Valuation Standards Manual on an Existing Use basis. The valuation was carried out on 9 February 2017. The buildings referred to above are owned by the National Gallery of Ireland. All other offices and buildings occupied by the Gallery are owned and maintained by the Office of Public Works.

2 This adjustment to the cost or valuation and accumulated depreciation brings all assets in line with the accounting policies.

3 Assets under development relates to two projects, FMS and the development of the new Gallery website. Both projects are due to be completed in 2017. Additional costs associated with their completion is expected to be €156,113.

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2016 TOTAL	2015 TOTAL
	€	€	€	€
DEPRECIATION CHARGE				
Charged to the Income & Expenditure Account:	118,149	–	118,149	110,864
<i>Charged elsewhere:</i>				
Bookshop	13,814	–	13,814	15,492
Friends	–	(320)	(320)	44
Total	131,963	(320)	131,643	126,400

Notes to the Financial Statements (CONTINUED)

12. Heritage Assets

The National Gallery of Ireland is Ireland's major national cultural institution devoted to the collection and care of fine art comprising some 16,300 paintings, drawings, water colours, miniatures, prints, sculpture and objets d'art, and over 100,000 volumes in the Fine Art Library. The institution's extensive holdings include masterpieces by many of the most celebrated figures in the history of western European art. In addition, the Gallery houses the most representative collection of historic Irish Art. Funded by the State, the Gallery provides free access to the public 361 days a year.

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

Approximately 140 works of art are currently on public display in the Gallery and 430 are on loan elsewhere. Works on paper are available to view on request. Approximately 75% of galleries are currently closed for major refurbishment.

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

13. Quoted Investments

	2016 TOTAL	2015 TOTAL
	€	€
Market Value at 1 January	3,170,964	2,482,633
Additions at cost	2,342,280	2,302,484
Disposals at market value	(995,012)	(1,749,431)
Realised Gain/(Loss) on disposal	211,356	444,763
Unrealised Gain/(Loss) on revaluation	4,076	(309,485)
Value of Quoted Investments at 31 December	4,733,664	3,170,964
Cash held as part of the Investment Portfolio	421,228	2,873,989
At 31 December at Market Value	5,154,892	6,044,953

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

14. Inventory

	2016 TOTAL	2015 TOTAL
	€	€
Stock in Trade	357,557	230,376

The National Gallery of Ireland operates a Bookshop on its premises. Inventory consists of goods for re-sale in these operations. Inventory to the value of €583,851 (2015: €583,690) was charged to the cost of sales. Following the stock take at the reporting date, a write off to the value of €7k (2015: €8k) was required.

Notes to the Financial Statements (CONTINUED)

15. Cash & cash equivalents

	2016 TOTAL	2015 TOTAL
	€	€
Current Accounts	1,403,188	1,061,974
Deposit Accounts	928,812	963,716
Credit Card	–	(122)
Petty Cash	474	612
Other	3,623	77,472
Total	2,336,097	2,103,652

16. Receivables

	2016 TOTAL	2015 TOTAL
	€	€
Trade debtors	85,715	58,856
Other debtors	39,976	128,923
Prepayments and accrued income	189,206	165,423
	314,897	353,202

17. Payables

AMOUNTS FALLING DUE WITHIN ONE YEAR

	2016 TOTAL	2015 TOTAL
	€	€
Trade creditors	65,184	45,156
VAT, PSWT & PAYE/PRSI	121,051	67,198
Other creditors	10,082	11,390
Accruals and deferred income	552,672	369,715
	748,989	493,459

18. Related Party Disclosures

Key management personnel in the National Gallery consist of the Director and members of the Board of Governors and Guardians. Details of the salary and expenses of the Director is included in Note 8. Following a decision by the Minister for Arts, Heritage and the Gaeltacht, board fees are no longer payable after 28 February 2014.

The National Gallery adopts procedures in accordance with the guidelines issued by the Department of Public Expenditure and Reform, covering the personal interests of Board members. In the normal course of business, the National Gallery may enter into contractual arrangements with entities in which its Board members are employed or are otherwise interested. In cases of potential conflict of interest, Board members do not receive Board documentation or otherwise participate in or attend discussions regarding these transactions. A register is maintained and available on request of all such instances.

Notes to the Financial Statements (CONTINUED)

19. Deferred Government Grant

	2016 TOTAL	2015 TOTAL
	€	€
Opening Balance 1 January	112,074	192,652
Release of deferred grant for Conservation , Library & Jesuit Fellowship (note 2)	(9,929)	(80,578)
Closing Balance at 31 December	102,145	112,074

The balance of €102,145 above comprises €91,659 in respect of the Jesuit Fellowship, €9,751 for the conservation of works of art, €735 for the purchase of books and journals.

20. Deferred Income — Other

	BALANCE 1 JANUARY 2016	MOVEMENT INCOME	MOVEMENT EXPENDITURE	BALANCE 31 DECEMBER 2016
	€	€	€	€
Millennium Wing Fund	807,838	25,523	(5,874)	827,487
Dargan Council Fund	585,946	–	(238,836)	347,110
British Fund	25,189	–	(4,675)	20,514
Fellowship Fund	346,334	10,726	(35,938)	321,122
Friends of the NGI	188,342	151,428	(201,061)	138,709
John Barry/Petronella Brown Scholarship Fund	194,082	12,427	(1,560)	204,949
Lane Fund	72,547	1,750	(2)	74,295
Maclise Fund	23,363	–	(10)	23,353
Sir Denis Mahon Archive Fund	105,647	114,458	(111,675)	108,430
Decipher EU Library Research Fund	87,814	–	–	87,814
LEM Education Fund	2,616	–	–	2,616
M O P Education Fund	17,606	–	(17,255)	351
Vermeer Project Fund	6,687	–	(2,259)	4,428
Wilson Library Project	41,385	22,294	(15,552)	48,127
O'Neill Research Fund	7,543	–	–	7,543
Monet Conservation Project	1,288	–	–	1,288
Spilsbury Taylor Conservation Project	(18)	18	–	–
Ageing Creatively Education Fund	2,304	–	–	2,304
Battle of the Boyne Conservation Project	28,846	–	(1,330)	27,516
Hennessy Portrait Prize	5,000	24,400	(19,400)	10,000
Head of Development	183,771	–	(102,229)	81,542
John Rocha Portrait	–	15,000	(15,000)	–
Centre for the Study of Irish Art	77,162	61,300	(30,765)	107,697
Total	2,811,292	439,324	(803,421)	2,447,195

Notes to the Financial Statements (CONTINUED)

21. Reserves

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	TOTAL 2016	TOTAL 2015
	€	€	€	€
Exchequer	330,480	639,818	970,298	391,912
Shaw Fund	5,963,993	–	5,963,993	6,332,636
Bookshop	952,511	–	952,511	835,222
Exhibitions	(81,503)	–	(81,503)	24,674
Donations	104,145	–	104,145	482,506
Millennium Wing Fund	–	2,800,000	2,800,000	2,460,000
Balance as at 31 December	7,269,626	3,439,818	10,709,444	10,526,950

22. Master Development Plan

A project to refurbish two older wings of the Gallery commenced in January 2014 and was completed in December 2016. The Gallery contributed a total of €12.1 million towards the cost of the project. The remaining costs were funded by the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs and the Office of Public Works (OPW). The value of the asset is recorded in the OPW's financial statements.

23. Contingent Liabilities

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

24. Approval of Financial Statements

The financial statements were approved by the Board on 13 July 2017.

25. Constitution

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

Prompt Payment of Accounts Act 1997

Section 12 — Statement of Payment Practice

- 1) The National Gallery of Ireland confirms that its payment practices comply with the terms of the Prompt Payment of Accounts Act 1997 (Act). The National Gallery of Ireland has also complied with specific payment terms included in written contracts with suppliers.
- 2) The National Gallery of Ireland also confirms that 2 payments in excess of €317 was late by reference to the Act. The proportion of late payments to total payments was 0.03%.
- 3) Accounting procedures have been implemented to ensure that invoices are processed speedily and efficiently and thereby comply with the terms of the Act. Notwithstanding these procedures, circumstances outside our control may result in some degree of non-compliance with the terms of the Act.
- 4) During the year 2016, interest and compensation totaling €166 was paid to suppliers on late payments.



Staff

as at 31 December 2016

Staff

AS AT 31 DECEMBER 2016

Director's Office

DIRECTOR Sean Rainbird

Collections & Research

HEAD OF COLLECTIONS AND RESEARCH

Dr Adriaan E. Waiboer

CURATOR OF IRISH ART Dr Brendan Rooney

CURATOR OF BRITISH ART Adrian Le Harivel

CURATOR OF MODERN EUROPEAN ART

Janet McLean

CURATOR OF PRINTS AND DRAWINGS

Anne Hodge

ASSISTANT CURATOR — PRINTS AND DRAWINGS

Niamh MacNally

CURATORIAL ASSISTANT — FELLOWSHIP FUND

Claire Crowley

CONSERVATION

HEAD OF CONSERVATION Simone Mancini

ASSISTANT CONSERVATOR (EASEL PAINTINGS)

Elline von Monschaw

PAINTINGS CONSERVATORS

Maria Canavan

Muirne Lydon

PAPER CONSERVATORS

Niamh McGuinne

Rebecca DeBut

ASSISTANT PAPER CONSERVATORS

Ewelina Bykuc

CONSERVATION INTERN

Giulia Campagnari
(Heritage Council Internship)

PHOTOGRAPHER

Roy Hewson

ASSISTANT PHOTOGRAPHER

Christopher O'Toole

EXHIBITIONS & COLLECTION SERVICES

HEAD OF EXHIBITIONS & COLLECTION SERVICES

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COLLECTIONS REGISTRAR Caroline Clarke

DOCUMENTATION AND DIGITISATION ASSISTANT

Raffaella Lanino

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Kevin Kelly

ART HANDLERS

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HEAD OF LIBRARY, ARCHIVES & NGI WEBSITE

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ARCHIVIST

Leah Benson

ASSISTANT LIBRARIAN

Catherine Sheridan

ESB CENTRE FOR THE STUDY OF

IRISH ART ADMINISTRATOR

Dónal Maguire

ESB CENTRE FOR THE STUDY OF IRISH ART

FELLOWSHIP

DIGITAL MEDIA ASSISTANT — WEBSITE

Catherine Ryan

LIBRARY ASSISTANTS

Aoife Lyons (part-time)

Andrew Moore

Iain Wynn-Jones (part-time)

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Nicola O'Shea

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Brina Casey

EDUCATION ASSISTANT (PART-TIME)

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Catherine Coughlan

EVENTS ADMINISTRATOR Sinéad Leahy**FRIENDS OF THE NATIONAL GALLERY
OF IRELAND****MANAGER OF FRIENDS**

Sarah Conroy

ADMINISTRATIVE ASSISTANT

Laura Buckley



↑ Vivienne Lynch, Ann Travers, Patricia Golden.
←LEFT Jane Brennan, Luke O'Toole. RIGHT Brina Casey, Joanne Drum.

Published in 2017 by
The National Gallery of Ireland
Merrion Square, Dublin 2, D02 K303

www.nationalgallery.ie

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Compiled and Edited: NGI Press & Communications
Design by WorkGroup
Translation by DCULS Translations
Printed by Colorman (Ireland) Ltd

ISBN 0 9031 62 768

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