

GAILEARAÍ
NÁISIÚNTA^{na}
hÉIREANN



NATIONAL
GALLERY^{of}
IRELAND

Annual Report

2018





Annual Report

2018



Minister for Culture, Heritage and the Gaeltacht Josepha Madigan speaks at the launch of *Investing in our Culture, Language & Heritage 2018-2027*, part of the *Project Ireland 2040- Building Ireland's Future*, in the Gallery's Shaw Room, April 2018.

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Assistant Librarian and part-time Shop Assistant, Iain Wynn-Jones browses the Library stacks.



Introduction



Front L-R: Jacqueline Hall, James English, Michael Cush (Chairman), Mary Keane (Vice Chairperson), Vivienne Roche.
Back L-R: Gary Jermyn, Ann Prendergast, Barney Whelan, Lesley Tully, Patricia Golden (Director of Corporate Services), Lynda Carroll, Sean Rainbird (Director), Abigail O'Brien, Peter Michael Kennedy.
Board members not pictured in the photograph are: Suzanne Macdougald, Margaret Glynn, Maurice Buckley, Bernie Brennan and Owen Lewis.

Chair's Foreword

Following the Gallery's spectacular reopening of the refurbished historic wings in the summer of 2017, 2018 was a year to build momentum upon this phenomenal success.



MICHAEL CUSH SC

Chair, Governors & Guardians of the National Gallery of Ireland.

A full roster of temporary exhibitions and displays – thirteen in all – was accompanied by an extensive programme of public events and educational activities.

Our main exhibitions included surveys on the work of Emil Nolde, Roderic O'Connor and Canaletto. Among our presentations of works on paper, our annual Turner exhibition was amplified by a group of new works by Niall Naessens inspired by Turner. At the close of the year we opened a small display, a collaboration with the Houses of the Oireachtas, dedicated to Constance Markievicz, the first woman elected to the UK Parliament and the first woman to sit in the Dáil. Continuing the sequence of commemorations of the First World War, Perspectives: World War I Stories from the National Gallery of Ireland took place in November in the Sir Denis Mahon Reading Room, No. 90 Merrion Square.

The Gallery was able to deploy the full range of facilities available across all four wings, after six years of substantial closure. With public funding for day-to-day running costs still substantially below levels of a decade earlier, the Gallery expanded its Corporate Partners programme to broaden the appeal of the Gallery to commercial partners, and to consolidate support for its activities. It also focused more closely on building commercial revenue in support of the Gallery's artistic objectives. With a Government commitment to double spending on the arts, the Gallery awaits the fruits of this welcome development.

In April, the Government announced the introduction of 'Investing in Our Culture,

Language and Heritage 2018-2027', a plan for cultural infrastructure as part of Project Ireland 2040. The National Gallery of Ireland hosted its launch in the magnificent Shaw Room. The Government has committed €460 million over ten years towards capital works in the national cultural institutions. This included €54 million allocated to the Gallery to complete its Master Development Plan (MDP).

Despite all four wings currently being open, there is still much to do to complete the Gallery's MDP. From autumn 2017 the Gallery has been primed to continue progress, building on the momentum of the three completed phases of works, and building on the successful collaboration with the Department of Culture, Heritage and the Gaeltacht (DCHG), the Office of Public Works and architects Heneghan Peng.

For the Board, completing the MDP remains a high priority. We view it as a once-in-a-generation opportunity to decisively shape the Gallery for the future and provide it with all of the public-facing and back-of-house facilities required by a modern museum. Beyond further integration of technical services and the provision of a full height public access route between the two entrances, the primary benefits are threefold. The Conservation Department requires facilities to do its work and to create a National Centre of Excellence for Conservation. The Education Department will be provided with dedicated spaces to offer its extraordinary programmes. Ireland's largest art library and archive will receive publicly accessible stores and reading rooms to make these collections widely available. Progress has depended on the DCHG establishing appropriate procedures and internal working groups to authorise expenditures according to the Public Spending Code. The Gallery awaited these developments throughout the year.

Within the Gallery, consolidation was necessary to integrate fully the many new staff recruited into the organisation since the reopening. Senior management have worked closely with the HR department and departmental managers to provide essential in-house training, and to provide staff with an opportunity to shape their own careers through continuing professional development. A staff engagement survey, conducted towards the end of the year, provided much information, critical and positive, that underpinned the Gallery's ethos as a place in which staff are proud to work.

The Board continues to emphasise high standards of corporate governance as a key component in all Gallery operations. A year after being awarded the SWIFT 3000 accreditation by the National Standards Authority of Ireland for corporate governance excellence, the Gallery was reassessed and scored even more highly. The Board adheres to the recently revised Code of Practice for the Governance of State Bodies, as published by the Minister of Public Expenditure and Reform in 2016. The Board is at full strength and I am grateful to all Board members for their engaged insights and committed contributions to the Board and committee meetings, as well as playing a full part in the many activities of the Gallery. In a year with much focus on the centenary of the breakthrough of women in political life, it is worth recording that there is currently a majority of women serving as Governors & Guardians of the National Gallery of Ireland.

Michael Cush SC

CHAIR, GOVERNORS & GUARDIANS OF THE NATIONAL GALLERY OF IRELAND

Director's Review

2018 was a year to consolidate and absorb the many successes and challenges that came as a consequence of the reopening of the historic wings in summer 2017.

During the June 2017 to June 2018 period following the reopening, we registered over a million visitors. Inevitably, after the initial surge of interest in the renovated Dargan and Milltown wings, sandwiching the spectacular new courtyard, visitor numbers settled as the year progressed. More than three quarters of a million people visited the Gallery in the calendar year. The Gallery remains the highest free-entry cultural attraction in the country. We have also more than doubled the number of Friends of the National Gallery of Ireland since we reopened.

With four wings in full operation and with expanded staffing levels to reflect the greater areas to manage, limitations of the parts of the building in the uncompleted parts of the Master Development Plan (MDP) have been clearly demonstrated. Shifts in levels between wings remain, making accessibility for some visitors and the movement of artworks a continuing concern. Access between the entrances remains confusing and unsatisfactory until a new route is built as part of the completed MDP. Conservation continues to occupy temporary spaces. The Art Library & Archive, Ireland's largest, is currently at storage capacity and only partially accessible. The Education department inhabits contingent spaces to share its tremendous activities with around 100,000 participants.

SEAN RAINBIRD

Director /
National Gallery
of Ireland.



These challenges will all be resolved through completion of the MDP. It is only after the final phase has been finished that the full potential of the Gallery and its publicly accessible and back-of-house facilities will be realised.

The completed MDP presents a once-in-a-generation opportunity to raise the Gallery to the highest international standards and do justice to the quality of the collection and our displays. Finishing the MDP will also conclude an arc of improvement and expansion that began with the redesign of the 1960s-era wing in the early 1990s, following the spectacular Beit gift after which it was renamed. The MDP builds on the opening of the Millennium wing in 2002 that led to the master planning initiative in the following years. For the first time we viewed the Gallery's estate in a holistic manner, seeking once and for all to renovate and integrate the technical services and public amenities. The MDP was a decisive move away from the piecemeal approach of earlier times. It is a project worthy of completion.

The Gallery has been primed to proceed since the reopening of the historic wings, as noted in the 2017 Annual Report. We greeted with enthusiasm the Government's announcement of substantial new funding for cultural infrastructure in the autumn 2017 budget, and were delighted to welcome Taoiseach Leo Varadkar and Ministers Paschal Donohoe, Josepha Madigan and Joe McHugh to the Shaw Room on 10 April 2018 to launch '*Investing in Our Culture, Language and Heritage 2018-2027*' plan as part of **Project Ireland 2040**.

This ambitious undertaking outlined a ten-year investment timeline for capital projects in the national cultural institutions. The Gallery has awaited the establishment of appropriate structures and procedures in the DCHG to move the MDP project forward.

A gallery, beyond the bricks, mortar, glass and services of its buildings, is a living organism. Our highly committed staff look after our visitors; consider their own professional development; offer opportunities to engage, enjoy, educate and entertain online and on site; explore how the collections can be expanded, cared for, communicated, researched and displayed; and consider what works we can borrow to expand the reach of our own holdings through the mounting of temporary exhibitions. Sitting alongside and underpinning all these activities is the provision of information in many forms, not least across many digital platforms ranging from social media to collection databases. Our active loans-out programme supports the ambitious projects of Irish and international institutions, while recognising that reciprocity is a key element in the creation of temporary exhibitions at the Gallery and in partner institutions.

Our exhibitions programme has been rebooted since early 2017, to include a mixture of temporary displays and exhibitions of distinction. Their purpose is to showcase the collection, and to bring artists into the Gallery who have rarely been shown in Ireland before. The Emil Nolde exhibition built upon the two works in our collection to highlight the career achievement of a controversial German artist. Nolde was both an avid, opportunistic supporter of National Socialism and one declared by the National Socialists to be 'degenerate', which redeemed his career after the War. With the Gallery's strong holdings of paintings by Jack B. Yeats, other expressionist artists, such as Nolde, can be appreciated from a uniquely Irish perspective. Roderic O'Connor, though an Irishman by birth, spent most of his career in France.

An extraordinary exhibition concentrating on the dozen years he spent in Pont-Aven in Brittany not only placed him in the context of leading modern figures of the day, such as Vincent van Gogh and Paul Gauguin, but also placed a spotlight on his close friendships with artists less known in Ireland, such as the Swiss artist Cuno Amiet.

Later in the year our second collaboration with the Royal Collection Trust (following the Leonardo da Vinci drawings exhibition in 2015) brought to Dublin a spectacular series of paintings and works on paper by Canaletto and Venetian artists of the eighteenth century. We were delighted to work with the Royal Collection and look forward to future collaborations.

Offering innovative and engaging programming, as the foregoing examples show, is a key ambition at the Gallery. The Zurich Portrait Prize showcases the shortlist selected from over 350 entries submitted by artists from across the country and beyond. It is a regular autumn favourite and draws a diverse and interested public. A commissioned portrait of the State Pathologist Professor Marie Cassidy by Jack Hickey, the 2017 winner, was completed and entered the collection. Rediscoveries also bring long-lost works to public view. Such was a cache of drawings by Frans Post, a seventeenth-century Dutch artist who made a series of works about the exotic animals and wildlife of Brazil while there on an official mission in the mid-1640s.

Supporting the exhibition programme, but also contributing across all areas of the Gallery's activities, the Education department offers a broad range of public programmes and educational activities. Colleagues there support the teaching of art in schools and universities, assisting teachers in preparing their classes as much as catering for all manner of school and college visits relating to temporary exhibitions and collection displays. The Gallery embraces a remit that stretches right across society and is always looking to expand its scope. As a consequence, to name a few, this year it offered activities for such diverse groups as the LGBTQ+ community, sensory-friendly workshops for families and children aged four to ten, adult and lifelong learning classes and projects with specific partners. This year we completed a successful collaboration with the Abbey Theatre and LauraLynn Children's Hospice. 'Nolde: In the Community' was a series of talks across the country, including in Cork, Clare, Mayo, Leitrim, Galway, Laois and Wicklow. It concluded with a display in the Millennium Studio of works inspired by Nolde by students of Roslyn Park College's Artlink course.

Accessibility in all its forms is a continuing priority for the Gallery. Work on an accessibility policy and multi-year action plan concluded at the end of the year, for implementation in the period 2018–2021.

Acquisitions are a key activity, enriching the lifeblood of the collection and creating new contexts for works the Gallery already holds. In equal measure, we respond to the market and we investigate new areas where the collection can be developed. During the year the Board affirmed that the Gallery should look more closely at developments of the twentieth century, especially from more recent decades. This marks a shift in emphasis from previous years. It reflects a view held by many artists that they are part of a continuum, rather than unconnected with the history of western art. We also looked at how artists work and which media they employ, before deciding to expand the Gallery's remit to include photography. Beginning a new area of interest benefits from a particular focus. The Gallery has concentrated on works by Irish photographers, or by any photographer taking Ireland as their subject. The Gallery also resolved to acquire more recent prints by Irish artists.

A recent landscape by the distinguished Irish artist Martin Gale from 2017 and another, *From Cogan's Shed* (2004) by Nick Miller, were joined in the collection by two early St Ives period paintings by Tony O'Malley (1913–2003). An early New York landscape by the distinguished American painter Alice Neel (1900–1984) was purchased alongside the gift of a group of five paintings spanning the years 1926–1989 by the Austrian émigré artist Marie-Louise von Motesiczky (1906–1996), which augmented the Gallery's holdings of European painting. A particular highlight of the year was the acquisition of Sir John Lavery's *Her First Communion* (1902), with welcome support from the Friends of the National Gallery of Ireland.

Two nineteenth-century photographs by Francis Edmond Currey and Julia Margaret Cameron were joined in this new area of the collection by a group of photographs from the mid-1960s taken by the German-born American photographer Erich Hartmann on a trip to Ireland. Some relate to an unrealised project devoted to the Dublin of James Joyce. At the beginning of the year a group of prints and drawings by Niall Naessens shown alongside the annual Turner display was acquired by a combination of purchase and a generous gift from the artist. A group of prints and drawings by Hilda Geralda van Stockum (1908–2006) entered the collection by bequest, while the Gallery purchased a group of works on paper by William Crozier (1930–2011), the most significant holding in any public collection, spanning the years 1959–1997. Having recently acquired several annual portfolios from the Graphic Studio, the Gallery acquired a group of prints published by Stoney Road Press by, among others, Dorothy Cross, Rita Duffy, Blaise Drummond, Eilis O'Connell and Patrick Scott. For our Library & Archive, particularly welcome additions were the Gerda Frömel Archive, with material by the late Czech sculptor Gerda Frömel, who moved to Ireland in the late 1950s and the donation by Jacky Darville, widow of the eminent Turner scholar Eric Shane, of his library.

Adding to the collection provides material for displays. These objects also require caring for and cataloguing, joining those already in the collection. While the creation of optimal conditions for storing photography will await the realisation of the completed MDP, many staff have ongoing responsibility for recording, cataloguing and conserving different parts of the collection. This responsibility embraces the continuing multi-year project to make available the Sir Denis Mahon Archive, which includes extensive papers and rare books, as well as ongoing work in the Conservation Studio.

Our loans programme necessitates checking the condition of incoming loans and preparing outgoing loans for exhibitions outside the Gallery. Conservators also undertake longer term projects. For example, they continued through the year working on an extensive treatment of Gerard Seghers' *Lamentation over the Dead Christ* (c.1630–1635) to restore this newly donated painting to displayable condition.

The fruits of one international collaboration, the J. Paul Getty Conservation Partnership Project to conserve Guercino's *Jacob Blessing the Sons of Joseph* (c.1620) led to the work being on display for several months at the Getty Museum before returning in the first half of the year to feature in a conservation display in the Hugh Lane Room. At the end of the year work neared conclusion on the rare and special 'Prodigal Son' cycle of six paintings dated to the 1660s by Bartolomé Esteban Murillo, one of the treasures presented in 1987 by Sir Alfred and Lady Clementine Beit.

The Gallery also benefited from additional resources towards digitisation, including of our archival collections, from the DCHG. Some of these funds were invested in equipment to enhance the investigative imaging, improving the scope for conservation examination of the collection.

During the year we carried on building our Corporate Partners programme through which the Gallery receives outside support from a variety of commercial partners. A high degree of satisfaction and engagement through these co-operations is a refreshing advance for the Gallery in engaging with a wide range of audiences and interested supporters. We have taken great care to create partnerships that enrich all aspects of our collaborations. The Corporate Partners programme has grown alongside a gratifying development in the scale of our Friends membership, which more than doubled in size over the course of the year.

Underpinning our operations, the corporate side of the organisation has advanced during 2018. Following the award in 2017 of SWiFT 3000 accreditation for corporate governance, the Gallery followed up in a first annual assessment with an enhanced score. Like many other organisations the Gallery also responded to the introduction of new legislation around GDPR. With Government funding still well below levels of a decade ago, the Gallery undertook to build its commercial income. Staff numbers continue to develop as the needs of an expanded organisation become more clearly delineated. Staff training and development remain priorities that create openings and opportunities for colleagues to build their skills and enhance their careers.

For their support throughout the year, I would like to thank Minister Josepha Madigan, Secretary General Katherine Licken and the officials in the DCHG. The Gallery is supervised by a Board of Governors & Guardians. We all, but in particular the senior managers who work most closely with Board members and Board committees, acknowledge with gratitude their committed involvement and active interest in all aspects of the Gallery's projects and programmes.

Finally, the Gallery exists as an organisation serving the public, whether for tourists from overseas or the many visitors who come through our doors or visit our website from all parts of the island of Ireland. Our aim is to continue to develop as an institution. We will continue to respond to the public's wide and diverse needs and expectations, while maintaining our focus on fully realising the Gallery's Master Development Plan.

Sean Rainbird

DIRECTOR

Mission Statement

The National Gallery of Ireland inspires an interest in and appreciation of art. Our role is to bring together people and art. We care for, interpret, develop and showcase art in a way that makes the Gallery an exciting place to encounter art.

Core Values

INTEGRITY – We do things for the right reasons and provide people with an enriching experience of art.

OPENNESS – We engage with a wide range of audiences and stakeholders. We embrace diversity and promote equality. Our doors are open seven days a week.

CREATIVITY – We are creative, innovative and resourceful. We inspire our audiences by deepening their knowledge and heightening their enjoyment of art.

EXPERTISE – Our many specialists share their skills, knowledge and insights with all our audiences online and on site.

Strategy and Future Plans

Grow and Enhance – The Gallery will grow and enhance its presence and reputation, by attracting healthy visitor numbers, and will grow its national footprint.

Listen and Share – The Gallery will listen to and share with its audiences, to understand their needs, fulfil their aspirations while experiencing art and enable them to access the national collection on their terms.

Invest and Protect – The Gallery will complete its masterplan. It will invest in staff and prepare the organisation for this development. The Gallery will create a Centre of Excellence for Conservation, a highly accessible home for Ireland's largest art library and archives, and provide dedicated facilities for educational activities. It will continue to expand the collection and create displays drawn from it.

The Gallery aims to welcome **750,000** visitors onsite in 2019.

The Gallery aims to provide booked educational and public activities for **80,000** visitors.

The Gallery aims to mount **11** temporary exhibitions during 2019, of which three are charging exhibitions.

As a major tourist attraction for the 'culturally curious' as defined by Fáilte Ireland, the Gallery aims for a visitor mix of **50%** Irish visitors and **50%** from overseas.



The Year at a Glance

January



✓ ***'Good Morning Mister Turner': Niall Naessens and J.M.W. Turner exhibition***

opened on 9th January.

Pictured: Anne Hodge and Niall Naessens.

Artwork: © Niall Naessens.

April

- On 10th April, Taoiseach Leo Varadkar spoke at the Launch of *Investing in our Culture, Language & Heritage 2018-2027*, allocating public funds towards cultural infrastructure projects including the final phase of the Gallery's Master Development Plan, as part of Project Ireland 2040.



- A new three-year Premier Corporate Partnership with Ryanair was launched on April 16th. The Partnership will run until 2020 and enables Ryanair to support the arts under its "Always Getting Better" programme. Pictured with Ryanair cabin crew were Ryanair's Head of Communications, Robin Kiely, and Gabrielle Murphy, Director of Development, National Gallery of Ireland.



- Maples and Calder, the Maples Group's law firm, joined the Corporate Partnership Programme, supporting the Creative Space in the Gallery's Atrium. Pictured: Sean Rainbird, Nicholas Butcher and Joanne Drum.





May

- Joe Caslin's mural *Finding Power* was installed in the Gallery's Courtyard. Joe Caslin: "Finding Power", the Courtyard, National Gallery of Ireland, Merrion Square West, Dublin. Artwork © Joe Caslin.



June

- The first Thursday Lates celebrated Circus250: Art of the Show and a new collaboration with nail bar Tropical Popical opened on June 21st. Pictured: Lords of Strut.

July

- ✧ A collaboration with the Instagram page @mydublinday. Four Instagram photographers visited the Gallery after hours to capture what they saw for #EmptyNationalGalleryIRL.



- ✧ 'Roderic O'Connor and the Moderns: From Paris to Pont-Aven' opened – on 16th July.
Pictured: Brendan Rooney and exhibition co-curator Johnathan Benington in front of Landscape, Pont-Aven, 1892.
Courtesy of the Trustees of the W.R. Warburton 1996 Settlement Private Collection.





August

- Art in the Open Festival
Pictured: Art in the Open Festival participants on the front lawn Merrion Square.



- New customised display cases were installed in the Print Gallery to comply with international best practice standards overseen by the Conservation Dept. in collaboration with Curatorial and Operations.
Pictured: Drawing Dublin Exhibition.



October

- Mandy O'Neill won the 2018 Zurich Portrait Prize with her photograph, *Diane*, Larkin Community College.
Pictured: Mandy O'Neill with her model Diane Dethier.

November

- ‘Markievicz: Portraits & Propaganda’, Opened on 6th November – the fourth ESB Centre for the Study of Irish Art exhibition.

Pictured: Artist Amanda Coogan performing her commission ‘Floats in the Aether’ as part of the exhibition



- On 9th November, John Lavery's *Her First Communion* was hung in the Irish Rooms of the Milltown Wing. Friends of the Gallery contributed to the acquisition of the painting.



- President Michael D. Higgins attended an event on the 15th November to mark the 25-year anniversary of *The Taking of Christ* by Caravaggio being unveiled to the public at the Gallery.

Pictured L-R: Sean Rainbird, Catherine Griffin, Patricia Golden, President Higgins, Raymond Keaveney, Father Noel Barber SJ.






December

- ‘Canaletto and the Art of Venice’ opened on 4th November. Pictured: Performers with Sean Rainbird and Anne Hodge. Reproduced by kind permission of the Royal Collection Trust, London.



- Laura Lynn Project opened on 6th December – ‘The Much More Magnificent Seven, In Memory of Conor Flynn’. Pictured L-R are: Evan Swayne, Erika Cawley, Nira Bouzid, Jack Harmes and Natalie Maria Racovita. Not Pictured: Aisling Moloney and Conor Flynn. Sadly, Conor passed away before the exhibition opened, and the project was dedicated to his memory.



Collections & Research

Acquisition Highlights 2018

Nick Miller

Having moved to Ireland from England in 1984, Nick Miller has lived in Sligo since 1992. He is intimately familiar with the landscape and topography of the north-west, and vigorous in recording it in oils. Instinctive and impulsive, Miller prefers to work directly from the motif, a practice that lends his work a striking immediacy. With the assistance of his long-time friend, neighbour and fellow artist Barrie Cooke, Miller acquired a thirteen-foot box truck in 1997, which served as a mobile studio. Old and slow, it had a very small range, and the subjects Miller painted from it, framed

by the rear loading door, fell within a range of about fifteen miles of his home. Over time, he began to allow the studio environment to encroach upon the picture plane, with the result that his landscapes, *From Cogan's Shed* among them, frequently featured frames within painting. He thus experimented with the manipulation of space (a long-standing area of fascination among landscape painters) while also addressing the fundamental artifice of the studio. *From Cogan's Shed* typifies Miller's practice of making the prosaic landscape monumental. The 'rich, damp vistas of County Sligo' he favours are unmistakably Irish and familiar, rather than grandiose or romantic.

NICK MILLER (B. 1962)

From Cogan's Shed, /
2004,
© National
Gallery of Ireland.



Martin Gale

Martin Gale's *Over and Above* featured in the artist's solo show **Bloodlines** at the Taylor Galleries in 2018, in which the artist explored people and places of personal significance, a recurring concern in his work. That body of work also featured numerous depictions of fauna, and marked the artist's family's longstanding connection with horses. Though Gale had not addressed this family association directly in his work before, he has expressed his familiarity with and feeling for the countryside clearly over many years. His representation of the landscape is, typically, unsentimental and often features figures in incongruous or isolated settings. *Over and Above* is comparatively decorative, but similarly confounding, as the artist presents us with a rook's-eye view of a ploughed field.

MARTIN GALE (B. 1949)
Over and Above,
2017,
© Martin Gale.



Tony O'Malley

Born in Kilkenny, Tony O'Malley did not commit to painting full-time until he was in his mid-forties (he had previously been employed in banking). He is closely associated with Cornwall, where he lived for thirty years, having visited first in 1955. In 1962 O'Malley moved into Trevaylor, a large house in Gulval, between Penzance and St Ives, owned by Nancy Wynn-Jones. It was a lively place visited regularly by artists from London and St Ives. 'Immured in Trevaylor in snowfall', O'Malley claimed, 'we were like a university.' The artist had a bedroom in the main house, and a small studio in the yard behind it.

The place inspired a number of representational and abstract (or, as O'Malley called them, 'non-objective') compositions. Though not deeply involved in artistic circles in St Ives, he engaged with many of the community's key figures, including painters Peter Lanyon and Patrick Heron, and was strongly influenced by their activities. *The Granite Land of Cornwall - Winter* features the angular forms, jarring rhythms, loose scoring and cold palette that characterise some of O'Malley's most arresting Cornish landscapes. It contrasts with the later works for which O'Malley is perhaps better known, which, heavily influenced by winters spent in the Bahamas, boast more amorphous forms and a much lighter and more varied colour range.



TONY O'MALLEY (1913-2003)

The Granite Land of Cornwall - Winter, /
1964,

© Estate of Tony O'Malley.



ALICE NEEL (1900-1984)

\\ *Cityscape*,
1934, oil on canvas,
© The Estate of Alice Neel.

Alice Neel

Alice Neel lived and worked in New York. While she painted many street-scenes and still-lives, she is best-known for her realist portraits of friends, neighbours and strangers. Neel trained at Philadelphia School of Design for Women in the 1920s. In 1933 she was one of the first artists to enrol in the Public Works of Art Project, a New Deal initiative to give artists employment. Despite facing many personal and professional challenges, Neel was a prolific artist.

In 1932 Alice Neel moved into a Greenwich Village apartment with Kenneth Doolittle, a merchant marine who suffered from opium addiction. In December 1934, he destroyed most of her work in a jealous rage: c.60 paintings, and over 200 drawings and watercolours. Neel said that 'it was a frightful act of male chauvinism: that he could control me completely.

I had to run out of the apartment or I would have had my throat cut. That was a traumatic experience as he had destroyed a lot of my best work, things I had done before I ever knew he existed. It took me years to get over it.' Neel spent the next week in a West 42nd Street hotel with John Rothschild, a wealthy friend and supporter. It was there that she painted this snowy cityscape. Looking eastwards over the city, it shows the roof of Holy Cross Church in the foreground. Touches of red indicate lights on theatre frontages, while abbreviated black strokes delineate anonymous people coming and going below. This painting marks a new beginning for Neel.

The picture, which was on sale as *Cityscape* (1950s), had been in a private collection for many decades. Research undertaken at the National Gallery of Ireland led to the location and date being identified.



2017 HENNESSY PORTRAIT PRIZE WINNER, JACK HICKEY'S COMMISSIONED PORTRAIT OF STATE PATHOLOGIST DR. MARIE CASSIDY IS UNVEILED.

✍ Pictured (L-R): Sean Rainbird (Director of the National Gallery of Ireland), Jack Hickey, Winner of the 2017 Hennessy Portrait Prize and his subject, *Professor Marie Cassidy, State Pathologist* (2004-2018), at the unveiling of the portrait. Artwork: © National Gallery of Ireland.



Marie-Louise von Motesiczky

FIVE OIL PAINTINGS AND SKETCHBOOKS

Paintings: *Summer Landscape* (1926); *Frau Zischka* (1938); *Morning in the Garden* (1943); *Roses, Toad, and Nude* (c.1960); *Still-life with Doll* (1989)

PRESENTED BY THE MARIE-LOUISE VON MOTESICZKY CHARITABLE TRUST

Marie-Louise von Motesiczky came from an affluent Viennese family with close connections to Austrian artistic and intellectual circles. She attended art classes in Vienna, The Hague, Frankfurt, Paris and Berlin. In 1927/8 Max Beckmann invited her to join his master class at the Städelschule in Frankfurt-am-Main and went on to become a life-long friend and influence. Motesiczky and her mother left Vienna for Holland immediately after the Anschluss in 1938. They arrived in England in 1939, where they remained for the rest of their lives.

Motesiczky painted portraits, self-portraits, still-lives, landscapes and allegorical paintings.

Given her circumstances, most of her subject-matter focuses on domestic life and her close relationship with her mother. Although highly prolific, she preferred not to sell her art. The main body of her work is held by the Marie-Louise von Motesiczky Charitable Trust, while key works can be found in the Stedelijk Museum of Modern Art (Amsterdam), Tate (London), the National Portrait Gallery (London), the Fitzwilliam Museum (Cambridge) and the Österreichische Galerie Belvedere (Vienna). In 1985 the Goethe-Institut, London held a highly acclaimed retrospective of Motesiczky's work.

This group of works conveys the depth and range of Marie-Louise von Motesiczky's oeuvre. The pictures, which date from 1920s Austria to 1980s London, give insights into her varied artistic interests and her fascinating life-story. In accepting this generous gift, the gallery shows its continuing commitment to fostering interest in and promoting knowledge of the work of twentieth-century women.

MARIE LOUISE VON MOTESICZKY (1906–1996)

\\ *Frau Zischka*,
1938,
© Marie-Louise von
Motesiczky Charitable
Trust, 2019.



**SIR JOHN LAVERY
(1856-1941)**

— *Her First Communion*,
1902,
Purchased, with the
support of the Friends
of the National
Gallery of Ireland,
2018 (part Dargan
Fund).

Sir John Lavery

By 1902, when Sir John Lavery submitted *Her First Communion* to the Paris Salon, he held the unusual distinction among Irish artists of commanding a truly international reputation. Oddly, perhaps, Ireland and Britain had been relatively slow to acknowledge his outstanding talent. *Her First Communion* proved a catalyst for change in that regard. Having been exhibited in Paris, and Venice in 1903, it was shown in London at the International Society of Sculptors, Painters and Gravers. The picture, arguably Lavery's most Whistlerian composition, shows his daughter Eileen, aged nine, in her Communion dress. Though it owes a debt to several pictorial sources, among them works by Velázquez and Courbet, the picture recalls most strikingly Whistler's *Harmony in Grey and Green, Miss Cicely Alexander* of 1872 (Tate).

Whistler, recognising Lavery's homage, had shown interest in this particular work himself. Lavery recalled a summer visit to his studio by the American, who was then living in Paris. Whistler remarked that 'the white frock was too high in key for the flesh tone' before toning it down with the help of some charcoal. The painting also corresponds to a renewed interest in religious subject-matter that had emerged among artists throughout Europe over the previous three decades. Lavery painted Eileen, whose mother Kathleen had died in 1891, several times.

Julia Margaret Cameron

These images form part of the Gallery's growing collection of photography and complement the rare daguerreotypes of Maria Edgeworth and Daniel O'Connell already in the collection. The crisp flower study by Francis Edmund Currey, the Duke of Devonshire's land agent based in Lismore, is typical of his work. Currey was an experimentalist and much of his early work in calotype featured local people and views of the Lismore estate. Later he specialised in still-life albumen prints. The beautifully lit subject of this albumen print is a flowering stem of a rhododendron plant, discovered in Sikkim, India by Joseph Hooker in 1849 and named for Michael Pakenham Edgeworth, younger brother of the novelist and a keen photographer.

English photographer Julia Margaret Cameron's evocative portrait depicts Mary Ryan (1848–1914), an Irish woman who worked as her maid and model. Cameron was in her late forties when she received a sliding-box camera as a present from her family. She took to photography with enthusiasm, converting a chicken coop into a studio. Her soft-focus portrait photographs of family members and well-known figures such as Charles Dickens and Alfred Tennyson gained her renown. In 1864 she was elected a member of the Photographic Society of London.



JULIA MARGARET CAMERON (1815–1879)

After the Manner of Perugino (Mary Ryan, c.1865,



FRANCIS EDMUND CURREY (1814–1896)

Flower Study (Rhododendron Edgeworthii), c.1865,

Erich Hartmann

Born in Munich, Erich Hartmann emigrated to America in 1938 and began working as photographer in New York in 1946. Throughout his career, he pursued many long-term personal projects, and photographic interpretations with literary echoes, such as 'Shakespeare's England', 'Joyce's Dublin', and 'Thomas Hardy's Wessex'. In his later years he photographed the remains of the Nazi concentration camps, resulting in the book and exhibition *In the Camps*.

In 1964, Hartmann wrote: 'English is not my native tongue, yet when I began to take notice of modern English literature it was the work of Irish writers, especially James Joyce and Sean O'Casey, that enchanted me.'

In addition, he notes: 'We were living in London in 1964 and one of the pleasures of that year was the time I spent in Dublin making still photographs during the shooting of *Young Cassidy* ...' Hartmann explored Dublin from Merrion Square to Howth, capturing

the silence of the city streets by night; the clatter of kegs in the Guinness Storehouse and the passionate, steady gazes of GAA fans in the stands. As Ruth Bains Hartmann notes, Erich found a microcosm of the world in what Joyce described as 'The Heart of the Hibernian Metropolis'.

Taken during his visit to Ireland, *Dublin, 1964 (Nelson's Pillar)* depicts O'Connell Street from the viewing platform of Nelson's Pillar, an Irish monument that no longer exists. Nelson's Pillar was a large granite column capped by a statue of Horatio Nelson, built in the centre of Sackville Street (now O'Connell Street) in Dublin. Completed in 1809 when Ireland was still a part of the United Kingdom, it survived until March 1966, when it was severely damaged by explosives.

Like other locals and tourists, Hartmann would have climbed up the hollow interior of the column to reach the viewing platform situated directly beneath the statue. Through the barrier surrounding the platform the viewer gets a snapshot of people milling around and a series of parked cars lining the centre of the street. The photographer is facing O'Connell Street Lower, which eventually breaks off into D'Olier Street on the left and Westmoreland Street on the right after crossing O'Connell Bridge. The tall building in the background on the corner of D'Olier Street and Westmoreland Street is O'Connell Bridge House, which today has the Heineken logo displayed on its façade.

Steeped in both literary and socio-political history, this photograph will conjure memories in some, while allowing others to imagine a part of Dublin they would never before have witnessed. This can be said for much of the work by Hartmann in NGI's photography collection.



**ERICH HARTMANN
(1922-1999)**

Dublin, 1964 ✓

(Nelson's Pillar), 1964,

© Erich Hartmann Estat
(Magnum Photos)

/ Courtesy CLAIRbyKahn.

William Crozier

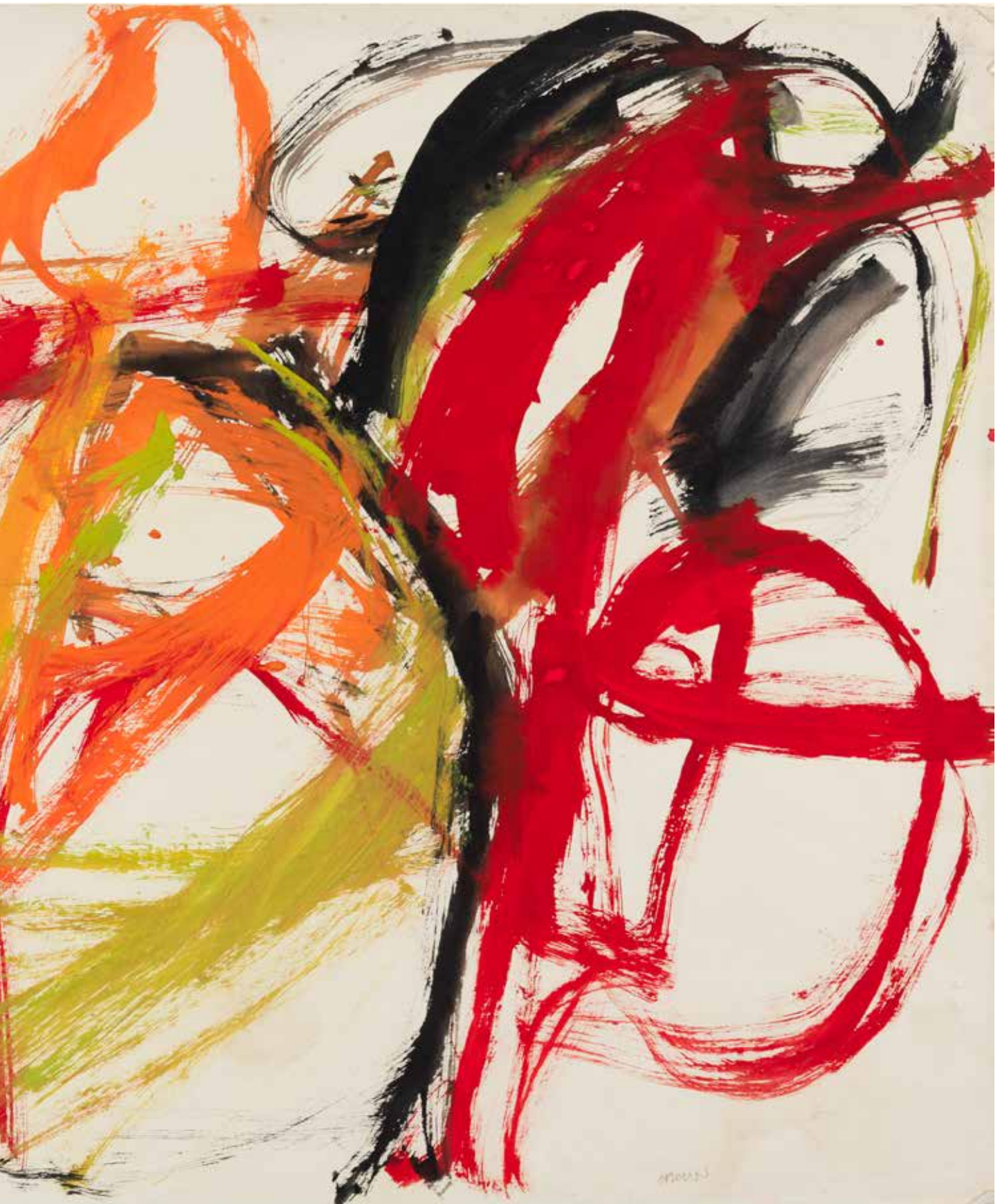
COLLECTION OF 35 WORKS ON PAPER

PURCHASED, 2018

NGI.2018.71-105

These works on paper by William Crozier, in a wide variety of media, give insight into his thematic interests and changing styles. Crozier was born in Glasgow to Irish parents and, although based in England for much of his career, is regarded as an Irish artist. Purchased directly from the artist's estate, the works are drawn from most of the important phases of his career. Brightly coloured gestural works from the late 1950s and early 60s contrast with a series of head studies evocative of war and its aftermath. The economy of means, rawness and nervous energy of each work underline the artist's engagement with his chosen themes. Skeletal figures drawn in the 1970s contrast with lively, linear landscapes drawn in Hampshire and New York. The 1980s are represented by powerful tonal landscapes of West Cork while the final group of works comprises still-life drawings from the 1990s. An *Irish Times* review (24 October 2017) of a major retrospective exhibition summed up Crozier's brilliance as an artist: 'All of life, death and the world is there, distilled from decades of experience and hard work.'





WILLIAM CROZIER (1930–2011)

Untitled (Landscape), /

1960–61

© The Estate of William Crozier.

Niall Naessens

COLLECTION OF 11 COLOUR ETCHINGS, THREE DRAWINGS AND ONE ARTIST'S BOOK PURCHASED, 2018

NGI.2018.3-5; NGI.2018.32-34

(These drawings and prints formed part of the exhibition Good Morning Mister Turner and were created specially to hang alongside the Gallery's annual exhibition of J.M.W. Turner's watercolours in 2018. Naessens had long been interested in Turner's work and saw this project as a conversation across the centuries. The art of both Turner and Naessens combines the ordinary and the extraordinary and the presence of the human figure is significant in both. Both artists manipulate landscape, subtly changing landmarks and features to suit their purpose.

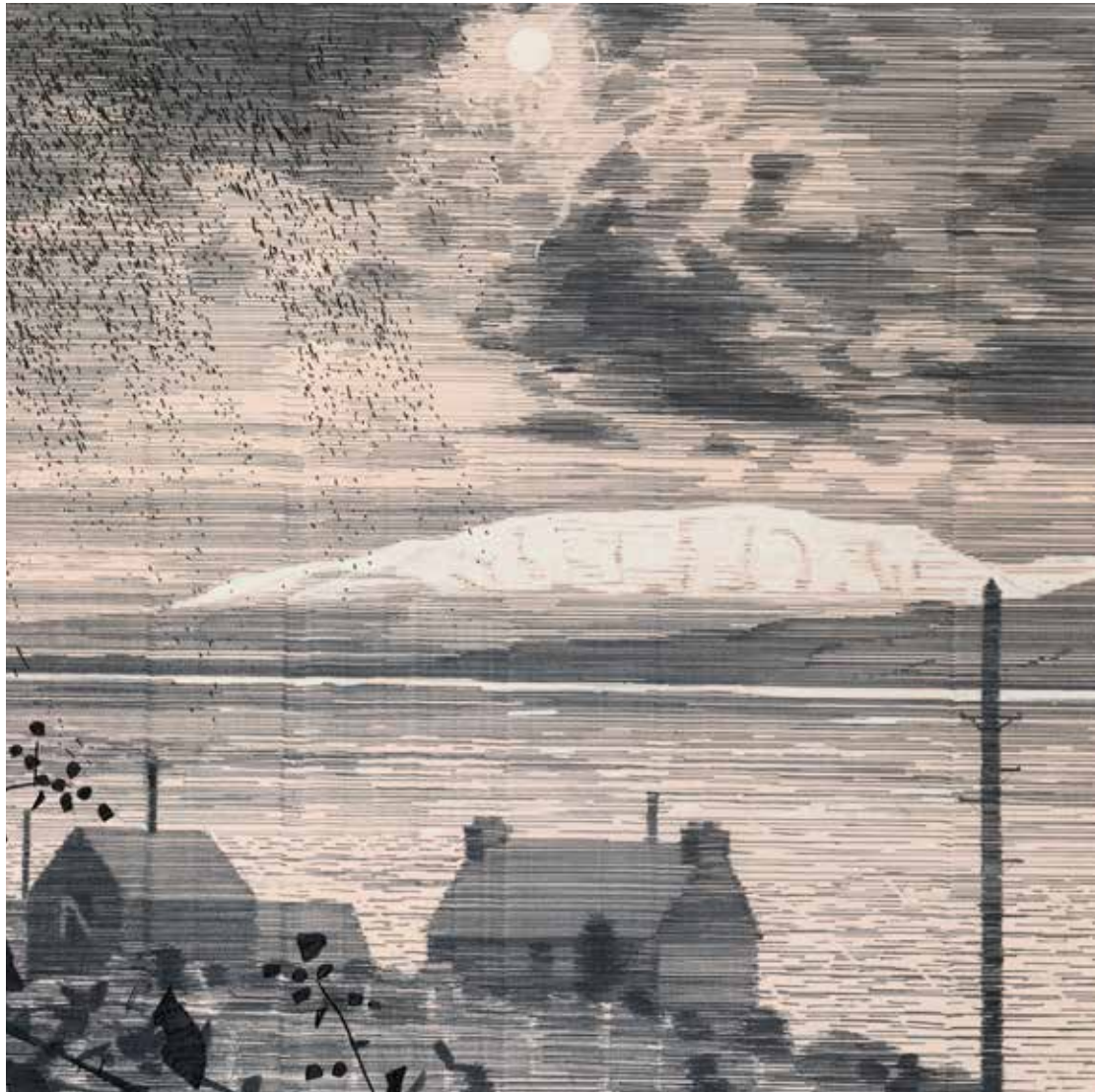
While Turner explored landscapes far beyond his London home, from Scotland to the Swiss Alps, Naessens keeps his focus local. The drawings are skilfully created using a combination of graphite and etching ink. Carefully ruled lines are used to gradually build up the landscape forms. The richly coloured etchings feature many of the characteristic aspects of Naessens's earlier work, including his fascination with densely overlapping lines. The subject matter is the beautiful mountainous and coastal landscape close to the artist's home in Brandon, Co. Kerry. The artist's book contains thirteen delicately etched black and white images, some of which refer directly to watercolours by Turner in the NGI collection.

NIALL NAESSENS (B. 1961)

Caherconree Snow /

*Covered and a
Shower of Hail*

© National Gallery
of Ireland.



Gwen O'Dowd

The commissioned artists and writer for Graphic Studio Dublin Sponsors' Portfolio for 2017 are: Cliona Doyle, Gwen O'Dowd, Aoife Scott, Elke Thönnies, and the writer Colm Tóibín.

Graphic Studio Dublin (GSD), Fine Art Printmakers, was founded in 1960 to teach traditional printmaking skills, at the time unavailable in Irish art colleges. It also provided studios and technical assistance to artists wishing to make fine-art prints. Its founders were Patrick Hickey, Leslie MacWeeney, Liam Miller, Elizabeth Rivers and Anne Yeats. Graphic Studio Gallery was established in 1988 to promote fine-art printmaking in Ireland and abroad, to educate the public about printmaking, and to exhibit and sell prints on behalf of member artists.

The genesis for this series of portfolios occurred in the early years of GSD, when from 1962 to 1979 it published a collection of loose works entitled Sponsors' Portfolios, containing art and literature by a selection of Irish and international artists and writers.

In 2010 Graphic Studio relaunched the Sponsors' Portfolios as part of its 50th anniversary celebrations. GSD committed to publishing the project for ten years (2010–2019), producing one portfolio per year. A limited edition of 75 bespoke folders is made annually, each containing four fine-art prints by Graphic Studio printmakers and invited artists and one letterpress sheet. All sheets are signed and numbered by the artist or writer. The celebrated writers who have contributed to this collaborative venture include Seamus Heaney, John Banville, Jennifer Johnston, Theo Dorgan, Paula Meehan, Roddy Doyle, Paul Muldoon and Thomas Kinsella.

Created to raise funds for the running of the studio, these portfolios incorporate a rich and varied array of printmaking techniques. Acquiring work by Irish printmakers fits in with the Gallery's collecting policy, which aims to reflect developments in Irish printmaking. The Gallery intends to acquire the full decade of GSD sponsors' portfolios, with this 2017 portfolio being one in the series.

GWEN O'DOWD (B. 1957)

Sky, /
2017,

© Gwen O'Dowd.



Hilda Gerarda van Stockum

By permission of the Estate of Hilda van Stockum and Boissevain Books LLC.

Collection of ten works on paper by Hilda van Stockum, plus drawings by Seán O'Sullivan,

Patrick Tuohy and Brigid Ganly. A collection of eight works on paper by Hilda van Stockum was also bequeathed by the artist's daughter in 2018.

Hilda Gerarda van Stockum was a Dutch-born painter, writer and illustrator. The daughter of a Rotterdam-based naval officer, she came to Ireland in her teens to study at the Dublin Metropolitan School of Art. Patrick Tuohy was one of her teachers and her early work reflects his influence. Her art is traditional, featuring figurative portraits and still-life, with sensitivity to light being one of her work's strongest characteristics. Her reputation outside Ireland rests more on her literary work and her illustrated books for children (including *The Mitchells*, *Kersti and Saint Nicholas* and *A Day on Skates*), characterised by their vivid depictions of family life. Published accounts of her art student days give a valuable insight into the Irish art world of the late 1920s. Her contemporaries included Seán O'Sullivan, Nano Reid and Stella Steyn. Her marriage to Erwin Marlin, a diplomat, led her to live in a number of countries including Switzerland, Canada and the US. Following her retirement to the UK, she renewed her ties with Ireland and was honoured by a retrospective exhibition at the RHA Gallagher Gallery in 1990. She died in Hertfordshire in 2006.

These two collections of works on paper relate to van Stockum's time as an art student in Dublin.

Portraits of Hilda van Stockum by art college friends Seán O'Sullivan and Brigid Ganly complement her portraits of family members and her wider circle of friends. The realism of the drawings and prints shows the influence of Patrick Tuohy. A gouache study of a woman in a blue apron by Tuohy was probably given to van Stockum as a gift. Together the two groups of works will give researchers a good insight into her early work and influences.



HILDA GERARDA VAN STOCKUM (1908–2006)

Self-Portrait, 1923, By permission of the Estate of Hilda van Stockum and Boissevain Books LLC.



HILDA GERARDA VAN STOCKUM (1908–2006)

Portrait of a Nurse, By permission of the Estate of Hilda van Stockum and Boissevain Books LLC.

Gerda Frömel Archive

This collection of unique material provides valuable insight into the practice of one of Ireland's most distinguished modernist sculptors of the twentieth century. It is also an important record of the artist's working methods and a useful point of reference in her artistic oeuvre.

Born in Czechoslovakia of German parents, Gerda Frömel grew up in Germany, where she studied sculpture in Stuttgart, Darmstadt and Munich. She moved to Ireland in 1956. Working in bronze, marble, alabaster and stainless steel, her early symbolist sculpture developed towards pure abstraction, capturing light and movement through

the materials and simplicity of form. Frömel exhibited widely in Ireland from the 1950s. A major retrospective of her work was presented at Dublin City Gallery, The Hugh Lane, in 1976.

This collection comprises some twenty sketchbooks containing numerous sketches as well as preparatory and developmental drawings for the artist's sculptures, notebooks containing professional and personal notes and seven folders containing photographs of the artist and her work in addition to collections of ephemera relating to her practice.

We gratefully acknowledge the generosity of the artist's children, Killian, Moritz and Oliver Schürmann, who have donated this collection to the ESB Centre for the Study of Irish Art.



↘ The Eric Shanes Collection.

The Eric Shanes Collection

The Eric Shanes collection, donated by his wife, Jackie Darville, includes the library of the esteemed art writer. This collection supported his research over forty years, and focuses on the British watercolourist Joseph Mallord William Turner (1775–1851). The donation consists of 207 books on Turner, of which ten were authored by Eric Shanes, and another thirty-five annotated with critical commentaries in the margins, thereby providing an important insight into the thought processes and research methods of the writer. Furthermore, the gift includes issues of the journal *Turner Studies* and issues of *Turner Society News*, both edited by Eric Shanes.

Exhibitions



'Good Morning Mister Turner': Niall Naessens and J.M.W. Turner

1 JANUARY-31 JANUARY 2018

- ✦ The Print Gallery | Free admission
- ✦ Curated by Niall Naessens & Anne Hodge

In January 2018 the NGI's much-loved Turner watercolours hung side by side with new work by Irish printmaker Niall Naessens. Large numbers of visitors enjoyed the opportunity to enjoy colourful new work by a highly regarded contemporary printmaker in the company of a great master. The exhibition illustrated how Turner continues to influence and inspire almost 250 years after his birth. A full colour publication (cover as illustrated) was produced featuring images of all the new prints and drawings plus essays by the artist, curator Anne Hodge and critic and writer Luke Naessens.



COVER OF 'GOOD MORNING MISTER TURNER' EXHIBITION CATALOGUE.

- ✦ Cover Image: NGI.2018.33.5, Niall Naessens (b.1961), *Artist Seen Taking in the Morning*, 2017.

The artist explained his fascination with Turner:

I first saw Turner's work when I visited the National Gallery of Ireland as an art student one dark January morning. It is Turner's ability to capture light that makes him so inspirational for me. I enjoy the irony that the Vaughan watercolours should be starved of light for eleven months of the year when they themselves embody light so brilliantly. Making work for my 'room share' with Turner has been a provoking challenge. The rationale [...] is to pay homage to Turner and to initiate dialogue about making and looking at landscape.

Naessens's complex colour etchings of the Kerry landscape, with meteorological events centre stage, were created using multiple plates. A series of large-scale drawings in graphite and gouache complemented the prints. By juxtaposing Turner's watercolours with new work by a highly regarded contemporary Irish printmaker, the Gallery encouraged new audiences to visit and gave regular visitors a new way of looking at Turner. Our aim is to continue exploring how the national art collection can be relevant to and inspire the art practice of contemporary artists.

Emil Nolde: Colour is Life

14 FEBRUARY–10 JUNE 2018

- ✦ Rooms 6–10
- ✦ Curated by Sean Rainbird & Janet McLean

Emil Nolde (1867–1956; born Emil Hansen) was one of the most pre-eminent German artists of the first half of the twentieth century. Although briefly a member of *Die Brücke* (The Bridge), he forged an acutely independent vision as a painter, printmaker and watercolourist. Throughout his career he returned to the essence of the landscape he grew up in and made his permanent home in Seebüll, Schleswig-Holstein, in the border region between Germany and Denmark. In 1902 he married Danish actress Ada Vilstrup and took the name of his birthplace, 'Nolde'.

This exhibition was a collaboration between the National Gallery of Ireland, the Scottish National Gallery of Modern Art, and the Emil Nolde Foundation in Seebüll. It included over 120 paintings, drawings, watercolours and prints, selected from the Emil Nolde Foundation collection.

Also exhibited were a painting and watercolour from the NGI collection. Spanning the artist's long and prolific career, the show was arranged according to five key themes – Heimat; Metropolis; Conflict & Ecstasy; Travels to the South Seas; and Nature & Fantasy. Works included portraits, religious scenes, landscapes and seascapes, flower paintings, café and cabaret interiors, and a group of the watercolours known as the 'unpainted paintings'. As well as highlighting Nolde's inventiveness as a colourist, the exhibition gave visitors the opportunity to view his work as a master printmaker with works such as *The Prophet* and *Young Couple*.

The exhibition catalogue (published by the National Galleries of Scotland) was edited by Keith Hartley, Scottish National Gallery of Modern Art, with essays by Dr Astrid Becker, Frances Blythe, Keith Hartley, Sean Rainbird and Dr Christian Weikop.



'EMIL NOLDE: COLOUR IS LIFE' EXHIBITION INSTALLATION SHOT

- ✦ Artwork © Nolde Stiftung Seebull.



EMIL NOLDE (1867–1956)

- ✦ *Women in the Garden*, 1915, © Nolde Stiftung Seebull.

A to Z: Early Sources in Art History 1550–1900

1 MARCH–17 JUNE 2018

- ✦ Room 11 | Free admission
- ✦ Curated by Andrea Lydon and Catherine Sheridan, assisted by Andrew Moore

This exhibition showcased a selection of rare volumes from the Sir Denis Mahon Library in the new library and archive gallery, Room 11. The display included dictionaries and encyclopaedias which have played a significant role in the documentation of art and the subsequent scholarly study of the visual arts.

It celebrated the importance of a selection of key reference publications and chronicled the development of art dictionaries and encyclopaedias over four centuries. This exhibition was very well received and provided a great opportunity to shine a spotlight on important early art historical sources held in the library. A programme of tours and talks based on the exhibition was also available for visitors.



- ✦ 'Early Sources in Art History 1547-1900' Exhibition Installation Shot.

Guercino: Journey of a Masterpiece

10 MARCH-27 MAY 2018

- \\ Hugh Lane Room | Free admission
- \\ Curated by the Conservation Department

The National Gallery of Ireland's Conservation team collaborated with the Los Angeles-based J. Paul Getty Museum Conservation Department on this two-year research and conservation project.

While the painting was at the Getty Centre in Los Angeles, a team of conservators, curators, and scientists

from both the Getty and the National Gallery of Ireland completed complex conservation research on the painting. Art historical studies were facilitated by both the Denis Mahon Archives, here at the National Gallery, and the Library at the Getty Research Institute. This in-depth analysis provided a richer and deeper insight into the materials and techniques of this renowned Baroque artist. The painting was unveiled with a dedicated display in the Hugh Lane room.



GUERCINO: JOURNEY OF A MASTERPIECE

- \\ Guercino (1591-1666), *Jacob Blessing the Sons of Joseph*, c. 1620.



- \\ Multi-spectral classification image from the visible to infrared. The different colours correspond to different pigments. For example, black at the top and orange near the horizon suggest that in this area two different blue pigments were employed.
© J. Paul Getty Trust.

- \\ 'Guercino: Journey of a Masterpiece' Exhibition Installation Shot, Hugh Lane Room.

Drawing Dublin

5 MAY-26 AUGUST 2018

- ✦ Print Gallery | Free admission
- ✦ Curated by Anne Hodge

Conceived and curated by Anne Hodge, this exhibition included seventy works drawn from the Gallery's rich holdings of works on paper. It highlighted how Dublin and its hinterland sparked creativity in visual artists over the centuries. Featured were drawings made for very different purposes: to be translated into print and sold for profit in the case of James Malton's watercolours of public buildings, to capture the disappearing architecture of the city in the case of Flora Mitchell's work; while Harry Kernoff's detailed pencil sketches were used as inspiration for his colourful oil paintings.

As well as well-loved artworks, the exhibition featured forgotten places and anonymous people, including a quarry in Rathgar by George Petrie and Sarah Purser's moving portrait of a Mrs Moore who lived in the tenements behind Mount Street. Charming sketches of ordinary Dubliners – a woman pushing a pram, unemployed men, children in Stephen's Green – by stained glass artist Michael Healy were a real hit with visitors.

Aidan Dunne's Irish Times review described Drawing Dublin as a 'thoughtfully rounded show that conveys the essence of the city in terms of place and personality, the evolving, expanding physical fabric and the spirit and character of its inhabitants ... [which] manages to find the right, enriching balance between places and people.' (Irish Times, 8 May 2018)



✦ 'Drawing Dublin' Exhibition Installation Shot, Print Room Exterior.

Circus250: Art of the Show

9 JUNE-14 OCTOBER

- Room 31/The Hugh Lane Room | Free admission
- Curated by Joanne Drum

Circus250: Art of the Show formed the Gallery's contribution to the UK and Ireland-wide celebrations of 250 years of circus. It presented an opportunity to showcase work from the collection and archive, and to bring the world of the circus to the Gallery. Curated by Joanne Drum of the Gallery's Education Department, the aim was to make it engaging to all audiences by hanging the works at a lower height than usual, using accessible language, and posing questions on exhibition signage.

This twenty-one-artwork show focused on works by Irish artists or works depicting Irish circus life.

It comprised a variety of media: oil and watercolour painting, drawing, print, graphic design and typography. The works included a range of artist responses to the circus, from ringside sketches to depictions from memory or imagination. Artists included Jack B. Yeats, Mainie Jellett, Percy Francis Gethin, Mary Swanzy, George Joseph Huband, Harry Kernoff and Martin Gale.

Four of the works on display were circus posters from the Yeats Archive dating from c.1898 to 1913. Thanks to the Gallery's skilled conservation team, these very fragile items were treated and made exhibition-ready, and proved to be one of the most popular exhibits in the show.

The exhibition was complemented by an extensive public programme of tours and events for a variety of audiences. Illustrator and graphic artist Steve Simpson was artist-in-residence for the exhibition. Circus performances took place in the Gallery, bringing circus to a place where people would not normally expect to see it. Performances were given by Acrobatic Comedy Duo Lords of Strut, Dublin Circus Project, Gentleman Juggler Mat Ricardo, Clown Johnie K. and contortionist and comedian Jonathan Burns. During their performance run in Dublin, Cirque du Soleil performers also paid a visit to the exhibition.

Nail salon Tropical Popical's one-year collaboration with the Gallery's new Thursday Lates events began with Circus250. It's astonishing interpretation of the exhibition on nails earned it many media mentions, including an appearance on RTÉ News.



'Circus250: Art of the Show' Exhibition Installation Shot, Hugh Lane Room.

Roderic O'Connor and the Moderns: Between Paris and Pont-Aven

18 JULY-28 OCTOBER

- ✦ Rooms 6-10
- ✦ Curated by Brendan Rooney

Roderic O'Connor and the Moderns: Between Paris and Pont-Aven concentrated on work produced by the Roscommon-born O'Connor and many of his peers, in the celebrated artists' colony of Pont-Aven. The first large-scale exhibition dedicated to O'Connor's work across various media in over thirty years, it demonstrated the artist's contribution to avant-garde developments in France, and investigated his debt to the art of his predecessors and peers. Conspicuous among these was Vincent Van Gogh, whose work O'Connor encountered in both Paris and Brittany. The exhibition also featured works by Paul Gauguin, a close associate of O'Connor in Brittany, and, among others, Armand Seguin, Paul Sérusier, Maurice Denis and Émile Bernard. It considered O'Connor's debt to French art, but also addressed the influence O'Connor exercised in turn,

most notably on the Swiss painter Cuno Amiet. Amiet and O'Connor worked closely together during the latter's sojourn in Pont-Aven, and echoes of the Irishman's innovations can be identified in Amiet's work long after the painters lost contact.

Roderic O'Connor and the Moderns focused squarely on the period from O'Connor's arrival in Brittany in 1897 to his departure in 1903, during which he produced the finest work of his career. Included in the display were works from both public and private collections, many of which had not been seen in public before. The exhibition was based on new research by Jonathan Benington, who has been studying O'Connor for over thirty years. It provided the NGL with an opportunity to examine the evolution of O'Connor's signature expressionist style, to acknowledge his independent spirit, but also to place his work side by side with that of many of the artists that he admired and against whom he measured himself.



✦ Roderic O'Connor: Breton Woman Knitting
Private Collection. Courtesy of Browse & Darby Limited, London.



✦ Cuno Amiet: Breton Woman, 1892
Kunstmuseum, Olten
© D. Thalmann, Aarau, Switzerland.

[In]Visible: Irish Women Artists from the Archives

11 JULY 2018–6 JANUARY 2019

- Room 11
- Curated by Leah Benson, Emma O'Toole and Tanya Keyes

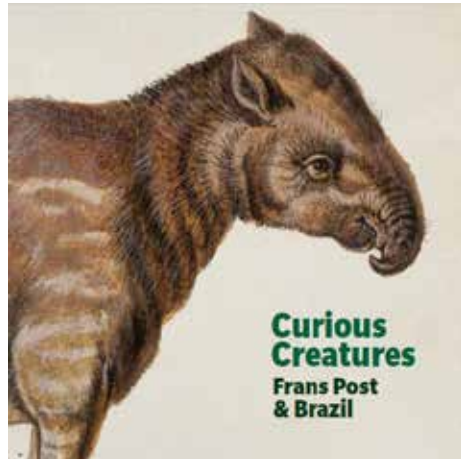
The National Gallery of Ireland holds an important archive associated with the development of Irish art and its history. This exhibition presented a selection of material from the ESB Centre for the Study of Irish Art and the Yeats Archive relating to Irish women artists of the early twentieth century. It highlights their practice and contribution to major exhibitions and artistic initiatives. By focusing on various aspects of the life, education and work of artists including

Mary Swanzy, Sarah Purser, Mainie Jellett and Elizabeth Corbet Yeats, it underlined the important role women played in the development of modern art in Ireland.

This exhibition highlighted Source, a project focusing on cataloguing, digitising, and providing digital access to the Gallery's collection of archival and library material relating to the history of art in Ireland. During the first phase of this project, Source will focus on collections of material from the ESB Centre for the Study of Irish Art relating to Irish women artists, a selection of which were included in this exhibition.

Curious Creatures: Frans Post and Brazil

Cover of 'Curious Creatures: Frans Post and Brazil' Exhibition Catalogue.
Cover Image: South American Tapir, Watercolour and gouache, with a pen and ink, over graphite, 15.8 x 20.9 cm. Inv. no. 53004658_2; Courtesy Noord-Hollands Archief, Haarlem.



8 SEPTEMBER–9 DECEMBER 2018

- Print Gallery | Free admission
- Curated by Niamh MacNally

The exhibition was kindly supported by the Friends of the National Gallery of Ireland

Curated by Niamh MacNally, this exhibition provided a rare opportunity to view a remarkable group of rediscovered drawings by the Dutch seventeenth-century artist Frans Post (1612–1680), together with some of his important painted Brazilian views. In 1636, Frans Post travelled to Brazil under the patronage of Johan Maurits (1604–1679), Count of Nassau-Siegen, who became the first Governor-General of the new Dutch colony. At this time, a large area of north-eastern Brazil was controlled by the Dutch. Post spent seven years drawing the exotic flora and fauna of this territory. Brazil continued to inspire him when he returned to the Netherlands in 1644.

The exhibition showcased thirty-four coloured drawings of exotic South American animals that recently came to light in the Noord-Hollands Archief in Haarlem.

In the exhibition, the drawings were complemented by Post's magnificent painting from the National Gallery of Ireland's collection *Brazilian Landscape with a Sugar Mill* by Post (1660s). This panel painting depicts a Dutch sugar plantation along with a plethora of creatures in the foreground including alligators, armadillos, anteaters, a capybara and a monkey. Other key works on display included Post's masterpiece *View of Olinda, Brazil* (1662; Rijksmuseum, Amsterdam), and *Sugar Mill* (c.1640; Atlas Van Stolk, Rotterdam). The Gallery collaborated with the Natural History Museum on this exhibition, borrowing a selection of taxidermy specimens of the animals depicted in the artist's works. This collaboration with our sister cultural institution greatly enhanced the display and proved extremely popular with visitors of all ages to the exhibition. An exhibition catalogue, edited by Niamh MacNally, also complemented the display. The education department provided an extensive cross-curricular programme of tours and workshops for primary and post-primary students. In addition, a digital cultural exchange project was set up between a school in Brazil and a school in Ireland in order to explore the differences of their local environments. The Brazilian Embassy in Dublin provided much support in terms of the Education Programme and the launch event. The exhibition was opened by the former Ambassador of Brazil to Ireland, H.E. Mrs Eliana Zugaib. The exhibition was also kindly supported by the Friends of the National Gallery of Ireland.

Zurich Portrait Prize 2018

6 OCTOBER 2018–13 JANUARY 2019

- Room 23 | Free admission
- Curated by Brendan Rooney

2018 marked the inaugural year of the Zurich Portrait Prize, and the fifth consecutive year in which the NGI had held a portrait competition. Artists living in Ireland and Irish artists based abroad were invited to put forward for consideration work that had been completed within the previous three years. There were no restrictions on media, and the submissions included a broad cross-section of art, from sculptures and installations to video pieces, photographs, drawings and paintings. The competition attracted just under 300 applicants, several of whom had entered before, and

the standard was notably high. The judges were Tanya Kiang (Co-director/ CEO Gallery of Photography, Dublin), Geraldine O'Neill (artist), and Sue Rainsford (writer and researcher). Their shortlist comprised twenty-five works by artists from all over Ireland and beyond. The winner of the competition was Mandy O'Neill for her work *Diane*, Larkin Community College, 2018. It was the first time that the prize had been awarded for a photograph, and the third occasion on which O'Neill had been shortlisted. Awards for Highly Commended Works went to Kim Haughton for her photograph of J.P. Donleavy, and Blaise Smith for his painting *My Parents, Allen and Elizabeth Smith*.



ZURICH PORTRAIT PRIZE FINALISTS 2018

- Back row (L-R): Miseon Lee, Cara Dunne, Debbie Godsell, Yvette Monahan, Mandy O'Neill, Brian Hunt (Head of Regulatory Affairs & Head of Government and Industry Affairs, Zurich Insurance plc), Brendan Rooney (Curator), Stephen Doyle, David Booth, Martin Redmond, Nicholas Benedict Robinson, Jonathan Mayhew, Gillian Morrow.
- Front row (L-R): Will O'Kane, Peter Bradley, Robert Ellis, Thomas Jenner, Fionn McCann, Darragh O'Connell, Connor Maguire, and Salvatore Fullam (Salvatore of Lucan).

Markievicz: Portraits and Propaganda

**27 OCTOBER 2018–10 FEBRUARY 2019 |
FREE ADMISSION**

\\ Curated by Donal Maguire

The fourth ESB Centre for the Study of Irish Art exhibition, *Markievicz: Portraits and Propaganda*, was launched on 6 November by Ceann Comhairle of Dáil Éireann Seán Ó Feargháil and Executive Director of Customer Solutions, ESB, Margurite Sayers. On the centenary of Markievicz's election as the first woman to the United Kingdom Parliament (1918) and the formation of the First Dáil (1919), of which she was a member, this exhibition explored the role of portraiture in moulding her private and public image. A booklet was published to accompany the exhibition and includes an essay by ESB CSIA Fellow Emma O'Toole.

As part of this exhibition the Gallery invited Amanda Coogan, one of Ireland's most acclaimed contemporary artists, to create a new artwork marking the centenary. *Floats in the Aether* was an ambitious, large-scale performance comprising a series of events involving over 100 women and girls of different backgrounds and social contexts. In each event, Coogan led a silent, slow-moving, choreographed procession through the historic rooms of the National Gallery. These performances took place around key dates through the exhibition.

We gratefully acknowledge the ESB and Houses of the Oireachtas for their support of this exhibition.



\\ Boleslaw von Szankowski (1873 – 1953)
Countess Markievicz,
1901 (Detail)
Collection & Image ©
Hugh Lane Gallery,
Dublin (Reg. No. 688).

Perspectives: World War I stories from the National Gallery of Ireland

10 NOVEMBER 2018–1 FEBRUARY 2019

- ↘ Sir Denis Mahon Reading Room, No. 90 Merrion Square
- ↘ Curated by Andrea Lydon and Leah Benson, with assistance from Andrew Moore

This special commemorative exhibition, supported by the Sir Denis Mahon Trust, drew on the Gallery's rich library and archive collections to reveal narratives about art and society during the period 1914–1918. A time of immense upheaval and social change, the war offered a new challenge to artists and many became involved in different aspects of the war effort. Coinciding with the centenary of the Armistice which ended the conflict in November 1918, the material on display gave an insight into artistic and social life of this important time. The exhibition also featured, for the first time in Ireland, sketchbooks by Bice Visconti (1883–1962), an Italian artist who volunteered with the Italian Red Cross. The drawings by Visconti were on loan courtesy of a private collection managed by The Sir Denis Mahon Charitable Trust. As the reading room was not a regular Gallery space, admission to the exhibition was by appointment and it was open for walk-ins on selected dates.

A collaboration between the library and archive team resulted in a popular programme for primary school children. A collaboration with UCD School of English, Drama and Film and Ad Astra Performing Arts Academy and UCD Decade of Centenaries Programme provided third-level students with the opportunity to engage with material featured in the exhibition and used the stories recorded in the archives to inspire their creative writing process.

This culminated on Sunday 11 November in a performance of poetry and music to commemorate the centenary of the Armistice. Drawing together poems and writings on war from the past 100 years, including works from the NGI collections, the event, held in the Millennium Wing Studio, invited attendees to reflect on the experience of conflict and the tragedy of war from many different perspectives.



Photo : Chancello^r

The Late PERCY FRANCIS GETHIN,

Perspectives: World War I stories from the National Gallery of Ireland. Percy Francis Gethin (1874–1916) Photograph of the artist reproduced in “The Artists’ Rifles Journal”, (September–October 1916), to accompany an obituary following his death.

Sligo-born, Percy Gethin worked in England as an art teacher before the war. Although over the age for enlistment, he joined the Artists’ Rifles Regiment in 1914 and then received a commission as an officer in the Devonshire Regiment in 1915. He was killed on 28th June 1916, prior to the Battle of the Somme. He is buried at the Devonshire Cemetery, Mametz, France.

VISITORS TO THE EXHIBITION IN THE SIR DENIS MAHON READING ROOM

Canaletto and the Art of Venice

5 DECEMBER 2018–24 MARCH 2019

- Rooms 6–10
- Curated by Anne Hodge

This major loan exhibition of drawings and paintings from Her Majesty the Queen's Royal Collection included works by Canaletto and his contemporaries such as Sebastiano and Marco Ricci, Francesco Zuccarelli and Giovanni Battista Piazzetta. The exhibition conveyed the colour, drama and energy of Venice in the eighteenth century. Canaletto's idealised views of his native city proved hugely popular as souvenirs among the British and Irish 'Grand Tourists' who thronged Venice during that period.

The National Gallery of Ireland was the third venue for this show and marked the second successful collaboration with Royal Collection Trust whose

curators Lucy Whitaker and Rosie Razzall developed the show and wrote the accompanying catalogue. Curated for the National Gallery of Ireland by Anne Hodge, it looked quite different from either the London or Edinburgh iterations of the show. Displayed against smart tones of grey, the gorgeous Grand Canal series of paintings in gilded frames was one of the highlights. Although the paintings were double-hung in the other venues, here they were hung singly to allow each vista to be enjoyed as if one was travelling along the Grand Canal by gondola. The exhibition was popular with visitors and critics alike, with Aidan Dunne describing it as 'the stunning Canaletto show, the perfect antidote to winter' (Irish Times, 22 December 2018).



View of Canaletto and the Art of Venice Exhibition, National Gallery of Ireland featuring works from The Royal Collection. Reproduced by kind permission of the Royal Collection Trust, London.



- Launch of the exhibition, Canaletto and the Art of Venice on 4 December 2018
Venetian character played by Justine Doswell
Reproduced by kind permission of the Royal Collection Trust, London.

Care of the Collection, Key Projects



Oil Painting Conservator, Maria Canavan at work on the Kitchen Maid with the Supper at Emmaus by Velázquez.

NGI.4538 Diego Velázquez (1599–1660), Kitchen Maid with the Supper at Emmaus

This nine-month investigative project involved microscopy and ultraviolet (UV) and infrared photography as well as in-depth treatments to remove upper layers of dirt, grime and oxidised varnish as well as historical retouching which concealed the original paint. As a result of these treatments, there was a perceivable shift in the tonal

relationships within the painting, as well as a more faithful rendering in damaged key areas such as the head-dress, cloth and garlic bulb. The new layer of varnish restored clarity and even saturation to the surface, and revealed details obscured by varnish and dirt. The frame was also consolidated, cleaned and repaired.



- NGI.4538 Diego Velázquez (1599-1660), Kitchen Maid with the Supper at Emmaus. Before conservation treatments.



- NGI.4538 Diego Velázquez (1599-1660), Kitchen Maid with the Supper at Emmaus. During conservation; infrared reflectography highlights losses in the paint layer



- NGI.4538 Diego Velázquez (1599-1660), Kitchen Maid with the Supper at Emmaus. After conservation.

NGI.4540–4545 Bartolomé Esteban Murillo (1617–1682), the Prodigal Son series

Conservation and technical analysis on the *Prodigal Son* series, which commenced in 2012, was completed in 2018. Murillo painted this series during his most prolific decade, depicting a parable mentioned in the gospel of St Luke. Murillo's six paintings convey the fractious themes of domestic tensions, material loss and spiritual gain, and the intrinsic merits of regret and forgiveness.

This unique series of six paintings has not been shown publicly in decades as the works required much-needed conservation. Now fully conserved and researched, an exhibition at the National Gallery of Ireland in February

2020 will celebrate the paintings and reveal the fascinating details uncovered during the conservation project.

The results of the restoration of the paintings and the information uncovered will be highlighted in the in-focus exhibition, demonstrating how Murillo's interpretation of the parable was initially inspired. The findings of research undertaken by the National Gallery of Ireland in collaboration with the Prado Museum, Madrid, have greatly enhanced the understanding of how these masterpieces were created, examining beyond the canvas surface to the grounds and pigments used and the transformations manifested over time.



NGI.4541, Bartolomé Esteban Murillo, *The Departure of the Prodigal Son*, after conservation.

Bank of America Merrill Lynch 2018 Art Conservation Programme

This Research and Conservation project was awarded a grant within the 2018 Bank of America Global Art Conservation Programme.

Lavinia Fontana is regarded as one of the most renowned female artists of the Renaissance, working within the same sphere as her male counterparts outside a court or convent. The painting, an oil on canvas, measures 256 x 325 cm and is Fontana's largest known painting. The aim of the research project is to evaluate her technical process and examine how this has affected degradation of her work.

Through scientific analyses, it will be possible to identify and examine the painting's materials, i.e. pigments and binding media. This will allow collection of technical data on Lavinia Fontana's practice and technique and the degradation of the materials used in her works, thereby ensuring a fully informed decision on treatment methodology.

The conservation treatment will be the first major treatment on the work since it was purchased in 1872. It will involve full-scale conservation of both the painting and its frame, and a comprehensive scientific analysis and technical imaging. It is intended to use the resulting data in a publication detailing Fontana's materials and techniques; additional analysis of the works of Sofonisba Anguissola, Angelika Kauffmann and Rosalba Carrera will allow for a dossier of data on the materials and techniques of women artists in the Gallery's collection that can be used for comparative purposes with other current and future research projects. An online project will be developed to share the progress of the process; this will include a dedicated webpage, a blog and an educational element to the project.



NGI.76 Lavinia Fontana (1552–1614)
The Visit of the Queen of Sheba to King Solomon.

NGI.L.14702 Michelangelo Merisi da Caravaggio (1571–1610) *The Taking of Christ*

Since the National Gallery of Ireland received Caravaggio's *The Taking of Christ* on indefinite loan from the Jesuit Community in 1992, a tremendous amount of scientific research on the artist's work has produced a wealth of technical data, but for the first time, the National Gallery of Ireland has examined this iconic work with a group of international colleagues from the National Gallery, London, the Getty Museum and the Getty Conservation Institute, Los Angeles, the Istituto Centrale del Restauro in Rome and the Opificio Pietre Dure in Florence.

In the past few years painting conservators have speculated that certain passages in the painting lack legibility due to a problematic varnish,

which appears to have deteriorated, and the overall stability of the painting's canvas support is of significant concern.

XRD and XRF analytical analyses confirm that Caravaggio's essential palette consisted of few pigments, as was the case with other works completed at that time: malachite, lead tin yellow, lead white, ochres, azurite, indigo, vermilion, bone black.

Painting conservators discussed and thoroughly evaluated the painting's exact state of preservation and provided a detailed account of what future conservation treatments could reasonably achieve.



Caravaggio Conservation Team.



Audience Engagement

Finding Power, Joe Caslin

In October 2017, street artist, illustrator, teacher and activist Joe Caslin was invited to participate in a special long-term project curated by Head of Education Sinéad Rice. The project was originally conceived to support the major retrospective 2017 exhibition, **Frederic William Burton: For the Love of Art**, but blossomed and took on a life beyond the exhibition.

Born in Roscommon, Caslin is best known for his beautifully rendered drawings which manifest as towering murals: highly accessible and engaging directly with the social issues of modern Ireland. His urban artwork during the 2015 marriage equality campaign directly referenced one of the Gallery's most celebrated works, Frederic William Burton's *The Meeting on the Turret Stairs*, and, for many, came to define the love and tenderness the political change sought to honour and protect.

Inspired by the subjects of Burton's Pre-Raphaelite portraits, Caslin explored the complex relationship between pedestals of power, agency and control, and combined an in-depth investigation of Burton's life and work with his own socially engaged, multidisciplinary practice. Working collaboratively with staff from all corners of the Gallery, photographer Gavin Leane, and a panel of public and private individuals, namely Sinéad Burke – academic, writer and advocate, Alice Mary Higgins – Independent senator, Stephen Moloney – writer and activist, Davina Devine – drag artist, Alison Spittle – comedian, Chidi Muojeke – mother and asylum seeker, and Jad Kesrin – Syrian refugee and student, Caslin's contemporary visual response highlights 'how gender,

ethnicity, sexuality, disability and socio-economic status continue to be seen as legitimate reasons to take or withhold agency.'

The findings of the project, comprising seven photographic portraits, a highly finished graphite and ink drawing, a sketchbook and a large-scale temporary installation, were launched in May 2018. The impermanent nature of Caslin's monumental works does not diminish their power. Delicate by design, they cling to the skins of the buildings he finds and wrap their message around each stone and slate. The Gallery Courtyard reflects the duality of his work through both its fabric and function, connecting historic institution with contemporary world, and acting as anchor and compass for visitors. It now also houses the final work in this project, offering opportunity for reflection, contemplation and perhaps even empowerment.

The impact of Finding Power is far-reaching and the accompanying public engagement programme continued into 2019. In late 2018 the work on paper and photographic portraits were acquired by the Gallery and the artist donated the installation, notebooks and a signed copy of the milted edition poster to the National Collection. This acquisition, coupled with cross-departmental Gallery support, demonstrates the power of a project of contemporary relevance to move beyond departmental remit and impact an institution at its core.

Thursday Lates

Engaging with more diverse audiences, the Gallery introduced Thursday Lates in the summer of 2018. Hosted once a month, the events offered visitors an opportunity to explore the Gallery in new ways.

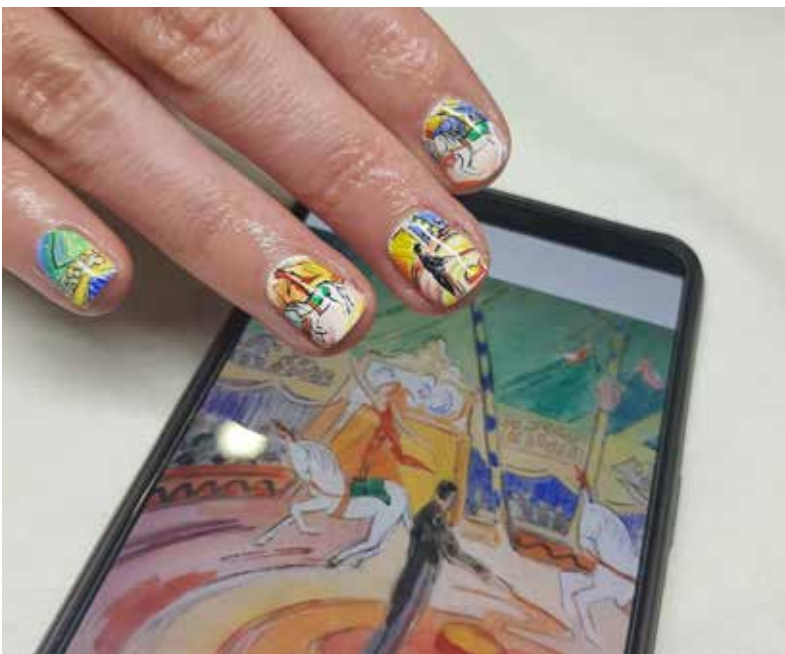
Tailored to specific themes, programmes included live performance, DJs, interactive workshops and speciality food and drinks. Following a successful collaboration during Vermeer and the Masters of Genre Painting in 2017, a partnership with renowned nail salon Tropical Popical was launched at the first Thursday Late. At each event, artists created exhibition- or collection-inspired designs for visitors for free. The collaboration garnered lots of high-profile coverage including a feature on BBC News, which commented that 'the Gallery is taking high-end art and nailing it for the millennials'.

Thursday Lates launched on 21 June 2018, celebrating solstice. Acrobatic duo Lords of Strut entertained the crowds and a DJ provided the music. A circus workshop took place alongside a photo station, Courtyard bar, nail art and extra guided tours. July's event was themed around Roderic O'Connor & the

Moderns with entertainment including a mime artist, DJ and lawn games. The most popular Thursday Late of 2018 took place in August, as the Gallery saw a 49% increase in footfall compared with the previous Thursday. Activities included a drop-in craft workshop, Irish storytelling sessions and a live trad performance.

The series continued to grow in popularity, with themes including: 'A Taste of Brazil' to celebrate the Curious Creatures exhibition; 'Fright at the Museum' for Halloween, focusing on particular works in the collection; and a special Caravaggio 25 edition. Audiences of all ages had a diverse range of activities to choose from, such as live puppet theatre, a live podcast recording with the *Irish Times*, pop-up musical performances, and workshops from martial arts to cookie decorating.

80% of visitors to Thursday Lates cited the series as their reason for coming to the Gallery. For almost a quarter of attendees, it was their first time being in the Gallery. The events attracted comprehensive media coverage throughout the year, including a feature on RTÉ News.



↳ Tropical Popical Collaboration with the Gallery's Education Dept.



↳ Cirque du Soleil Cast Visit National Gallery's Circus250 Exhibition. Picture shows Wailiang Wu with Jan Butler and Alanna Baker in the Circus 250th exhibition in the National Gallery of Ireland.

↳ Solstice, Thursday Lates at the National Gallery of Ireland.



Caravaggio 25

On 16 November 1993, *The Taking of Christ* (1602) by Caravaggio was unveiled to the public for the first time. At this time the painting was the centrepiece of the exhibition **Caravaggio: the Master Revealed** which was displayed in Room 23 of the Gallery. The viewing experience was described by Paul O’Kane, writing in the *Irish Times* (19 November 1993): ‘*The Taking of Christ* hangs directly in front of you, sucking up the available light like a black hole ... Humanity is fascinated by both beauty and intrigue and here is a painting which has both. And it doesn’t disappoint.’ By 31 January 1994, over 120,000 visitors had visited the painting, and the Jesuit Community, Leeson Street, placed it on indefinite loan to the National Gallery, acknowledging the generosity of Dr Marie Lea-Wilson, who had presented the picture to them.

In November 2018, to mark the twenty-five-year anniversary of the unveiling of *The Taking of Christ*, a series of events were held in the NGI. These included a temporary display which was installed beside the painting (14 November 2018–25 February 2019), revealing the remarkable history of the painting, and the commissioning of a new poem from acclaimed Dublin poet and playwright Stephen James Smith. Now regarded as a national treasure, Caravaggio’s painting remains one of the must-see attractions for visitors to the National Gallery of Ireland.

Accessibility

In January 2018, a newly formed cross-departmental Accessibility Team met for the first time; it held nine team meetings throughout the year. Early in 2018, an Access Policy was completed and the team implemented a three-year Access Action Plan (2018–2021) to enhance accessibility for our visitors with intellectual, developmental and physical needs. The remit of the Action Plan included compliance with all legal objectives set out in disability, equality, human rights and health and safety legislation. The team’s aims and objectives were finalised and approved by the Executive Leadership Team. By spring, an Access Information Services audit was conducted.

The Accessibility Team held consultative meetings with a number of external stakeholder user groups throughout the year as the Gallery aims to become Ireland’s pioneer institution to ensure inclusivity and accessibility, establishing and maintaining a high standard of excellence and ensuring best practice standards in access in the arts. Throughout 2018, the Education Access programme offered a new broad range of talks, tours and workshops for visitors with access needs. The programme had two broad strands: regular offerings such as specialist tours for visitors with auditory and visual disabilities and tailored programming for them. The latter included dementia-inclusive tours and workshops, sensory-perception-disorder sessions, and achieving AsIAm tour-accreditation. AsIAm is a charity that campaigns for more inclusivity and specialised programmes for those living with autism in Ireland. The Access team’s aim is to further work with AsIAm to make the Gallery the first accredited, autism-friendly cultural site in the country.

The team also focused on the build environment and identified and planned for a range of works required to deliver accessibility. It prepared a successful application for funding to an external stakeholder to deliver these key remedial works in 2019.

Encompassing the aim of making the Gallery as inclusive and accessible as possible, the team delivered the following internal initiatives in 2018:

- ✧ Accessibility training to 170 staff and volunteers, ensuring a welcoming and inclusive service for visitors;
- ✧ A quarterly Access newsletter for staff and volunteers raising awareness of accessibility issues and services including accessibility training to Gallery staff;
- ✧ Large-text booklets of the Permanent Collection were introduced.

The Accessibility Team will continue to embed accessibility awareness, projects and programmes at the Gallery, ensure best practice standards in access to the arts and cultivate heightened engagement with the Gallery, its Collection and its services to make the Gallery an exciting place to visit for all its visitors.



Development, Fundraising & Friends

Much of the work carried out by the Gallery's world-class team of art historians, education specialists and conservators has been made possible by the generosity of private and corporate partners, supporters, Friends, and Patrons who have played a critical role in the life of the Gallery.

Their generosity allows the Gallery to bring exceptional exhibitions and programmes to Ireland, to build the permanent collection and to expand the work carried out, particularly in education and conservation.

Corporate Partnership Programme

Partnership with the Gallery is one of the most high-profile opportunities for companies to demonstrate their support for the arts in Ireland. In 2018 the Gallery formed and continued partnerships with Bank of America Merrill Lynch, ESB, Focal Media, Maples Group, Ryanair, Sarasin & Partners, SMBC Aviation Capital, Sotheby's, and Zurich.

THANK YOU TO ALL OUR DONORS WHO HAVE SUPPORTED THE WORK OF THE GALLERY THIS YEAR:

- \ Adrian Masterson
- \ Anthony Mourek
- \ Bank of America Merrill Lynch
- \ Citadel Securities
- \ ESB
- \ Focal Media
- \ John Sullivan
- \ Maples Group
- \ Michael & Dearbhail Bermingham
- \ Ryanair
- \ Sarasin & Partners
- \ SMBC Aviation Capital
- \ Sotheby's
- \ Tony Ahearne
- \ Vincent Hibbert
- \ Zurich
- \ Others who wish to remain anonymous

Friends

Two highlights for Friends of the National Gallery in 2018 were to support the Print Gallery exhibition - **Curious Creatures: Frans Post and Brazil** and to contribute to the acquisition of John Lavery's *Her First Communion*.

On the day that *Her First Communion* was hung in the Irish Rooms of the Milltown Wing, Friday 9 November, we welcomed Lavery expert Kenneth McConkey to the Gallery. Both members and non-members were in attendance at a fully booked free talk. The strong interest was thanks to a close collaboration with Gallery departments such as Curatorial, Education and Communications, Marketing & Digital Engagement. Attendees had the chance to be the first to learn about the acquisition.

The members were delighted that their support resulted in a major contribution towards the national collection. The painting has also been reproduced as a greeting card available in the Gallery shop.

Supporting the Print Gallery exhibition, *Curious Creatures: Frans Post and Brazil* was very well received by the members. As this exhibition included a collaboration with the Natural History Museum, it was of particular interest to members and their families. Curator Niamh MacNally gave a talk to members in advance of the exhibition opening to the general public. Many members were initially unfamiliar with the artist but left with knowledge that they then imparted to their friends and families. Throughout its run there has been a lot of very positive feedback on the exhibition.

Corporate Services

Corporate Services manages funds, resources, facilities, commercial revenues and systems for the achievement of the Gallery's strategic goals.

The division also ensures compliance with governance obligations, particularly the Code of Practice for the Governance of State Bodies (2016), develops corporate and financial policies and procedures and ensures effective use of resources and value for money outcomes. Renewal of the SWiFT 3000 Governance Accreditation took place in the year, as did the awarding of the Museum Standards Programme for Ireland (MSPI). A Corporate Governance Framework is in place, which consists of a suite of governance documents setting out the policies, procedures and responsibilities that guide how the Gallery conducts business.

The Government intends to invest €460m in National Cultural Institutions under the *'Investing in Our Culture, Language and Heritage 2018-2027'* plan, part of Project Ireland 2040. The Gallery was delighted to receive an indicative investment of €54m to complete the Master Development Plan (MDP) in April 2018.

IT

The IT department played an active role during the year to ensure the Gallery is compliant with all aspects of Regulation (EU) 2016/679 (General Data Protection Regulation) across all areas.

Working closely with the Director's Office, the IT department began work on identifying a new platform to manage and distribute board documentation to all relevant parties, leading to the successful rollout of Board Packs to all board members and committees at the end of 2018.

In the last quarter of the year, work began on a major upgrade of the Gallery's main collection management system The Museum System (TMS). Working with colleagues in the Collection and Exhibition Services department, this new version will allow for better workflows and improved reporting.

Operations

The Operations department, in conjunction with Human Resources commenced Transition 2020 negotiations with SIPTU. Transition 2020 is a comprehensive agreement between Management and SIPTU designed to improve the working relationship between the two parties.

The facilities department within Operations oversaw the installation of the new exhibitions ticket desk and display monitor at level one in the Millennium Wing.

This was designed to mirror the design language of the reception and cloakroom desks elsewhere in the gallery.

Other works included a full upgrade and installation of bespoke display cabinets in the Print Gallery, refurbishment of the Education Studio, provision of an artist's working space, and a new coffee dock in the restaurant area.

Houses 88–90 were surveyed and a detailed plan for refurbishment developed to address Health & Safety concerns and to improve the standard of office accommodation.

Procurement

As a public body, the NGI must comply with Public Procurement rules and guidelines in order to provide value for the public money spent. When good procurement practice as laid out by the Office of Government Procurement is followed, then good value will result from leveraging the public sector purchasing scale and competition from open and fair tendering processes. Discretionary expenditure in 2018 amounted to some €4.56m, on premises expenses, professional fees, security, exhibition costs, IT, printing, office supplies, marketing & communications, and recruitment and training costs.

The Corporate Procurement function provides in-house support and guidance for all Gallery procurements and tenders, while ensuring compliance with national and EU Public Procurement rules and the Code of Practice for the Governance of State Bodies. Tender competitions completed in 2018 include:

- ✍ Security Services
- ✍ Marketing
- ✍ Contract Cleaning Services
- ✍ Provision of Audio Guides
- ✍ Internal Audit Services
- ✍ CRM Project Manager

Commercial

Shop

2018 was a year of change in the National Gallery of Ireland shop. A new manager was recruited who brought a fresh perspective and new ideas for developing both the product range and the team. All staff undertook training in strategy & value propositions for the visitors, understanding the customer profile and shoppers' experience throughout the shop:

- ✦ New visual merchandising plans were developed to allow for a clearer path to purchase.
- ✦ Further enhancements were made to the shop fit-out.
- ✦ Hanging framed works behind the counter gave an impactful opportunity to showcase the permanent collection.
- ✦ Paintwork was carried out behind the till and in the children's section, aligned to the Gallery brand palette.

January led the year with extremely high sales due to the combination of the Burton and Turner exhibitions. Sales figures eased off during Q1 and into Q2, reflecting the decline in visitor numbers versus 2017, but picked up again from mid-summer and through to the end of the year. Sales were down when we compare to the bumper year that was 2017, but were very strong versus 2016.

Events

A Corporate Engagement and Events Manager was recruited to manage and develop the events programme at the Gallery, to maximise revenue generation and to work with the Development team to manage all events for the Gallery's portfolio of Corporate Partners. The new manager undertook a root-and-branch review of the existing events process and created a new strategy for the department. A plan was prepared to profile the National Gallery as a unique venue space providing an unforgettable experience for private or corporate events.

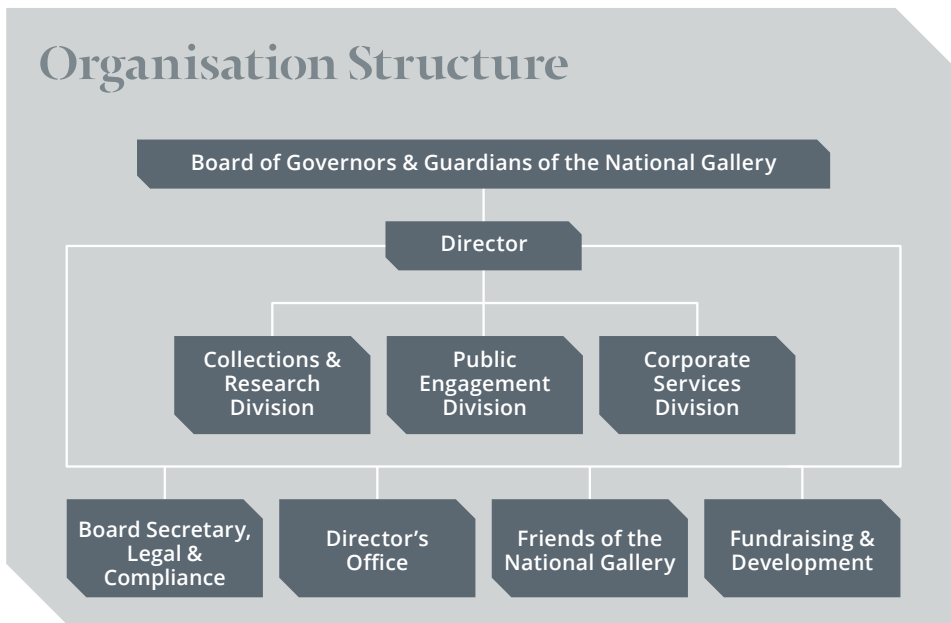
Café

Despite a significant reduction in visitor numbers versus the exceptional year of 2017, sales in the café were fairly consistent year on year. There was a furniture review during 2018 and new white tables and chairs were put in place which added to the bright open feeling of the Wintergarden – colour was added aligned with the brand palette and new signage was installed highlighting menu options, pricing and provenance.

HR

Organisation

The senior management team (ELT – Executive Leadership Team) was completed in 2018 with four members – the Director, the Director of Corporate Services, the Head of Collections & Research and the Head of Public Engagement.



HR Policy

In 2018, particular emphasis was placed on developing policies related to work-life balance and equality. The Time & Attendance ('T&A') policy and related procedures were approved. Also, the Gender Equality policy was approved in April 2018 which applies to all staff.

Training & Development

The Gallery has placed significant emphasis on training and staff development over recent years. This is evidenced by an increase in the training & development funding budget from €12,000 in 2010 to €55,000 in 2018. There is an established three-tier training & development framework in place. This caters for individual staff training needs and the collective training needs of all departments.

Employee Engagement

In 2018, the Gallery wished to establish a baseline and set future targets in relation to employee engagement, morale and resilience by designing and conducting an employee engagement survey. This was the first survey of its kind in the Gallery. It proved to be a constructive and successful approach to ensuring that staff engagement is monitored and managed on a regular basis.

Employee & Industrial Relations

The Gallery appreciates the significant role of trade unions in ensuring a stable and positive working environment.

In 2018 the Gallery and SIPTU worked collaboratively on the Transition 2020 Agreement. This is a comprehensive new industrial relations (IR) agreement between the Gallery and SIPTU, which offers 'best in class' IR protocols, establishes a new first-instance consultation forum, and codifies rights of staff representatives and management prerogatives.

In summary, the Gallery strives to be an inclusive employer of choice in the arts and cultural community and seeks to accommodate diversity in employment where practicable. The organisational culture promotes an environment where everyone is valued and differences are respected.

Finance

Sustainability of Funding

The Gallery's principal funder is the government of Ireland. The gap between that funding and the cost of the Gallery's ambitious programme is narrowed, but not closed, by attention to our costs and by additional revenue through our Friends, the creation of a Corporate Partners' Programme and by generating commercial revenue.

The Board of Governors and Guardians

The Gallery Board comprises ten ministerial appointees and seven ex officio or nominated members – one from the Office of Public Works (OPW), one from the Royal Irish Academy (RIA), two from the Royal Dublin Society (RDS) and three from the Royal Hibernian Academy (RHA). Among them are the Chairman of the OPW and three current Presidents of the other organisations.

Other skills required by the Gallery and set as criteria for Board effectiveness form the focus of the ten ministerial appointments. These include board-level experience in financial management, legal expertise, corporate governance experience, experience in philanthropy and specialist interest in visual art.



Financial Statements

for the year ended 31 December 2018

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Governance Statement and Board Members' Report

Governance

The National Gallery of Ireland (the Gallery) is a statutory corporate body established by the National Gallery of Ireland Act, 1854 (the 1854 Act). The Gallery operates in accordance with the provisions of National Gallery of Ireland Acts 1854 to 1963 and the National Cultural Institutions Act, 1997 (together, the Acts) and under the aegis of the Department of Culture, Heritage and the Gaeltacht.

The business and affairs of the Gallery are managed on its behalf by a non-executive Board of Governors & Guardians (the Board). The main functions of the Board are set out in the Acts and its Byelaws. The Board is responsible for ensuring good governance and performs this task by setting strategic objectives and targets and taking strategic decisions on all key business issues.

The regular day-to-day management, control and direction of the Gallery is the responsibility of the Director, assisted by the senior management team. The Director and the senior

management team must follow the broad strategic direction set by the Board, and must ensure that all Board members have a clear understanding of the key activities and decisions related to the entity, and of any significant risks likely to arise. The Director acts as a direct liaison between the Board and management.

In 2017, the Gallery became the first organisation to be awarded certification under the National Standards Authority of Ireland (NSAI) SWiFT 3000 standard under the new Code of Practice for the Governance of State Bodies as published by the Department of Public

Expenditure and Reform in August 2016 (the Code). SWiFT 3000 is a standard relating to a Code of Practice for Corporate Governance assessment in Ireland. Its objective is to assess the corporate governance frameworks of organisations and specifically the level of compliance by organisations with

governance codes and best practice. The award evidences the Gallery's commitment to operate to best practice corporate governance standards. The Gallery maintained this accreditation in 2018, achieving a score of 3.92/4 overall.

Board Responsibilities

The main work and responsibilities of the Board are set out in the Byelaws. The Board has also adopted a formal schedule of matters specifically reserved for Board decision. Key matters reserved for the Board include:

- approval of acquisitions, donations, loans and exhibitions of works of art
 - assessment and approval of the Annual Report and Financial Statements
 - compliance with statutory and non-statutory obligations, including under the Byelaws, the Code and Government circulars
 - approval of strategic plans, the annual operating plan and budget
 - approval of appointment, remuneration, assessment of performance and succession planning for the Director
 - appointment of the Chairperson of the Board and approving the Terms of Reference of all Board Committees
 - amending or updating the Byelaws
 - approval of the terms of major contracts, investments and capital projects, significant acquisitions, disposals, export licences (pursuant to a delegated authority from the Minister of Culture, Heritage and the Gaeltacht under the National
- Cultural Institutions Act, 1997) and retirement of assets
- maintenance of a sound system of internal controls, including financial, operational and compliance controls and risk management processes
 - approval of risk management policy, monitoring the Gallery's risk management processes and systems, to ensure the effective identification, monitoring and control of external risks, and identification of opportunities, to support the Gallery's statutory objectives (delegated to the Audit, Risk & Finance Committee which reports back to the Board at regular intervals)
 - approval of fundraising strategy and treasury policy
 - authorisation to open bank accounts and approve borrowing facilities
 - formal review of its own performance, that of its committees and individual Board members.

STANDING ITEMS CONSIDERED BY THE BOARD INCLUDE:

- ✧ declaration of interests
- ✧ reports from Board committees and from the Director
- ✧ finance & risk, including financial reports and management accounts
- ✧ performance reports
- ✧ corporate governance
- ✧ loans & acquisitions of works of art
- ✧ reserved matters.

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 Culture, 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 it 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 and enables it to ensure that the financial statements comply with section 35 of the National Cultural Institutions Act, 1997. The maintenance and integrity of the corporate and financial information on the Gallery's website is the

responsibility of the Board.

The Board is responsible for approving the annual budget. The performance of the Gallery, by reference to its annual plan and budget, was carried out at regular intervals at Board meetings throughout 2018.

The Board is also responsible for safeguarding its assets and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Board considers that the financial statements of the Gallery give a true and fair view of the financial performance and the financial position of the Gallery at 31 December 2018.

Board Structure

The Board comprises up to seventeen members, of which ten are appointed by the Minister for Culture, Heritage and the Gaeltacht, five are ex-officio holders of the offices listed below, and two are nominated and appointed by the Royal Hibernian Academy pursuant to a power bestowed on them in the 1854 Act. Members appointed by the Minister serve terms of five years. Ex-officio members serve terms of varying duration depending on the constitution of their organisation.

Ex-Officio Members:

- ✧ Royal Hibernian Academy (RHA) | President
- ✧ Royal Dublin Society (RDS) | President and Vice President
- ✧ Royal Irish Academy (RIA) | President
- ✧ Office of Public Works (OPW) | Chairman

The Board appoints its own Chairperson and Vice Chairperson, pursuant to a power bestowed on them under the Acts.

Current Members

THE TABLE BELOW DETAILS THE APPOINTMENT PERIOD FOR CURRENT MEMBERS:

MINISTER'S NOMINEES (5-YEAR TERM)

NAME	APPOINTED	EXPIRATION DATE
Lynda Carroll	15 November 2016	15 November 2021
Michael Cush (<i>Chairman</i>)	15 November 2016	15 November 2021
Jacqueline Hall	15 November 2016	15 November 2021
Gary Jermyn	15 November 2016	15 November 2021
Ann Prendergast	15 November 2016	15 November 2021
Lesley Tully	15 November 2016	15 November 2021
Barney Whelan	15 November 2016	15 November 2021
Suzanne Macdougald	26 June 2014	26 June 2019
Mary Keane (<i>Vice-Chairperson</i>)	2 July 2014	2 July 2019
Margaret Glynn	2 July 2014	2 July 2019

RHA NOMINEES (3 YEAR TERM)

NAME	APPOINTED	EXPIRATION DATE
James English RHA	5 May 2017	5 May 2020
Vivienne Roche RHA	21 October 2015	21 October 2018

EX-OFFICIO MEMBERS

NAME	APPOINTED	EXPIRATION DATE
Maurice Buckley (<i>Chairman OPW</i>)	14 December 2016	Ongoing
Abigail O'Brien (<i>President RHA</i>)	9 October 2018	Ongoing
Michael Peter Kennedy (<i>President RIA</i>)	16 March 2017	16 March 2020
Bernie Brennan (<i>President RDS</i>)	5 December 2013	5 December 2019
Owen Lewis (<i>Vice-President RDS</i>)	1 December 2016	1 December 2019

The Board and its committees underwent an external performance review in September 2018 as part of the SWiFT 3000 accreditation renewal process.

The Board undertook its own internal Board Effectiveness and Evaluation Review in September 2018 as part of its compliance under the Code.

Board Changes

In October 2018, Mick O'Dea's term as RHA President ended and Abigail O'Brien was appointed in his place.

Board Committees

DURING 2018, THE BOARD OPERATED FIVE COMMITTEES AS FOLLOWS:

Acquisitions & Exhibitions Committee

The role of the Committee is to advise and agree on the potential acquisition, donation, gift and purchase of works of art and the exhibitions programme. The Committee reports to the Board in writing after each meeting, as well as annually. The Committee comprises four members, of which one is the Chairman of the Board. The Director and the Head of Collections and Research attend all meetings. There were five meetings of the Committee in 2018.

Committee Members 2018: Michael Cush, James English (*Acting Committee Chairman*), Margaret Glynn, Suzanne Macdougald and Mick O'Dea (*Committee Chairman until 9 October 2018*).

Audit, Risk & Finance Committee

The role of the Committee is to support the Board in ensuring that it meets its relevant statutory functions and advise the Board on the robustness and effectiveness of corporate governance, financial management, risk management and internal audit. The Committee reports to the Board in writing after each meeting, as well as annually. The Committee comprises four Board members, of which one is the Chairman of the Board, and two external members. The Director and the Director of Corporate Services attend all meetings. The Gallery's Internal Auditors attended relevant meetings throughout the year. There were five meetings of the Committee in 2018.

Committee Members 2018: Michael Cush, Bernie Brennan, Maurice Buckley, Lynda Carroll (*Committee Chairperson*), Jean Philippe Grigy (*external member*) and Kieran Wallace (*external member*).

Development Committee

The role of the Committee is to promote and facilitate the future development of all aspects of the Gallery. The Committee reports to the Board in writing after each meeting, as well as annually. The Committee comprises seven members, of which one is the Chairman of the Board. The Director and the Head of Development attend all meetings. There were seven meetings of the Committee in 2018.

Committee Members 2018: Lynda Carroll, Michael Cush, Jackie Gallagher (*external member*), Gary Jermyn (*Committee Chairman*), Suzanne Macdougald, Michael Maughan (*external member*), Vivienne Roche and Lesley Tully.

Education & Public Engagement Committee

The role of the Committee is to oversee all matters relating to education, public programming and public engagement. The Committee reports to the Board in writing after each meeting, as well as annually. The Committee comprises five members, of which one is the Chairman of the Board. The Director and the Head of Public Engagement attend all meetings. There were five meetings of the Committee in 2018.

Committee Members 2018: Michael Cush, Margaret Glynn (*Committee Chairperson until March 2018*), Jacqueline Hall (*Committee Chairperson*), James Hanley (*external member*) and Barney Whelan.

Governance & Strategy Committee

The role of the Committee is support the Board on matters relating to governance and organisation, to

monitor and advise on the Gallery's strategic plan and on external legislative and strategic matters. The Committee reports to the Board in writing after each meeting, as well as annually. This Committee comprises four Board members, of which one is the Chairman of the Board. There were six meetings of the Committee in 2018.

Committee Members 2018: Michael Cush, Mary Keane (*Committee Chairperson*), Barney Whelan and Ann Prendergast.

Board Meetings and Expenses

The Board meets at least six times a year and, in 2018, met 7 times. In 2018, the Board met a number of times without the executive present.

BOARD MEMBER	MEETINGS ATTENDED / MEETINGS ELIGIBLE TO ATTEND	EXPENSES PAID
Michael Cush (<i>Chairman</i>)	6/7	-
Bernie Brennan	6/7	-
Maurice Buckley	6/7	-
Lynda Carroll	7/7	-
James English	7/7	-
Margaret Glynn	6/7	-
Jacqueline Hall	7/7	-
Gary Jermyn	7/7	-
Mary Keane	7/7	-
Peter Kennedy	3/7	-
Owen Lewis	7/7	-
Suzanne Macdougald	7/7	€1,979
Abigail O'Brien	1/2	-
Mick O'Dea	5/6	-
Ann Prendergast	5/7	-
Vivienne Roche	6/7	€1,718
Lesley Tully	5/7	-
Barney Whelan	6/7	€3,886
TOTAL		€7,583

No Board fees are payable to Board members.

Salary of the Director

SEE NOTE 8 (D) TO THE FINANCIAL STATEMENTS.

Schedule of Attendance at Committee Meetings in 2018

	ACQUISITIONS & EXHIBITIONS	AUDIT, RISK & FINANCE	DEVELOPMENT	EDUCATION & PUBLIC ENGAGEMENT	GOVERNANCE & STRATEGY
NO. MEETINGS	5	5	7	6	6
COMMITTEE MEMBER					
Michael Cush (<i>Chairman</i>)	3/5	3/5	4/7	4/6	4/6
Bernie Brennan		5/5			
Maurice Buckley		2/3			
Lynda Carroll		5/5	6/7		
James English	5/5				
Jackie Gallagher (<i>external</i>)			0/7		
Margaret Glynn	4/5			6/6	
Jean-Philippe Grigy (<i>external</i>)		4/4			
Jacqueline Hall				6/6	
James Hanley				5/6	
Gary Jermyn			7/7		
Mary Keane					6/6
Peter Kennedy					
Owen Lewis					
Suzanne Macdougald	4/5		7/7		
Michael Maughan (<i>external</i>)			3/7		
Abigail O'Brien					
Mick O'Dea	4/4				
Ann Prendergast					6/6
Vivienne Roche			6/7		
Lesley Tully			3/7		
Kieran Wallace (<i>external</i>)		1/5			
Barney Whelan				4/6	4/6

Disclosures Required by the Code of Practice for the Governance of State Bodies (2016)

The Board is responsible for ensuring that the National Gallery of Ireland has complied with the requirements of the

Code. The following disclosures are required by the Code:

Employee Short Term Benefits Breakdown

See Note 8 (e) to the Financial Statements.

Consultancy Costs

CONSULTANCY COSTS INCLUDE THE COST OF EXTERNAL ADVICE TO MANAGEMENT AND EXCLUDE OUTSOURCED "BUSINESS-AS-USUAL" FUNCTIONS.

	2018	2017
	€	€
Legal Fees	30,655	43,007
Economic/MDP	2,768	71,872
Financial including Portfolio Management	5,874	94,763
Marketing	-	61,577
Human Resources	17,480	15,782
Operational	40,229	18,555
TOTAL	97,006	305,556

Travel and Subsistence Expenditure

	2018	2017
	€	€
DOMESTIC		
Board	7,583	5,266
Employees	14,270	2,141
Non Staff ¹	1,762	1,762
INTERNATIONAL		
Board	-	829
Employees	57,752	52,861
Non Staff ¹	762	5,473
FRIENDS OF THE NGI	778	479
TOTAL	82,907	68,811

¹ Non Staff Travel & Subsistence expenditure relates to guest speakers, intern travel and consultant expenses.

	2018	2017
	€	€
Travel and Subsistence in Income and Expenditure Account	74,359	61,604
Board Travel and Subsistence included in Note 9 (<i>Other Costs</i>)	7,583	6,095
Bookshop Travel and Subsistence included in Note 7 (<i>Operating Costs</i>)	187	633
Friends Travel and Subsistence included in Note 6 (<i>Operating Costs</i>)	778	479
TOTAL	82,907	68,811

Hospitality Expenditure

THE STATEMENT OF INCOME AND EXPENDITURE INCLUDES THE FOLLOWING HOSPITALITY EXPENDITURE:

	2018	2017
	€	€
Staff hospitality	4,301	2,029
Client hospitality	15,345	11,495
TOTAL	19,646	13,524

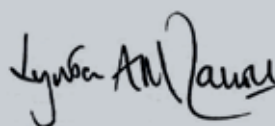
Statement of Compliance

The Board has adopted the Code of Practice for the Governance of State Bodies (2016) and has put procedures in place to ensure compliance with the Code. The Gallery was in full material compliance with the Code during 2018.

ON BEHALF OF THE GOVERNORS AND GUARDIANS OF THE NATIONAL GALLERY OF IRELAND:



MICHAEL CUSH,
CHAIRMAN
12 DECEMBER 2019



LYNDA CARROLL,
BOARD MEMBER
12 DECEMBER 2019

Statement on Internal Control

Scope of Responsibility

On behalf of the Board of Governors and Guardians of the National Gallery of Ireland (the **Board**), I acknowledge our responsibility for ensuring that an effective system of internal control is maintained and operated. This responsibility takes account of the requirements of the Code of Practice for the Governance of State Bodies (2016).

Purpose of the System of Internal Control

The system of internal control is designed to manage risk at a tolerable level rather than to eliminate it. The system of internal control can therefore 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 controls is a continuous process and the system and its effectiveness are kept under ongoing review. The system of internal control, which accords with guidance issued by the Department of Public Expenditure and Reform has been in place in the National Gallery of Ireland (the **Gallery**) for the year ended 31 December 2018 and up to the date of approval of the financial statements.

Capacity to Handle Risk

The Board has an Audit, Risk & Finance Committee (ARF) comprising four members, with financial and audit expertise, one of whom is Chair. The ARF met five times in 2018. The ARF produces an annual report of activity which is circulated to the Board.

The Gallery has also established an internal audit function which is adequately resourced and conducts a programme of work agreed with the ARF Committee. The programme of work is prepared taking into consideration results of the previous internal audit reviews; industry risks; risk register; and is then discussed and agreed with the ARF. In 2018, this function was prepared in consultation with Deloitte.

The ARF has developed a risk management policy which sets out its risk appetite, the risk management processes in place and details the roles and responsibilities of staff in relation to risk. This policy has been issued to all staff who are expected to work within its terms, to alert management to emergent risks and control weaknesses and assume responsibility for risks and controls within their own area.

Risk and Control Framework

The Gallery has implemented a risk management system which identifies and reports key risks and the management actions being taken to address and, to the extent possible, to mitigate those risks.

A risk register is in place which identifies the key risks facing the gallery and these have been identified, evaluated and graded according to their significance. The risk register identifies various types of risks including strategic, operational, financial, and reputational risks to the organisation and the existing controls and further actions necessary to minimise the impact on the organisation, in the event of the risk occurring. The register is reviewed and updated by the Executive Management Team on an ongoing basis. The outcome of these assessments is used to plan and allocate resources to ensure risks are managed to an acceptable level. The risk register details the controls and actions needed to mitigate risks and responsibility for operation of controls assigned to specific staff.

Deloitte provide comprehensive internal audit reports focused on areas of higher risk, but with an overall objective of evaluating controls in all of the Gallery's major areas of activity over a cycle of three years. The current internal audit plan runs from September

2015 to September 2018 and all scheduled audits for 2018 took place. A review of Internal Financial Control was undertaken in 2018. Reports are prepared in accordance with Deloitte's internal audit approach, which is consistent with standards laid down by the Chartered Institute of Internal Auditors. Findings identified during internal and external audit were used to inform the updated Risk Register and the 2018 Internal Audit Workplan.

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 approved 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.
- ✍ The Risk Register is presented in summary to the ARF on a periodic basis and is reviewed in full by the ARF annually.
- ✍ 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.

Ongoing Monitoring and Review

Formal procedures have been established for monitoring control processes and control deficiencies are communicated to those responsible for taking corrective action and to management and the Board, where relevant, in a timely way. I confirm that the following ongoing monitoring systems are in place:

- Key risks and related controls have been identified and processes have been put in place to monitor the operation of those key controls and report any identified deficiencies,
- Reporting arrangements have been established at all levels where responsibility for financial management have been assigned, and
- There are regular reviews by senior management of periodic and annual performance and financial reports which indicate performance against budgets/forecasts.

Procurement

I confirm that the Gallery has procedures in place to ensure compliance with current procurement rules and guidelines, including a corporate procurement plan and a procurement operational plan and that during 2018, the Gallery complied with these procedures.

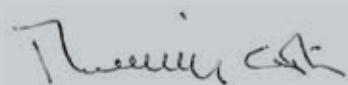
Review of Effectiveness

I confirm that the Gallery has procedures to monitor the effectiveness of its risk management and control procedures. The Gallery's monitoring and review of the effectiveness of the system of internal control is informed by the work of the internal and external auditors, the ARF which oversees their work, and the senior management within the Gallery responsible for the development and maintenance of the internal control framework.

I confirm that the Board conducted an annual review of the effectiveness of the internal controls for 2018.

Through the processes outlined above, the ARF confirms that the Board is satisfied with the effectiveness of the internal controls in operation in respect of the year ended 31 December 2018, based on a review carried out by Deloitte on 21 January 2019.

ON BEHALF OF THE GOVERNORS AND GUARDIANS OF THE NATIONAL GALLERY OF IRELAND:



MICHAEL CUSH,
CHAIRMAN
12 DECEMBER 2019



Ard Reachtaire Cuntas agus Ciste Comptroller and Auditor General

Report for presentation to the Houses of the Oireachtas

National Gallery of Ireland

Opinion on the financial statements

I have audited the financial statements of the National Gallery of Ireland for the year ended 31 December 2018 as required under section 35 of 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, including a summary of significant accounting policies.

In my opinion, the financial statements give a true and fair view of the assets, liabilities and financial position of the National Gallery of Ireland at 31 December 2018 and of its income and expenditure for 2018 in accordance with Financial Reporting Standard (FRS) 102 — *The Financial Reporting Standard applicable in the UK and the Republic of Ireland*.

Basis of opinion

I conducted my audit of the financial statements in accordance with the International Standards on Auditing (ISAs) as promulgated by the International Organisation of Supreme Audit Institutions. My responsibilities under those standards are described in the appendix to this report. I am independent of the National Gallery of Ireland and have fulfilled my other ethical responsibilities in accordance with the standards.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Report on information other than the financial statements, and on other matters

The National Gallery of Ireland has presented certain other information together with the financial statements. This comprises the annual report, the governance statement and Board members' report and the statement on internal control. My responsibilities to report in relation to such information, and on certain other matters upon which I report by exception, are described in the appendix to this report.

I have nothing to report in that regard.

Andrew Harkness
For and on behalf of the
Comptroller and Auditor General

17 December 2019

Responsibilities of Board members

As detailed in the governance statement and Board members' report, the Board members are responsible for

- the preparation of financial statements in the form prescribed under section 35 of the National Cultural Institutions Act 1997
- ensuring that the financial statements give a true and fair view in accordance with FRS 102
- ensuring the regularity of transactions
- assessing whether the use of the going concern basis of accounting is appropriate, and
- such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Responsibilities of the Comptroller and Auditor General

I am required under section 35 of the National Cultural Institutions Act 1997 to audit the financial statements of the National Gallery of Ireland and to report thereon to the Houses of the Oireachtas.

My objective in carrying out the audit is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement due to fraud or error. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the ISAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with the ISAs, I exercise professional judgment and maintain professional scepticism throughout the audit. In doing so,

- I identify and assess the risks of material misstatement of the financial statements whether due to fraud or error; design and perform audit procedures responsive to those risks; and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- I obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the internal controls.
- I evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures.
- I conclude on the appropriateness of the use of the going concern basis of accounting and, based on the audit evidence obtained, on whether a material uncertainty exists related to events or conditions that may cast significant doubt on the National Gallery of Ireland's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my report. However, future events or conditions

may cause the National Gallery of Ireland to cease to continue as a going concern.

- I evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Information other than the financial statements

My opinion on the financial statements does not cover the other information presented with those statements, and I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial statements, I am required under the ISAs to read the other information presented and, in doing so, consider whether the other information is materially inconsistent with the financial statements or with knowledge obtained during the audit, or if it otherwise appears to be materially misstated. If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact.

Reporting on other matters

My audit is conducted by reference to the special considerations which attach to State bodies in relation to their management and operation. I report if I identify are material matters relating to the manner in which public business has been conducted.

I seek to obtain evidence about the regularity of financial transactions in the course of audit. I report if I identify any material instance where public money has not been applied for the purposes intended or where transactions did not conform to the authorities governing them.

I also report by exception if, in my opinion,

- I have not received all the information and explanations I required for my audit, or
- the accounting records were not sufficient to permit the financial statements to be readily and properly audited, or
- the financial statements are not in agreement with the accounting records.

Statement of Income & Expenditure

For the Year Ended 31 December 2018

	NOTE	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL	2017 TOTAL
		€	€	€	€
INCOME					
Oireachtas Grant	2	9,143,000	894,763	10,037,763	9,404,486
Oireachtas Grant - Other	2a	15,129	-	15,129	483,000
Donations Revenue		304,540	4,999	309,539	232,011
Café/Events Revenue		316,029	-	316,029	243,824
Exhibitions Income		434,806	-	434,806	1,595,570
Education Income	3	98,124	-	98,124	76,998
Royalties		161,296	-	161,296	158,850
Sponsorship/Research Income	4	491,114	371,878	862,992	1,036,253
Miscellaneous Income	5	405,679	20,299	425,978	15,580
Heritage Asset Donations		-	555,185	555,185	81,400
Net Income from Friends of the NGI	6	-	49,627	49,627	89,264
Net Income from Shop	7	366,001	-	366,001	419,326
TOTAL INCOME		11,735,718	1,896,751	13,632,469	13,836,562
EXPENDITURE					
Remuneration & Other Pay Costs	8a	7,529,044	140,611	7,669,655	6,697,012
Recruitment, Training & Education		244,677	-	244,677	111,223
Travel & Subsistence		66,740	7,619	74,359	61,604
Security Costs		411,019	-	411,019	428,960
Lectures & Tours		173,057	-	173,057	185,094
Advertising, Promotion & Publicity		458,625	3,574	462,199	436,081
Insurance		28,368	-	28,368	27,160
Collection, Care & Exhibition Costs		606,374	20,226	626,600	1,661,683
Postage & Telecoms		72,149	-	72,149	99,691
IT Costs		241,150	1,099	242,249	159,808
Printing, Stationery & Supplies		103,548	-	103,548	167,825
Premises Expenses		880,899	4,284	885,183	907,261
Consultancy/Professional Fees		344,610	8,464	353,074	392,178
Audit Fees		27,000	-	27,000	24,000
Depreciation	12	352,257	-	352,257	292,885
Other Costs	9	357,096	7,767	364,863	361,310
TOTAL EXPENDITURE		11,896,613	193,644	12,090,257	12,013,775

Statement of Income and Expenditure

For The Year Ended 31 December 2018
Continued

	NOTE	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL	2017 TOTAL
		€	€	€	€
SURPLUS FOR THE YEAR BEFORE APPROPRIATIONS		(160,895)	1,703,107	1,542,212	1,822,787
Transfer (to)/from the Capital Account	10	3,617	-	3,617	(628,844)
Transfer (to) Heritage Asset Reserve	11	(20,000)	(1,751,579)	(1,771,579)	(740,800)
Unrealised revaluation gain/(loss) on investments	13	(195,675)	(66,553)	(262,228)	(3,054)
Gain on investment disposals	13	127,749	1,454	129,203	186,984
MDP commissioning costs		-	(2,708)	(2,708)	(336,902)
SURPLUS/(LOSS) FOR THE YEAR AFTER APPROPRIATIONS		(245,204)	(116,279)	(361,483)	(300,171)

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
12 DECEMBER 2019



LYNDA CARROLL,
BOARD MEMBER
12 DECEMBER 2019

Statement of Comprehensive Income

For The Year Ended 31 December 2018

	NOTE	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL	2017 TOTAL
		€	€	€	€
SURPLUS /(LOSS) FOR THE YEAR AFTER APPROPRIATIONS		(245,204)	(116,279)	(361,483)	300,171
Revaluation of Property	12	35,000	35,000	70,000	280,000
Unrealised (loss) in Foreign currency translation		-	-	-	-
Adjustment		-	-	-	-
Other Comprehensive Income for the year		35,000	35,000	70,000	280,000
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		(210,204)	(81,279)	(291,483)	580,171

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
12 DECEMBER 2019

LYNDA CARROLL,
BOARD MEMBER
12 DECEMBER 2019

Statement of Financial Position

For The Year Ended 31 December 2018

	NOTE	2018	2017
		€	€
FIXED ASSETS			
Heritage Assets ¹	10/11	39,446,138	37,674,559
Property, Plant & Equipment	12	7,142,992	6,829,522
Financial Assets	13	5,239,831	5,442,694
TOTAL FIXED ASSETS		51,828,961	49,946,775
CURRENT ASSETS			
Inventory	14	386,257	394,037
Receivables	16	1,103,931	571,838
Cash and Cash Equivalents	15	1,027,328	2,262,407
TOTAL CURRENT ASSETS		2,517,516	3,228,282
CURRENT LIABILITIES			
<i>(AMOUNTS FALLING DUE WITHIN ONE YEAR)</i>			
Payables	17	1,062,640	1,150,468
Deferred Income - Government Grant	19	56,896	91,659
Deferred Income - Other	20	2,157,444	2,339,912
TOTAL CURRENT LIABILITIES		3,276,980	3,582,039
NET CURRENT (LIABILITIES)		(759,464)	(353,757)
TOTAL NET ASSETS		51,069,497	49,593,018
REPRESENTING			
Capital Account	10	914,774	918,391
Unrestricted Reserves	21	6,805,105	7,015,309
Restricted Reserves	21	3,903,480	3,984,759
Capital Account - Heritage Assets	11/21	39,446,138	37,674,559
TOTAL RESERVES		51,069,497	49,593,018

¹ All Heritage Assets acquired since 1 January 2007 have been included in the Statement of Financial Position at their cost or value at the date of donation.

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
12 DECEMBER 2019

LYNDA CARROLL,
BOARD MEMBER
12 DECEMBER 2019

Statement of Changes in Reserves and Capital Account

For The Year Ended 31 December 2018

	NOTE	UNRESTRICTED FUNDS		RESTRICTED FUNDS		TOTAL
		CAPITAL ACCOUNT	RESERVES	CAPITAL ACCOUNT - HERITAGE ASSETS	OTHER RESTRICTED RESERVES	
		€	€	€	€	€
BALANCE 1 JANUARY 2017	21	289,547	6,980,079	36,933,759	3,439,818	47,643,203
Surplus/(loss) for the year after appropriations		-	(94,770)	-	394,941	300,171
Other Comprehensive Income		-	130,000	-	150,000	280,000
Heritage Assets purchased		-	-	659,400	-	659,400
Heritage Assets at valuation		-	-	81,400	-	81,400
Payment to acquire Fixed Assets	10	856,386	-	-	-	856,386
Amortisation of Fixed Assets	10	(227,542)	-	-	-	(227,542)
BALANCE AT 31 DECEMBER 2017		918,391	7,015,309	37,674,559	3,984,759	49,593,018
BALANCE AT 1 JANUARY 2018		918,391	7,015,309	37,674,559	3,984,759	49,593,018
Surplus for the year after appropriations		-	(245,204)	-	(116,279)	(361,483)
Other Comprehensive Income		-	35,000	-	35,000	70,000
Heritage Assets purchased	10/11	-	-	1,216,394	-	1,216,394
Heritage Assets at valuation	10/11	-	-	555,185	-	555,185
Payment to acquire Fixed Assets	10	252,256	-	-	-	252,256
Amortisation of Fixed Assets	10	(255,873)	-	-	-	(255,873)
BALANCE AT 31 DECEMBER 2018		914,774	6,805,105	39,446,138	3,903,480	51,069,497
INCLUDED IN THE BALANCES AT 31 DECEMBER 2018:						
<i>VALUE OF PROPERTY REVALUATIONS:</i>						
Unrestricted Reserves						1,751,951
Restricted Reserves						2,255,128

Statement of Cash Flows

For The Year Ended 31 December 2018

	2018	2017
	€	€
NET CASH FLOWS FROM OPERATING ACTIVITIES		
Excess Income over Expenditure	(361,483)	300,171
Depreciation and impairment of fixed assets	365,825	306,873
Decrease /(Increase) in Inventory	7,780	(36,480)
(Increase) / Decrease in Receivables	(532,093)	(256,941)
(Decrease)/Increase in Payables	(87,828)	401,479
Bank Interest received	(2,679)	(130)
Dividends received	(36,265)	(15,450)
Decrease in Deferred Government Grant	(34,763)	(10,486)
Decrease in Deferred Income - Other	(182,468)	(107,283)
Movement on Capital Account	(3,617)	628,844
NET CASH INFLOW FROM OPERATING ACTIVITIES	(867,591)	1,210,597
CASH FLOWS FROM INVESTING ACTIVITIES		
Payments to acquire property, plant and equipment	(622,931)	(1,012,065)
Disposals of property, plant and equipment	13,636	-
Payments to acquire quoted investments	(1,132,459)	(2,027,752)
Receipts from disposal of quoted investments	1,138,697	2,060,601
Movement of investment cash balances	63,600	(136,721)
Unrealised revaluation loss on investments	262,228	3,054
Gain on investment disposals	(129,203)	(186,984)
NET CASH FLOWS FROM INVESTING ACTIVITIES	(406,432)	(1,299,867)
CASH FLOWS FROM FINANCING ACTIVITIES		
Bank interest received	2,679	130
Dividends received	36,265	15,450
NET CASH FLOWS FROM FINANCING ACTIVITIES	38,944	15,580
NET INCREASE /(DECREASE) IN CASH AND CASH EQUIVALENTS	(1,235,079)	(73,690)
Cash and Cash Equivalents at 1 January	2,262,407	2,336,097
CASH AND CASH EQUIVALENTS AT 31 DECEMBER	1,027,328	2,262,407

Notes to the Financial Statements

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 Culture, Heritage and the Gaeltacht, with the concurrence of the Minister for Finance under the National Cultural Institutions Act, 1997. A Performance Delivery Agreement and oversight agreement between the National Gallery and the Department of Culture, Heritage and the Gaeltacht 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 Culture, Heritage and the Gaeltacht 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 of: -

DEFERRED INCOME ACCOUNTS (NOTE 19 & 20)

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 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 SHOP	The shop was initially established under The Magawley Banon Trust set up to fund reproductions and catalogues of works of art in the collection.
OWN RESOURCES ACCOUNTS	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. This account also records income and expenditure relating to Exhibitions.

THE FOLLOWING ARE LEGAL ENTITIES, SEPARATE TO THE GALLERY, LIMITED BY GUARANTEE (NOTE 6):

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 OF THE NATIONAL GALLERY OF IRELAND	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.

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 has 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) 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 represents the unamortised funds utilised of the acquisition of fixed assets

g) Revenue

OIREACTHAS GRANTS

Oireachtas Grant is accounted for on a cash receipts 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*. Sponsorship income received for non-specific purposes is recognised in the *Statement of Income and Expenditure* on a cash receipts basis.

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.

h) 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*.

i) 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*.

j) Heritage Assets

The National Gallery of Ireland's collection comprises paintings, sculpture, works on paper, miniatures, books, archives and applied art, chiefly silverware, stained glass and furniture, and these are treated as heritage assets.

In accordance with FRS 102, works of art acquired or donated are capitalised and recognised in the Statement of Financial Position at their cost or value at the date of acquisition, where such a cost or value is reasonably obtainable.

Additions to the collection are made by purchase, bequest, gift of the asset and/or the purchase of assets funded by donation.

INITIAL RECOGNITION

Purchased items are recorded at cost in the Financial Statements. Donation items are recorded at a current valuation ascertained by the Gallery's curators with reference, where possible, to commercial markets using recent transaction information from auctions. Donations, where the National Gallery avails of Section 1003 of the Taxes Consolidation Act 1997, are recorded on the basis of the valuation of the Office of the Revenue Commissioners. Donations are recognised as income with a corresponding transfer to the Heritage Fixed Assets capital account.

VALUATION

The Board of Governors and Guardians of the National Gallery of Ireland is of the opinion that the collection is unusual as an asset in many ways. It is unique, irreplaceable, fragile and extraordinarily valuable. In this regard, it is an asset that is difficult to value in a way that would be meaningful for readers of financial statements.

The Board consider that even if valuations could be obtained for some of the works of art in the collection, the cost of performing such an exercise would not be commensurate with any benefit that could be derived by the reader of the financial statements from the inclusion of part of the collection on the Statement of Financial Position. As a result, no value has been included in the Statement of Financial Position for heritage assets acquired before 2007, the point at which additions to the collection were first capitalised.

The treatment required by FRS 102, section 34 results in a partial capitalisation of heritage assets on the basis of the date of acquisition.

IMPAIRMENT

Heritage assets are not depreciated. If there is objective evidence of impairment of the value of a heritage asset, an impairment loss is recognised in the Statement of Income and Expenditure and Retained Revenue Reserves in the year. A heritage asset may be impaired, for example, where it has suffered physical deterioration, breakage or doubts arise as to its authenticity.

CONSERVATION COSTS

Expenditure which is required to preserve or prevent further deterioration of individual collection items, as well as the costs of managing the collection, are recognised in the Statement of Income and Expenditure when incurred.

Further information on the nature and scale of the Gallery's collection can be found in Note 11.

k) 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 Board of Governors and Guardians is prohibited from disposing of any Heritage Assets. Disposal of fixed assets in this section refers only to non-Heritage Assets. Disposals include sale, long-term loan, give away, scrappage and donation to a charitable organisation. The Board may specify that any disposal above an approved threshold should be formally endorsed by the Board who may impose specific restrictions with regard to any such disposal. It is the policy to adhere to the Code of Practice for the Governance of State Bodies when disposing of assets where such assets are surplus to general requirements. This should be by auction or competitive tendering process, other than in exceptional circumstances (such as a sale to a charitable body). The method used should be both transparent and likely to achieve a fair market-related price. The reserve value of the asset being disposed of should be determined, where required and practicable, on foot of a professional valuation. Details of all disposals or grants of access to property or infrastructure for commercial arrangements with third parties (save for connected third parties) below the threshold of €150,000 without auction or competitive tendering process should be formally reported to the Board, including the paid price and name of buyer, on an annual basis.

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.

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 are recognised in the *Statement of Income and Expenditure*.

m) Inventory

Inventory comprise goods for resale in the Gallery's Shop 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 Statement of Financial Position 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 Culture, Heritage and the Gaeltacht.

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 members' contributions are paid over to the Department of Public Expenditure and Reform (DPER).

Personal Retirement Savings Accounts (PRSA), 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 Statement of Financial Position 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.

2. Oireachtas Grant ¹

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL	2017 TOTAL
	€	€	€	€
Current - Contribution to Administration costs	9,143,000	-	9,143,000	8,535,000
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)	-	35,763	35,763	10,486
	9,143,000	894,763	10,037,763	9,404,486

¹ 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.

2(a) OIREACHTAS GRANT - RECEIVED FROM DEPARTMENT OF CULTURE, HERITAGE AND THE GAELTACHT

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL	2017 TOTAL
CNCI Seminar	1,093	-	1,093	-
Drawing Day	2,814	-	2,814	-
M.D.P. commissioning costs for refurbished building	-	-	-	233,000
Digitised Collection Funding Scheme	11,222	-	11,222	250,000
	15,129	-	15,129	483,000

3. Education Income

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

4. Sponsorship/Research Income

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL	2017 TOTAL
	€	€	€	€
Library Research Projects	-	-	-	173,353
Exhibition Sponsorship	320,657	-	320,657	307,000
Education Sponsorships	-	-	-	5,000
Development Office	2,500	-	2,500	104,512
Conservation/Curatorial	-	-	-	131,877
Corporate Sponsorship	108,000	-	108,000	200,000
	431,157	-	431,157	921,742
TOTAL TRANSFERRED FROM DEFERRED INCOME	59,957	371,878	431,835	114,511
	491,114	371,878	862,992	1,036,253

5. Miscellaneous Income

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL	2017 TOTAL
	€	€	€	€
VAT Rebate	340,230	-	340,230	-
Bank Interest	2,665	14	2,679	130
Dividends	15,980	20,285	36,265	15,450
Other Income	46,804	-	46,804	-
	405,679	20,299	425,978	15,580

6. Friends of the National Gallery of Ireland

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL	2017 TOTAL
	€	€	€	€
Income	-	269,778	269,778	251,770
Operating Costs	-	220,151	220,151	162,506
SURPLUS	-	49,627	49,627	89,264

7. Shop

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL	2017 TOTAL
	€	€	€	€
Sales / Other Income	1,466,870	-	1,466,870	1,853,210
Cost of Sales	669,387	-	669,387	926,143
	797,483	-	797,483	927,067
Operating Costs ¹	431,482	-	431,482	507,741
NET PROFIT	366,001	-	366,001	419,326

¹ Included in Operating Costs is an amount of €8,000 in respect of the C & AG Audit Fee (2017: €8,000) and €13,738 Consultancy Costs (2017: 19,200).

8. (a) Remuneration & Other Pay Costs¹

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL	2017 TOTAL
	€	€	€	€
THE STAFF COSTS ARE COMPRISED OF:				
Wages and salaries	6,072,344	101,065	6,173,409	5,752,738
Employers PRSI	623,224	10,876	634,100	574,439
Agency Staff	833,476	28,670	862,146	369,835
	7,529,044	140,611	7,669,655	6,697,012

¹ No termination benefits were paid in 2018.

	2018	2017
	€	€
AGGREGATE EMPLOYEE BENEFITS		
Staff short-term benefits	7,035,555	6,122,573
Termination benefits	-	-
Retirement benefit costs	-	-
Employer's contribution to social welfare	634,100	574,439
	7,669,655	6,697,012

	2018	2017
	€	€
STAFF SHORT-TERM BENEFITS		
Basic Pay	6,753,459	6,259,015
Overtime	48,211	62,323
Allowances	5,839	5,839
Agency	862,146	369,835
	7,669,655	6,697,012

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL	2017 TOTAL
	€	€	€	€
STAFF COSTS CLASSIFIED ELSEWHERE (SEE NOTES 6 & 7)				
Shop	268,073	-	268,073	289,804
Friends of the NGI	-	109,218	109,218	79,798
Payroll Costs	27,655	11,909	39,564	38,740
Pension Costs	3,016	-	3,016	6,206
Agency Staff	18,830	23,222	42,052	34,727
	317,574	144,349	461,923	449,275
	7,846,618	284,960	8,131,578	7,146,287

(b) Number of employees

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

	2018	2017
	F.T.E.	F.T.E.
Office staff	90	86
Attendants	88	83
	178	169

(c) Key Management Personnel

Key management personnel in NGI consists of the members of the Board, the Director, the Director of Corporate Services, Head of Collections & Research and Senior Manager Public Engagement. The total value of employee benefits for key management personnel is set out below.

	2018	2017
	€	€
Salary	331,399	284,016
Allowances	-	-
Termination benefits	-	-
Health Insurance	-	-
	331,399	284,016

This does not include the value of retirement benefits earned in the period. The key management personnel are members of NGI pension scheme and their entitlements in that regard do not extend beyond the terms of the model Public Service Pension Scheme.

(d) Director's Remuneration

In 2018 the Director of the Gallery was paid a salary of €104,180 (2017: €96,632). The superannuation entitlements of the Director are the standard entitlements of the public sector defined benefit superannuation scheme. In 2018, the Director of the Gallery incurred expenses of €3,896 (2017: €2,289).

(e) Employee benefits breakdown

RANGE OF TOTAL EMPLOYEE BENEFITS		NO. OF EMPLOYEES 2018	NO. OF EMPLOYEES 2017
FROM:	TO:		
€60,000	€69,999	15	15
€70,000	€79,999	5	1
€80,000	€89,999	0	1
€90,000	€99,999	1	1
€100,000	€109,999	1	0

9. Other Costs

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL	2017 TOTAL
	€	€	€	€
Sundry Expenses	206,416	2,907	209,323	103,057
Gallery Functions	32,529	-	32,529	72,366
Uniforms	15,070	-	15,070	50,213
Subscriptions	41,226	-	41,226	45,938
Currency (Gain)/Loss	19,776	4,860	24,636	42,973
Portrait Prize	20,000	-	20,000	30,400
Courier & Taxis	9,115	-	9,115	10,268
Board Expenses	7,583	-	7,583	6,095
Accessibility Costs	5,381	-	5,381	-
	357,096	7,767	364,863	361,310

10. Capital Account

	2018	2017
	€	€
<i>PROPERTY, PLANT AND EQUIPMENT:</i>		
BALANCE 1 JANUARY	918,391	289,547
<i>TRANSFER FROM INCOME AND EXPENDITURE ACCOUNT:</i>		
Additions to Plant, Property and Equipment	252,256	856,386
Asset Depreciation	(255,873)	(227,542)
Total Movement in the Year	(3,617)	628,844
CLOSING BALANCE 31 DECEMBER	914,774	918,391
<i>HERITAGE ASSETS:</i>		
BALANCE 1 JANUARY	37,674,559	36,933,759
Assets Purchased in the Year	1,216,394	659,400
Assets Donated Under Section 1003 Taxes Consolidation Act, 1997	-	-
Other Asset Donations	555,185	81,400
Total Movement in the Year	1,771,579	740,800
CLOSING BALANCE 31 DECEMBER	39,446,138	37,674,559

11. 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 630 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.

The Board of Governors and Guardians is prohibited from disposing of any Heritage Assets. The National Gallery of Ireland houses Ireland's national collection of paintings, sculpture, works on paper, miniatures, books, archives

and applied art. The collection consists principally of European art from 1300 to 1930. There are significant holdings in British, Dutch, and Italian, periods and with different concentrations of quality and depth. The Gallery also holds the national collection of Irish art, from the late seventeenth century until circa 1970, and the national collection of portraiture which extends to the present day. There is a significant library collection, including rare books, and several important archival collections connected with Irish art and other areas of specialism in the collections, including pre-eminently the Centre for Studies in Irish Art, the Yeats Archive and Sir Denis Mahon's papers. Overall, the Gallery's collection is of great significance and is on par with the most prestigious museums in Europe.

The Gallery is committed to the sound and responsible management and preservation of its collection. To achieve this, the Gallery closely adheres to principles of preventative conservation, mainly through environmental and light control and conservation treatments where necessary. The Gallery also uses a collections management system (TMS) to catalogue the collection and to manage acquisitions, location recordings, exhibitions and loans.

HERITAGE ASSETS CAPITALISED IN THE STATEMENT OF FINANCIAL POSITION ARE SHOWN BELOW:

	COST	VALUATION	TOTAL
	€	€	€
As at 1 January 2017	11,114,037	25,819,722	36,933,759
Additions 2017	659,400	81,400	740,800
AS AT 1 JANUARY 2018	11,773,437	25,901,122	37,674,559
Additions 2018	1,216,394	555,185	1,771,579
AS AT 31 DECEMBER 2018	12,989,831	26,456,307	39,446,138

All Heritage Assets acquired since 1 January 2007 have been included in the Statement of Financial Position at their cost or value at the date of acquisition. Where Heritage Assets have been acquired under the Section 1003 of the Taxes Consolidation Act, 1997, valuations are provided by an external professional valuer appointed by the Revenue Commissioners. Where pictures have been donated, bequeathed or acquired other than on the open market, valuations have been

performed by the Gallery's curators, who are recognised experts in their field. The primary method of valuation involves the analysis of recent market values for comparable works, together with a detailed technical assessment of the painting's physical condition to arrive at a reasonable valuation. However, there is an inherent limitation to valuation of works acquired by the Gallery, because by their nature they are usually unique works of art for which little or no comparable market.

Five-year financial summary of acquisitions

	2018	2017	2016	2015	2014
	€	€	€	€	€
Total cost of acquisitions	1,216,394	659,400	392,791	81,840	254,111
Total valuation of acquisitions	555,185	81,400	3,854,977	3,251,174	388,100
TOTAL	1,771,579	740,800	4,247,768	3,333,014	642,211

Heritage Assets not capitalised on the Statement of Financial Position

THE PROPORTION OF THE COLLECTION NOT CAPITALISED ON THE STATEMENT OF FINANCIAL POSITION IS SET OUT BELOW:

	TOTAL NUMBER OF ITEMS	NUMBER CAPITALISED	% CAPITALISED	NUMBER NOT CAPITALISED	% NOT CAPITALISED
Works of Art	16,509	1,227	7.4%	15,282	92.6%

The vast majority of the National Gallery of Ireland's collection is not capitalised. The nature and scale of the collection can be viewed on the Gallery's website (<https://www.nationalgallery.ie/>).

12. Property, Plant & Equipment

	LAND AND BUILDINGS	OFFICE EQUIPMENT & MOTOR VEHICLES	FURNITURE & FITTINGS	ASSETS UNDER DEVELOPMENT	TOTAL
	€	€	€	€	€
AT 1 JANUARY 2018	5,600,000	1,010,203	1,196,405	-	7,806,608
Additions	-	141,252	467,903	13,776	622,931
Disposals	-	-	(13,636)	-	(13,636)
Revaluation ¹	70,000	-	-	-	70,000
AT 31 DECEMBER 2018	5,670,000	1,151,455	1,650,672	13,776	8,485,903

DEPRECIATION

AT 1 JANUARY 2018	-	342,497	634,589	-	977,086
Disposals	-	-	(5,454)	-	(5,454)
Charge for the year	-	219,960	151,319	-	371,279
AT 31 DECEMBER 2018	-	562,457	780,454	-	1,342,911

NET BOOK VALUE

AT 31 DECEMBER 2018	5,670,000	588,998	870,218	13,776	7,142,992
AT 31 DECEMBER 2017	5,600,000	667,706	561,816	-	6,829,522

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 2018 at an aggregate fair value of €5,670,000. 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 31 January 2019. The buildings referred to above are owned by the National Gallery of Ireland. All other offices and buildings occupied by the Gallery are owned and maintained by the Office of Public Works.

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL	2017 TOTAL
	€	€	€	€
DEPRECIATION CHARGE				
Charged to the Income & Expenditure Account	352,257	-	352,257	292,885
<i>CHARGED ELSEWHERE:</i>				
Shop	18,537	-	18,537	13,988
Friends of the National Gallery of Ireland	-	485	485	-
TOTAL	370,794	485	371,279	306,873

13. Financial Assets

	2018 TOTAL	2017 TOTAL
	€	€
MARKET VALUE AT 1 JANUARY	4,884,745	4,733,664
Additions at cost	1,132,459	2,027,752
Disposals at market value	(1,138,697)	(2,060,601)
Realised Gain on disposal	129,203	186,984
Unrealised Gain/(Loss) on revaluation	(262,228)	(3,054)
VALUE OF QUOTED INVESTMENTS AT 31 DECEMBER	4,745,482	4,884,745
Cash held as part of the Investment Portfolio	494,349	557,949
AT 31 DECEMBER	5,239,831	5,442,694

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

14. Inventory

	2018 TOTAL	2017 TOTAL
	€	€
STOCK IN TRADE	386,257	394,037

The National Gallery of Ireland operates a shop on its premises. Inventory consists of goods for re-sale in these operations. Inventory to the value of €669,387 (2017: €926,143) was charged to the cost of sales.

15. Cash & Cash Equivalents

	2018	2017
	€	€
Current Accounts	745,551	1,954,103
Deposit Accounts	283,086	304,519
Credit Cards	(4,994)	180
Petty Cash	509	505
Other	3,176	3,100
TOTAL	1,027,328	2,262,407

16. Receivables

	2018	2017
	€	€
Trade debtors	160,585	281,008
Other debtors	133,854	102,157
Prepayments and accrued income	809,492	188,673
TOTAL	1,103,931	571,838

17. Payables

	2018	2017
	€	€
Trade creditors	325,689	263,454
VAT, PSWT & PAYE/PRSI	313,890	281,285
Other creditors	17,747	17,671
Accruals and deferred income	405,314	588,058
	1,062,640	1,150,468

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 Key Management Personnel is included in Note 8. Following a decision by the Minister for Arts, Heritage and the Gaeltacht, Board fees are not 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.

19. Deferred Income – Government Grant

	2018	2017
	€	€
OPENING BALANCE 1 JANUARY	91,659	102,145
Release of deferred grant for Conservation , Library & Jesuit Fellowship	(34,763)	(10,486)
CLOSING BALANCE AT 31 DECEMBER	56,896	91,659

The balance of €56,896 above comprises €56,896 in respect of the Jesuit Fellowship

20. Deferred Income - Other

	BALANCE 1 JANUARY 2018	MOVEMENT INCOME	MOVEMENT EXPENDITURE	BALANCE 31 DECEMBER 2018
	€	€	€	€
Millennium Wing Fund	824,910	12,372	-	837,282
Dargan Council Fund	347,110	-	(250,000)	97,110
British Fund	18,771		(3,534)	15,237
Fellowship Fund	313,211	13,233	(4,957)	321,487
Friends of the NGI	150,605	269,778	(270,151)	150,232
John Barry / Petronella Brown Scholarship Fund	204,292	11,995	-	216,287
Lane Fund	74,295	1,246	-	75,541
Bank of America Merrill Lynch Conservation Project	-	110,035	-	110,035
Sir Denis Mahon Archive Fund	129,001	-	(78,188)	50,813
Decipher EU Library Research Fund	87,815	-	-	87,815
LEM Education Fund	2,616	-	(258)	2,358
MOP Education Fund	351	-	-	351
Vermeer Project Fund	384	-	-	384
Wilson Library Project	57,755	2,638	(14,128)	46,265
O'Neill Research Fund	7,543	-	-	7,543
Monet Conservation Project	1,288	-	-	1,288
Creating History	1,729	-	-	1,729
Ageing Creatively Education Fund	2,304	-	-	2,304
Battle of the Boyne Conservation Project	291	-	-	291
Hennessy Portrait Prize	5,000	-	(5,000)	-
Zurich Portrait Prize	-	50,000	(50,000)	-
Monument Trust	4,593	-	-	4,593
Centre for the Study of Irish Art	106,048	58,000	(35,549)	128,499
TOTAL	2,339,912	529,297	(711,765)	2,157,444

21. Reserves

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	TOTAL 2018	TOTAL 2017 RESTATED
	€	€	€	€
Heritage Assets ¹	-	39,446,138	39,446,138	37,674,559
Capital Account	914,774	-	914,774	918,391
Exchequer	(846,417)	918,480	72,063	178,190
Own Resources ²	1,522,528	-	1,522,528	1,625,386
Shaw Fund	6,128,994	-	6,128,994	6,246,492
Millennium Wing Fund	-	2,985,000	2,985,000	2,950,000
BALANCE AS AT 31 DECEMBER	7,719,879	43,349,618	51,069,497	49,593,018

¹Heritage Assets acquired since 1 January 2007 have been capitalised in line with FRS102, Section 34.

²Incorporates Donations, Exhibitions and Bookshop.

22. Master Development Plan

A project to refurbish two older wings of the Gallery commenced in January 2014 and was complete 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 Culture, Heritage and the Gaeltacht and the Office of Public Works (OPW). The OPW are responsible for managing the project and are in the process of settling the final account. The NGI has made all payments in respect

of its contribution to the project.

The value of the asset is recorded in the OPW's financial statements. The Gallery's refurbished wings re-opened on 15th June, 2017. In April 2018, the Department of Culture, Heritage and the Gaeltacht pledged €54 million to support Phase 4, the final phase of the Gallery's Master Development Plan, in their *Project Ireland: Investing in our Culture, Language & Heritage 2018-2027* document.

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 €200,000 in any event.

24. Approval of Financial Statements

The financial statements were approved by the Board on 12 December 2019.

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 and the Charities Regulatory Authority.



Appendices

Acquisitions 2018

Walter Frederick Osborne, 1859–1903

WOMEN ON A GALWAY QUAYSIDE, 1893

Oil on canvas

Unframed: 19 x 28.2 cm

Purchased, 2018

NGI.2018.1

Wellington Colomb, 1827–1895

PORTRAIT OF MARY EGLANTYNE HORSLEY, 19TH CENTURY

Watercolour on paper

Unframed: 38.2 x 24.3 cm

Presented, 2018

NGI.2018.2

Niall Naessens, b.1961

CAHERCONREE SNOW COVERED AND A SHOWER OF HAIL, 2017

Graphite, etching ink and gouache on paper

Unframed: 60 x 60 cm

Purchased, 2018

NGI.2018.3

LANDSCAPE STILL FROM SUPER 8 FILM, 2017

Graphite, etching ink and gouache on paper

Unframed: 45 x 45 cm

Purchased, 2018

NGI.2018.4

HARVEST MOON AND BLACKTHORN, 2017

Graphite, etching ink and gouache on paper

Unframed: 50 x 50 cm

Purchased, 2018

NGI.2018.5

Gerard Jefferson Lewis, b.1966

BORTU KAVALOR (20), STIRLING, UNITED KINGDOM, MARCH 2017

Photograph

Framed: 84.1 x 59.4 cm

Presented, 2018

NGI.2018.6

Various Artists

After: Frederic William Burton, 1816–1900

SET OF FOUR PRINTS

Steel Engravings

Presented, 2018

NGI.2018.7

1. ENGRAVER: ALEXANDER CARSE

After Frederic William Burton, 1816–1900

Publisher: Verlag D. Englischen Kunstanstalt V. A. H. Payne, Leipzig & Dresden

SCOTTISHE SCHAFFER, C.1850

Steel engraving, hand coloured

Sheet: 26.2 x 20 cm

Presented, 2018

NGI.2018.7.1

2. ENGRAVER: W. FRENCH

After: Frederic William Burton, 1816–1900

Publisher: Verlag D. Englischen Kunstanstalt V. A. H. Payne, Leipzig & Dresden

LIEBESKLANGE, C.1850

Steel engraving, hand coloured

Sheet: 27 x 20.4 cm

Presented, 2018

NGI.2018.7.2

3. ENGRAVER: ALBERT HENRY PAYNE, 1812–1902

After: Frederic William Burton, 1816–1900

Publisher: Verlag D. Englischen Kunstanstalt V. A. H. Payne, Leipzig & Dresden

DER RANCHERO, C.1850

Steel engraving, hand coloured

Unframed: 27.4 x 20 cm

Presented, 2018

NGI.2018.7.3

4. ENGRAVER: ALBERT HENRY PAYNE, 1812 – 1902

After: Frederic William Burton, 1816–1900

Publisher: Verlag D. Englischen Kunstanstalt V. A. H. Payne, Leipzig & Dresden

FATIME, C.1850

Steel engraving, hand coloured

Sheet: 27.4 x 20 cm

Presented, 2018

NGI.2018.7.4

Tony O'Malley, 1913–2003

THE GRANITE LAND OF CORNWALL – WINTER, 1964

Oil on board

Unframed: 60 x 122 cm

Purchased, 2018

NGI.2018.8

IN MEMORY OF PETER LANYON – NEWMILL QUARRY IN WINTER WITH WINDHOVER, 1964

Oil on board

Unframed: 60 x 122 cm

Purchased, 2018

NGI.2018.9

Alice Neel, 1900–1984

CITYSCAPE, 1934

Oil on canvas

Framed: 76.2 x 76.2 cm

Purchased, 2018

NGI.2018.10

Hilda Geralda van Stockum, 1908–2006

PORTRAIT OF REVEREND S.R. COLQUHOUN (ANGLICAN PRIEST)

Black chalk on paper

Unframed: 29.2 x 23.5 cm

Bequeathed, 2018

NGI.2018.11

PORTRAIT OF A NURSE

Black chalk on paper

Unframed: 30 x 22.5 cm

Bequeathed, 2018

NGI.2018.12

SKETCH OF A MAN IN PROFILE, 1927

Black chalk on paper

Unframed: 19 x 19 cm

Bequeathed, 2018

NGI.2018.13

SKETCH OF MAURICE MCGONIGAL

Graphite on Ingres paper

Unframed: 29.3 x 22.7 cm

Bequeathed, 2018

NGI.2018.14

PORTRAIT OF OLGA VAN STOCKUM (THE ARTIST'S MOTHER)

Coloured chalk on paper

Unframed: 25.4 x 20.3 cm

Bequeathed, 2018

NGI.2018.15

PORTRAIT OF JAN VAN STOCKUM, THE ARTIST'S BROTHER

Lithograph on paper

Unframed: 42.5 x 29.5 cm

Bequeathed, 2018

NGI.2018.16

PORTRAIT OF EMILY BOISSEVAIN, THE ARTIST'S GRANDMOTHER

Planographic print on paper

Unframed: 27.4 x 19 cm

Bequeathed, 2018

NGI.2018.17

STILL LIFE WITH BOOK, VASE AND EGG-TIMER

Lithograph on paper

Unframed: 28 x 38.5 cm

Bequeathed, 2018

NGI.2018.18

PORTRAIT OF SEAN O'SULLIVAN

Coloured pencil and crayon on blue paper

Unframed: 29.3 x 22.7 cm

Purchased, 2018

NGI.2018.19

PORTRAIT IN PROFILE OF EVIE HONE

Graphite on paper

Unframed: 30.2 x 22.9 cm

Purchased, 2018

NGI.2018.20

PORTRAIT OF MR THOMAS MURRAY (WEARING GLASSES), 1932

Black chalk on paper

Unframed: 34.2 x 19 cm

Purchased, 2018

NGI.2018.21

VADER, 1929

Lithograph on paper, stuck down on board

Unframed: 29 x 23.1 cm

Purchased, 2018

NGI.2018.22

WILLEM VAN STOCKUM, THE ARTIST'S BROTHER (D.1944), C.1932

Lithograph on paper

Unframed: 3.7 x 27.6 cm

Purchased, 2018

NGI.2018.23

PORTRAIT OF SEAN DORMAN, 1931

Black chalk on paper

Unframed: 44.5 x 29.7 cm

Purchased, 2018

NGI.2018.24

SELF PORTRAIT, 1923

Black chalk on paper

Unframed: 36 x 26.5 cm

Purchased, 2018

NGI.2018.25

Martin Gale, b.1949

OVER AND ABOVE, 2017

Oil on canvas

Unframed: 110 x 60 cm

Purchased, 2018

NGI.2018.26

Francis Edmund Currey

*FLOWER STUDY (RHODODENDRON
EDGEWORTHII), c.1865*

Albumen print

Unframed: 21.9 x 15.3 cm

Purchased, 2018

NGI.2018.27

Patrick Joseph Tuohy, 1894–1930

*WOMAN IN AN INTERIOR WEARING A BLUE
APRON*

Watercolour and gouache on paper,
laid down on card

Unframed: 41.7 x 18.4 cm

Purchased, 2018

NGI.2018.28

Seán O'Sullivan, 1906–1964

Portrait of Hilda Geralda van
Stockum

Graphite on paper, laid down on
card

Unframed: 27.5 x 23.6 cm

Purchased, 2018

NGI.2018.29

Brigid Ganly HRHA, Irish, 1909–2002

PORTRAIT OF HILDA VAN STOCKUM

Graphite on paper

Unframed: 33.8 x 24.2 cm

Purchased, 2018

NGI.2018.30

Nick Miller, b.1962

FROM COGAN'S SHED, 2004

Oil on linen

Unframed: 183 x 214 cm

Purchased, 2018

NGI.2018.31

Niall Naessens, b.1961

SERIES OF 3 PRINTS, 2017

Presented, 2018

NGI.2018.32

1. NIAL NAESSENS, B.1961

*ARTISTS DISCUSSING BURKE'S
PHILOSOPHICAL ENQUIRY INTO THE
ORIGIN OF OUR IDEAS OF THE SUBLIME
AND BEAUTIFUL, 2017*

Etching on paper

Sheet: 20 x 20 cm

Presented, 2018

NGI.2018.32.1

2. NIAL NAESSENS, B.1961

FIGURES FROM A HISTORY PAINTING, 2017

Etching on paper

Sheet: 20 x 20 cm

Presented, 2018

NGI.2018.32.2

3. NIAL NAESSENS, B.1961

QUITE EARLY ONE MORNING, 2017

Etching

Sheet: 20 x 20 cm

Presented, 2018

NGI.2018.32.3

Niall Naessens, b.1961

SERIES OF 8 PRINTS, 2017

Presented, 2018

NGI.2018.33

1. NIAL NAESSENS, B.1961

*ARTIST OBSERVING DAWN, SUNRISE OVER
CAHERCONREE, 2017*

Etching on paper

Sheet: 32 x 32 cm

Presented, 2018

NGI.2018.33.1

2. NIAL NAESSENS, B.1961

*SUNRISE WITH CROWS AND MOUNTAIN
ASH, 2017*

Etching on paper

Sheet: 32 x 32 cm

Presented, 2018

NGI.2018.33.2

3. NIAL NAESSENS, B.1961

DRIVING PAST TIN TEMPLE, 2017

Etching on paper

Sheet: 32 x 32 cm

Presented, 2018

NGI.2018.33.3

4. NIAL NAESSENS, B.1961

*GUST OF WIND AND RAINBOW IN MACHA
NA BO, 2017*

Etching on paper

Sheet: 32 x 32 cm

Presented, 2018

NGI.2018.33.4

5. NIAL NAESSENS, B.1961*ARTIST SEEN TAKING IN THE MORNING, 2017*

Etching

Sheet: 32 x 32 cm

Presented, 2018

NGI.2018.33.5

6. NIAL NAESSENS, B.1961*STORM, 2017*

Etching

Sheet: 32 x 32 cm

Presented, 2018

NGI.2018.33.6

7. NIAL NAESSENS, B.1961*LIGHT UP TIME WITH MOTHS AND BLACKTHORN, 2017*

Etching on paper

Sheet: 32 x 32 cm

Presented, 2018

NGI.2018.33.7

8. NIAL NAESSENS, B.1961*ARTIST OBSERVING THE PHENOMENON OF REAL AND ARTIFICIAL LIGHT, 2017*

Etching on paper

Sheet: 32 x 32 cm

Presented, 2018

NGI.2018.33.8

**Niall Naessens,
b.1961***GOOD MORNING MISTER TURNER, 2017*

Artist's Book

Various

Object: 22 x 22 x 2 cm

Presented, 2018

NGI.2018.34

1. NIAL NAESSENS, B.1961*A HOMAGE TO J.M.W.TURNER/IN/THIRTEEN ETCHINGS/BY NIAL NAESSENS, 2017*

Letterpress

Sheet: 21 x 21 cm

Presented, 2018

NGI.2018.34.1

2. NIAL NAESSENS, B.1961*FOR ORLA GOWEN, 2017*

Letterpress and black and white etching

Sheet: 21 x 21 cm

Plate: 6.2 x 6.2 cm

Presented, 2018

NGI.2018.34.2

3. NIAL NAESSENS, B.1961*GOOD MORNING MISTER TURNER/INDEED SUBLIME, 2017*

Letterpress and black and white etching

Sheet: 21 x 21 cm

Plate: 9 x 9 cm

Presented, 2018

NGI.2018.34.3

4. NIAL NAESSENS, B.1961*THIRTEEN ETCHINGS/A HOMAGE TO J.M.W. TURNER, 2017*

Letterpress

Sheet: 21 x 21 cm

Presented, 2018

NGI.2018.34.4

5. NIAL NAESSENS, B.1961*DAWN, THE SUN RISING, 2017*

Black and white etching

Sheet: 21 x 21 cm

Plate: 9.7 x 9.8 cm

Presented, 2018

NGI.2018.34.5

6. NIAL NAESSENS, B.1961*ARTIST OBSERVING SUNRISE, 2017*

Black and white etching

Sheet: 21 x 21 cm

Plate: 9.7 x 9.8 cm

Presented, 2018

NGI.2018.34.6

7. NIAL NAESSENS, B.1961*STORM AT THE MOUTH OF THE THAMES, 2017*

Black and white etching

Sheet: 21 x 21 cm

Plate: 9.8 x 9.7 cm

Presented, 2018

NGI.2018.34.7

8. NIAL NAESSENS, B.1961*PAINTING IN FRONT OF ADMIRERS, 2017*

Black and white etching

Sheet: 21 x 21 cm

Plate: 9.8 x 9.7 cm

Presented, 2018

NGI.2018.34.8

9. NIAL NAESSENS, B.1961*ARTIST'S BOOK STORM AT THE MOUTH OF THE GRAND CANAL, 2017*

Black and white etching

Sheet: 21 x 21 cm

Plate: 9.7 x 9.9 cm

Presented, 2018

NGI.2018.34.9

10. NIAL NAESSENS, B.1961*ARTIST'S BOOK PALETTE FOR SUNRISE, 2017*

Black and white etching

Sheet: 21 x 21 cm

Plate: 9.9 x 9.8 cm

Presented, 2018

NGI.2018.34.10

11. NIAL NAESSENS, B.1961*LESSON IN PARALLAX AND PERSPECTIVE, 2017*

Black and white etching

Sheet: 21 x 21 cm

Plate: 9.8 x 9.8 cm

Presented, 2018

NGI.2018.34.11

12. NIALL NAESSENS, B.1961

ARTIST'S HAT, 2017
Black and white etching
Sheet: 21 x 21 cm
Plate: 9.8 x 9.8 cm
Presented, 2018
NGI.2018.34.12

13. NIALL NAESSENS, B.1961

PAPER REGATTA, 2017
Black and white etching
Sheet: 21 x 21 cm
Plate: 9.9 x 9.8 cm
Presented, 2018
NGI.2018.34.13

14. NIALL NAESSENS, B.1961

RAIN AGAIN, 2017
Black and white etching
Sheet: 21 x 21 cm
Plate: 9.7 x 9.7 cm
Presented, 2018
NGI.2018.34.14

15. NIALL NAESSENS, B.1961

ARTIST DRAWING A LANDSCAPE, 2017
Black and white etching
Unframed: 10 x 10 cm
Presented, 2018
NGI.2018.34.15

16. NIALL NAESSENS, B.1961

MOUNTAIN LANDSCAPE, 2017
Black and white etching
Unframed: 10 x 10 cm
Presented, 2018
NGI.2018.34.16

17. NIALL NAESSENS, B.1961

DUSK, THE MOON RISING, 2017
Black and white etching
Unframed: 10 x 10 cm
Presented, 2018
NGI.2018.34.17

18. NIALL NAESSENS, B.1961

LETTERPRESS, 2017
Letterpress
Sheet: 21 x 21 cm
Presented, 2018
NGI.2018.34.18

19. NIALL NAESSENS, B.1961

LETTERPRESS, 2017
Letterpress
Sheet: 21 x 21 cm
Presented, 2018
NGI.2018.34.19

**John Lavery,
1856–1941**

HER FIRST COMMUNION, 1902
Oil on canvas
Unframed: 181 x 89 cm
Purchased with the support of the
Friends of the National Gallery of
Ireland, 2018
NGI.2018.35

**Donald Teskey,
b.1956**

*PORTRAIT OF LENNY ABRAHAMSON
(B.1966), FILMMAKER, 2018*
Oil on canvas
Unframed: 80 x 80 cm
Commissioned, 2018
NGI.2018.36

**Printer: Malcolm
Ross MacDonald**

**Artist: Walter
Richard Sickert,
1860–1942**

NOCTES AMBROISANAE, C.1957
Etching and aquatint
Sheet: 28.5 x 30.5 cm
Presented, 2018
NGI.2018.37

**Printer: Malcolm
Ross-MacDonald**

**Artist: Walter
Richard Sickert,
1860–1942**

THE OLD HOTEL ROYAL, DIEPPE, C.1957
Etching and aquatint
Unframed: 13 x 19.5 cm
Presented, 2018
NGI.2018.38

**George Wallace,
1920–2009**

*ABSTRACT LANDSCAPE (ST AUSTELL?),
C.1954*
Etching and aquatint
Unframed: 28.5 x 35 cm
Presented, 2018
NGI.2018.39

*ABSTRACT LANDSCAPE (ST AUSTELL?),
C.1954*
Etching and aquatint (blue ink)
Unframed: 20.3 x 25.1 cm
Presented, 2018
NGI.2018.40

*ABSTRACT LANDSCAPE (ST AUSTELL?),
C.1954*
Soft ground etchings
Unframed: 16.9 x 27.9 cm
Presented, 2018
NGI.2018.41

ST AUSTELL CLAY WORKS, C.1954
Etching and aquatint (brown ink)
Unframed: 22 x 32.2 cm
Presented, 2018
NGI.2018.42

ICES (WOMAN AND BOY), C.1954

Lithograph

Unframed: 35.2 x 25.6 cm

Presented, 2018

NGI.2018.43

DELILAH, WOMAN RECLINING ON RED COUCH

Lithograph

Unframed: 30.8 x 50.2 cm

Presented, 2018

NGI.2018.44

SAINT PETER AND THE COCK

Soft ground etching

Sheet: 19.7 x 14 cm

Presented, 2018

NGI.2018.45

HEAD OF A CAGED MAN, 1962

Drypoint and etching

Unframed: 56.6 x 40 cm

Presented, 2018

NGI.2018.46

LIFE STUDY: SEATED FEMALE NUDE

Graphite on paper

Unframed: 18 x 30.6 cm

Presented, 2018

NGI.2018.47

LIFE STUDY: STANDING FEMALE NUDE

Graphite on paper

Unframed: 34.5 x 15.6 cm

Presented, 2018

NGI.2018.48

SKETCHES OF HEADS, 1951

Graphite on paper

Unframed: 19.5 x 22 cm

Presented, 2018

NGI.2018.49

MULTIPLE LIFE STUDIES OF A WOMAN

Graphite on paper

Unframed: 46 x 28.5 cm

Presented, 2018

NGI.2018.50

MULTIPLE HEAD STUDIES, C.1954

Graphite on paper

Unframed: 30.2 x 43.5 cm

Presented, 2018

NGI.2018.51

MULTIPLE LIFE STUDIES OF A MALE FIGURE

Graphite on paper

Unframed: 45.5 x 28.5 cm

Presented, 2018

NGI.2018.52

Malcolm Ross MacDonald

George Wallace, 1920–2009

MULTIPLE LIFE STUDIES OF A WOMAN

Ink and graphite on paper

Unframed: 56.7 x 39.5 cm

Presented, Malcolm Ross Macdonald, friend and pupil of the Artist at Falmouth School of Art, 2018

NGI.2018.53

John Piper, 1903–1992

CONNEMARA, 1966

Ink and watercolour with gouache on paper

Unframed: 37 x 54 cm

Purchased, 2018

NGI.2018.54

Julia Margaret Cameron, 1815– 1879

AFTER THE MANNER OF PERUGINO (MARY RYAN), C.1865

Albumen print

Mount: 40.6 x 30.5 cm

Framed: 30.5 x 22.9 cm

Unframed: 20 x 11 cm

Purchased, 2018

NGI.2018.55

Kenneth Hall, 1913–1946

ABSTRACT COMPOSITION IN BLACK, 1940S

Oil on panel

Unframed: 38 x 28 cm

Purchased, 2018

NGI.2018.56

BIRD NESTING, C.1944–45

Oil on canvas

Unframed: 34 x 46 cm

Purchased, 2018

NGI.2018.57

Patrick Hennessy, 1915–1980

THE YEW TREE WALK

Oil on canvas

Unframed: 61 x 51 cm

Purchased, 2018

NGI.2018.58

Jack Hickey, b.1988

PROFESSOR MARIE CASSIDY, STATE PATHOLOGIST 2004–2018, 2018

Oil on canvas

Framed: 84 x 111 x 5 cm

Commissioned, the National Gallery of Ireland as part of the Hennessy Portrait Prize, 2017

NGI.2018.59

Enea Salmeggia, c.1565/70–1626

ST JOHN THE EVANGELIST, C.1605

Oil with traces of black chalk, on paper, laid down on modern panel

Unframed: 30.5 x 12.3 cm

Purchased, 2018

NGI.2018.60

ST BARTHOLOMEW, C.1605

Oil with traces of black chalk, on paper, laid down on modern panel

Unframed: 30.5 x 12.3 cm

Purchased, 2018

NGI.2018.61

Marie Louise von Motesiczky, Austrian, 1906–1996

SUMMER LANDSCAPE, 1926

Oil on canvas

Unframed: 95 x 28.6 cm

Presented, Marie Louise von Motesiczky Charitable Trust, 2018

NGI.2018.62

FRAU ZISCHKA, 1938

Oil on canvas

Unframed: 95.5 x 63.7 cm

Presented, Marie Louise von Motesiczky Charitable Trust, 2018

NGI.2018.63

*MARIE LOUISE VON MOTESICZKY,
AUSTRIAN, 1906–1996*

Morning in the Garden, 1943

Oil on canvas

Unframed: 95.5 x 63.7 cm

Presented, Marie Louise von Motesiczky Charitable Trust, 2018

NGI.2018.64

ROSES, TOAD AND NUDE, C.1960

Oil on canvas

Unframed: 35.5 x 45.5 cm

Presented, Marie Louise von Motesiczky Charitable Trust, 2018

NGI.2018.65

STILL LIFE WITH DOLL, 1989

Oil on canvas

Unframed: 40.9 x 50.5 cm

Presented, Marie Louise von Motesiczky Charitable Trust, 2018

NGI.2018.66

SKETCHBOOK 31

Sketchbook

Unframed: 25.4 x 17.8 cm

Presented, Marie Louise von Motesiczky Charitable Trust, 2018

NGI.2018.67

SKETCHBOOK 61, 1940–1960S

Sketchbook

Unframed: 35.4 x 23 cm

Presented, Marie Louise von Motesiczky Charitable Trust, 2018

NGI.2018.68

SKETCHBOOK 89

Sketchbook

Unframed: 22.5 x 15 cm

Presented, Marie Louise von Motesiczky Charitable Trust, 2018

NGI.2018.69

SKETCHBOOK 91

Sketchbook

Unframed: 21 x 14.8 cm

Presented, Marie Louise von Motesiczky Charitable Trust, 2018

NGI.2018.70

William Crozier, 1930–2011

UNTITLED (LANDSCAPE, WIVENHOE), 1959

Oil and gloss paint on paper

Unframed: 50.6 x 38.1 cm

Purchased, 2018

NGI.2018.71

UNTITLED (LANDSCAPE), 1960

Oil and gloss on paper

Unframed: 76.5 x 51 cm

Purchased, 2018

NGI.2018.72

UNTITLED (LANDSCAPE), 1960

Black gouache on paper

Unframed: 50.8 x 40.5 cm

Purchased, 2018

NGI.2018.73

WASTE GROUND III, 1960

Oil on paper

Unframed: 50.8 x 40.6 cm

Purchased, 2018

NGI.2018.74

UNTITLED (LANDSCAPE), 1960–61

Oil on paper

Unframed: 56 x 76.4 cm

Purchased, 2018

NGI.2018.75

UNTITLED (LANDSCAPE), C.1960

Wax crayon/oil on pastel

Unframed: 76 x 101.6 cm

Purchased, 2018

NGI.2018.76

UNTITLED (SKELETAL FIGURE), C.1960

Ink on paper

Unframed: 56.2 x 76.7 cm

Purchased, 2018

NGI.2018.77

MR LATIMER 1, C.1960

Oil on paper

Unframed: 54.6 x 38.5 cm

Purchased, 2018

NGI.2018.78

UNTITLED (HUMAN FIGURE), 1962

Oil on paper

Unframed: 53.7 x 38.5 cm

Purchased, 2018

NGI.2018.79

WILLIAM CROZIER, 1930–2011

Self Portrait, 1962

Monoprint on paper

Unframed: 53.7 x 38.3 cm

Purchased, 2018

NGI.2018.80

UNTITLED (HUMAN FIGURE), 1962

Monoprint on paper

Unframed: 53.5 x 42 cm

Purchased, 2018

NGI.2018.81

RECLINING MAN, 1962

Oil on paper

Unframed: 53.4 x 41.7 cm

Purchased, 2018

NGI.2018.82

UNTITLED (HUMAN FIGURE), 1962?

Oil on paper

Unframed: 76.2 x 56.2 cm

Purchased, 2018

NGI.2018.83

CORONA 1, VINE AND PALM, 1963

Oil on paper

Unframed: 53.4 x 42 cm

Purchased 2018

NGI.2018.84

CORONA V, VINE AND PALM, 1963

Oil on paper

Unframed: 53.4 x 42 cm

Purchased, 2018

NGI.2018.85

CORONA VI, 1963

Oil on paper

Unframed: 53.2 x 42 cm

Purchased, 2018

NGI.2018.86

UNTITLED (LANDSCAPE), C.1967

Oil crayon on paper

Unframed: 76 x 101.7 cm

Purchased, 2018

NGI.2018.87

UNTITLED (SKELETAL FIGURE), C.1970

Lithographic crayon on paper

Unframed: 83.4 x 58.6 cm

Purchased, 2018

NGI.2018.88

UNTITLED (SKELETAL FIGURE), C.1970

Lithographic crayon on paper

Unframed: 91.8 x 58.4 cm

Purchased, 2018

NGI.2018.89

UNTITLED (HAMPSHIRE LANDSCAPE), 1975

Gouache on paper

Unframed: 64.2 x 45.4 cm

Purchased, 2018

NGI.2018.90

UNTITLED (LANDSCAPE), C.1975–76

Black gouache on paper

Unframed: 51 x 76.3 cm

Purchased, 2018

NGI.2018.91

UNTITLED (LANDSCAPE), C.1976

Lithographic crayon on paper

Unframed: 59.4 x 83.6 cm

Purchased, 2018

NGI.2018.92

NEW YORK LANDSCAPE, 1979

Oil on paper

Unframed: 45.5 x 61 cm

Purchased, 2018

NGI.2018.93

NEW YORK LANDSCAPE, 1979

Oil on paper

Unframed: 45.5 x 61 cm

Purchased, 2018

NGI.2018.94

NEW YORK LANDSCAPE, 1979

Oil on paper

Unframed: 45.5 x 61 cm

Purchased, 2018

NGI.2018.95

NEW YORK LANDSCAPE, 1979

Oil on paper

Unframed: 45.5 x 61 cm

Purchased, 2018

NGI.2018.96

ROARING WATER BAY, 1984

Gouache and wash on acrylic primed paper

Unframed: 42.2 x 59.5 cm

Purchased, 2018

NGI.2018.97

KILCOE (LANDSCAPE WITH COTTAGE), 1984

Gouache and wash on acrylic primed paper

Unframed: 14.6 x 59.5 cm

Purchased, 2018

NGI.2018.98

KILCOE, C.1984

Gouache and wash on acrylic primed paper

Unframed: 41.9 x 59.5 cm

Purchased, 2018

NGI.2018.99

UNTITLED (WEST CORK LANDSCAPE), C.1984

Gouache and wash on acrylic primed paper

Unframed: 42 x 59.5 cm

Purchased, 2018

NGI.2018.100

UNTITLED (WEST CORK LANDSCAPE), 1992

Lithographic crayon on paper

Unframed: 56 x 76 cm

Purchased, 2018

NGI.2018.101

UNTITLED (VASES OF FLOWERS), 1994

Lithographic crayon on paper

Unframed: 35.1 x 50 cm

Purchased, 2018

NGI.2018.102

UNTITLED (PLANTS AND A BOOK), 1997

Gouache and wash on paper

Unframed: 38 x 55.6 cm

Purchased, 2018

NGI.2018.103

UNTITLED (TWO PLANTS), 1997

Gouache and wash on paper

Unframed: 35.2 x 49.8 cm

Purchased, 2018

NGI.2018.104

UNTITLED (TWO CACTI), 1997

Gouache, ink and wash on paper

Unframed: 35.2 x 49.7 cm

Purchased, 2018

NGI.2018.105

Grete Marks, 1899–1990

CACTI, C. 1940–1950S

Oil on canvas

Unframed: 61 x 36 cm

Purchased, 2018

NGI.2018.106

HAROLD MARKS, C.1941–1945

Oil on canvas

Unframed: 74 x 51 cm

Purchased, 2018

NGI.2018.107

LIGHTS, C.1940–1945

Oil on canvas

Unframed: 61 x 41 cm

Purchased, 2018

NGI.2018.108

Erich Hartmann, 1922–1999

DUBLIN, 1964 (NELSON'S PILLAR)

Gelatin silver print

Unframed: 24.5 x 15.8 cm

Purchased, 2018

NGI.2018.109

DUBLIN STREET AT NIGHT, 1964, 1964

Gelatin silver print

Unframed: 22.5 x 15 cm

Purchased, 2018

NGI.2018.110

DUBLIN, 1964 (HURLING MATCH), 1964

Gelatin silver print

Unframed: 23 x 34 cm

Purchased, 2018

NGI.2018.111

DUBLIN, 1964 (SHEPHERD AND SHEEP), 1964

Gelatin silver print

Unframed: 16.5 x 24.5 cm

Purchased, 2018

NGI.2018.112

DUBLIN, 1964 (BRIDGE IN RAIN), 1964

Gelatin silver print

Unframed: 16 x 24 cm

Purchased, 2018

NGI.2018.113

GUINNESS BREWERY, SAINT JAMES'S GATE, DUBLIN, 1964, 1964

Gelatin silver print

Unframed: 22.5 x 34 cm

Purchased, 2018

NGI.2018.114

DUBLIN, 1964 (BOATS), 1964

Gelatin silver print

Unframed: 15.6 x 23.6 cm

Purchased, 2018

NGI.2018.115

DUBLIN, 1964 (HORSE AND CARRIAGE), 1964

Gelatin silver print

Unframed: 11.5 x 18 cm

Purchased, 2018

NGI.2018.116

JAMES JOYCE'S DUBLIN (ROOM INTERIOR), 1964, 1964

Gelatin silver print

Unframed: 15 x 22 cm

Purchased, 2018

NGI.2018.117

JAMES JOYCE'S DUBLIN (MEETING BEFORE A MATCH), 1964, 1964

Gelatin silver print

Unframed: 15 x 22 cm

Purchased, 2018

NGI.2018.118

*JAMES JOYCE'S IRELAND (GRAVEYARD),
1964, 1964*

Gelatin silver print
Unframed: 15 x 22 cm
Purchased, 2018
NGI.2018.119

DUBLIN 1964 (NUNS AT HOWTH), 1964

Gelatin silver print
Unframed: 15 x 22 cm
Purchased, 2018
NGI.2018.120

Various Artists

GRAPHIC STUDIO PORTFOLIO 2017

Purchased, 2018
NGI.2018.121

1. COLM TÓIBÍN, B.1955

NIGHT AND SKY, 2017

Letterpress
Unframed: 45.7 x 38.2 cm
Purchased, 2018
NGI.2018.121.1

2. CLIONA DOYLE, B.1968

*MOUNTAIN AVENS WITH SPECKLED WOOD,
2017*

Et I.2018.121.2

3. GWEN O'DOWD, B.1957

SKY, 2017

Carborundum
Sheet: 38.2 x 46.3 cm
Image: 25.5 x 33.5 cm
Purchased, 2018
NGI.2018.121.3

4. AOIFE SCOTT, B.1992

SKY BLUE SKY, 2017

Lithograph
Unframed: 46 x 37.7 cm
Purchased, 2018
NGI.2018.121.4

5. ELKE THONNES, B.1960

CIRCULAR CONVERSATION, 2017

Etching
Sheet: 45.9 x 37.8 cm
Plate: 29.5 x 24.5 cm
Purchased, 2018
NGI.2018.121.5

Loans from the National Gallery of Ireland to Temporary Exhibitions in 2018

To the exhibition: Jan Steen's Historie

At the Mauritshuis, The Hague

15 February to 13 May 2018

NGI.4534 Jan Steen, *The Marriage Feast at Cana*, 1665–1670

To the exhibition: Jan Steen's Historie

At: the Mauritshuis, The Hague

15 February to 13 May 2018

NGI.4534 Jan Steen, *The Marriage Feast at Cana*, 1665–1670

To the exhibition: Eyewitness Views: Making History in the Capitals of Eighteenth Century Europe

At: the Cleveland Museum of Art, Los Angeles

25 February to 20 May 2018

NGI.95 Giovanni Paolo Panini, *Preparations to Celebrate the Birth of the Dauphin of France in the Piazza Navona*, 1731

To the exhibition: Gainsborough: The Landscape of the Modern World

At: Hamburger Kunsthalle, Hamburg

2 March to 3 June 2018

NGI.668 Thomas Gainsborough, *Return from Shooting*, c.1770

To the exhibition: Gaudenzio Ferrari's Renaissance

At: Sindaco della città di Vercelli

23 March to 1 July 2018

NGI.2104 Gaudenzio Ferrari, *The Virgin and Child and Angel Musicians*, 1530/1536

To the exhibition: Yeats: Portrait of a Family

At: The Model, Sligo

9 June to 16 December 2018

NGI.1179 John Butler Yeats, *Portrait of the Artist's Wife, Susan Mary Pollexfen (1841–1900)*, c.1875

NGI.1180 John Butler Yeats, *Portrait of Susan Mary (Lily) Yeats (1866–1949)*, Embroiderer and Designer, 1901

NGI.2017.45 John Butler Yeats, *Elizabeth Corbet Yeats*, c.1899

To the exhibition: Exhibiting Art in Georgian Ireland

At: Irish Georgian Society, Dublin 2
16 June to 29 July 2018

NGI.399 Jacob Ennis, *John Ponsonby (1713–1789), Speaker*, c.1772

NGI.2009.23 Thomas Hickey, *Double Portrait of Arthur Wolfe and His Wife Anne*, c.1769

NGI.4367 Henry Brooke, *The Continnence of Scipio*, c.1771

NGI.4559 Robert Home, *Portrait of Angelina Smith (1770–1808), Daughter of Michael Smith, future 1st Bt*, c.1790

NGI.8026 Patrick Cunningham, *Jonathan Swift (1667–1745), Satirist and Dean of Saint Patrick's Cathedral, Dublin*, c.1766

NGI.8322 Samuel Percy, *Portrait of a Man in Profile*

To the exhibition: Rembrandt: Britain's Discovery of the Master

At: National Galleries of Scotland, Edinburgh

7 July 2018 to 14 October 2018

NGI.215 Rembrandt van Rijn, *Landscape with the Rest on the Flight into Egypt*, 1647

To the exhibition: Naked Truth: The Nude in Irish Art

At: Crawford Art Gallery, Cork
13 July to 28 October 2018

NGI.1342 Hugh Douglas Hamilton, *Cupid and Psyche in the Nuptial Bower*, 1792–1793

NGI.2913 William Mulready, *Bathers Surprised*

NGI.3566 William Mulready, *A Seated Male Nude*, 1860

NGI.4030 William Orpen, *The Holy Well*, 1916

NGI.4711 Joseph O'Reilly, *Head and Shoulders of a Girl*

To the exhibition: The Moon

At: Louisiana Museum of Modern Art, Humlebæk

13 September 2018 to 20 January 2019

NGI.18 James Arthur O'Connor, *The Poachers*, 1835

To the exhibition: Making the Difference: Vermeer and Dutch Art

At: Ueno Royal Museum, Tokyo

5 October 2018 to 3 February 2019

NGI.4535 Johannes Vermeer, *Woman Writing a Letter, with her Maid*, c.1670

NGI.4536 Gabriel Metsu, *Man Writing a Letter*, 1664–1666

NGI.4537 Gabriel Metsu, *Woman Reading a Letter*, 1664–1666

To the exhibition: Making the Difference: Vermeer and Dutch Art

At: Osaka City Museum of Fine Arts
16 February to 12 May 2019

NGI.4535 Johannes Vermeer, *Woman Writing a Letter, with her Maid*, c.1670

NGI.4536 Gabriel Metsu, *Man Writing a Letter*, 1664–1666

NGI.4537 Gabriel Metsu, *Woman Reading a Letter*, 1664–1666

To the exhibition: Florence and Its Painters: From Giotto to Leonardo da Vinci

At: Alte Pinakothek, Munich

18 October 2018 to 3 February 2019

NGI.242 Fra Angelico, *Saints Cosmas and Damian and Their Brothers Surviving the Stake*, c.1439–1442

To the exhibition: Mary Swanzy: Voyages

At: Irish Museum of Modern Art,
Dublin 8

25 October 2018 to 17 February
2019

NGI.2006.10 Mary Swanzy,
Propellers, 1942

NGI.4699 Mary Swanzy, *Self Portrait
with a Candle*, c.1940

NGI.4720 Mary Swanzy, *Allegory*,
c.1945–1949

To the exhibition: The Orléans Collection

At: New Orleans Museum of Art

25 October 2018 to 27 January 2019

NGI.476 Godfried Schalcken,
Preciosa Recognised, late 1660s

To the exhibition: Gainsborough's Family Album

At: National Portrait Gallery,
London

22 November 2018 to 3 February
2019

NGI.675 Thomas Gainsborough,
*Portrait of Rev. Humphry
Gainsborough (1718–1776), the
Artist's Brother*, c.1755

To the exhibition: Murillo IV Centenario

At: Museo de Bellas Artes de
Sevilla, Seville

28 November 2018 to 17 March
2019

NGI.30 Bartolomé Esteban Murillo,
Portrait of Josua van Belle, 1670

NGI.33 Bartolomé Esteban Murillo,
*The Infant Saint John Playing with a
Lamb*, 1670–1680

NGI.4542 Bartolomé Esteban
Murillo, *The Prodigal Son Feasting*,
1660s

To the exhibition: Utrecht, Caravaggio and Europe

At: Centraal Museum, Utrecht

15 December 2018 to 24 March
2019

NGI.980 Orazio Gentileschi, *David
and Goliath*, c.1605–1607

Staff List 2018

DEPARTMENT	NAME	TITLE
Directors Office	Sean Rainbird	Director
	Claire McDonagh	Executive Assistant
	Jane Brennan	Legal and Compliance Manager
	Sarah Conroy	Manager – Friends of the National Gallery of Ireland
	Holly Miley	Friends Administrative Assistant
	Orla O'Brien	Development Officer
Corporate Services	Patricia Golden	Director of Corporate Services
	June Cusack	Finance Business Partner
	Martin Keane	Finance Business Partner
	Maria Armas	Accounts Payable
	Brian Callinan	Accounts Payable
	Katie Haverty	Finance Requisition Assistant
	Bernadette Kenny	Finance Assistant
	Muireann Guilfoyle	Friends Accountant
	Ann Travers	Head of HR
	Laura Malone	Senior HR Partner
	Michelle Serviss	HR Partner
	Will Brien	Head of IT
	Niamh Gogan	IT Manager
	Dan Marsden	IT Support Officer
	Usama Ashraf	IT Support Technician
	Vivienne Lynch	Contracts and Procurement Manager
	Gillian DeMarco	Commercial Manager
	Laura Nannery	Gallery Assistant
	Aneta Kolaska	Gallery Assistant
	Aislinn Lynch	Gallery Assistant
	Deirdre Stacey	Gallery Assistant
	Sarah Thomas	Corporate Engagement and Events Manager
	Melaine Murtagh	Events Administrator
	Sinead Leahy	Events Administrator
	Jean Lambe	Shop Manager
	Niamh Deane	Shop Supervisor
	Edel Martin	Shop Assistant
	Rosa Nutty	Shop Assistant
	Deirdre O'Neill	Shop Assistant
	Joe Palmer	Shop Assistant
	David Dardis	Shop Assistant
	Iain Wynn-Jones	Shop Assistant
Julie Duhay	Shop Assistant	
Ann Marie Barrett	Shop Assistant	
Leonora Ferguson	Shop Assistant	
Marie McFeely	Images and Licensing Officer	

DEPARTMENT	NAME	TITLE
	Sean Mooney	Digital Media and Publishing Assistant
	Brendan Maher	Assistant Images and Licensing Officer
	Louise Morgan	Assistant Images and Licensing Officer
	Christiaan Clotworthy	Head of Operations
	Noel Giles	Security and Safety Manager
	Richard French	Facilities Supervisor
	Alan Proctor	Security Supervisor
	Andrew Kelly	Security Supervisor
	Jorg Mayr	Security Supervisor
	Mark McQuillan	Security Supervisor
	Paul Irwin	Security Supervisor
	Sean Kerr	Security Supervisor
	Tadhg Condon	Assistant Facilities Manager
	Tony Walsh	Assistant Security Officer
	Aidan O'Donovan	Attendant Grade Security Staff
	Alessandra Stortoni	Attendant Grade Security Staff
	Alice Cadwell	Service Attendant / Cleaner
	Anthony Hyland	Attendant Grade Security Staff
	Bernadette Tansey	Attendant Grade Security Staff
	Brendan Cusack	Attendant Grade Security Staff
	Brian McGuckin	Facilities Assistant
	Cathal Power	Attendant Grade Security Staff
	Clifford Rowe	Attendant Grade Security Staff
	Colm Croke	Attendant Grade Security Staff
	Conor Cleary	Attendant Grade Security Staff
	Conor McCartney	Attendant Grade Security Staff
	Damien Long	Attendant Grade Security Staff
	Darijus Brizgys	Attendant Grade Security Staff
	Darren Koolman	Attendant Grade Security Staff
	David Marry	Attendant Grade Security Staff
	David Mulligan	Attendant Grade Security Staff
	Derek Prior	Attendant Grade Security Staff
	Desmond Martin	Attendant Grade Security Staff
	Ellis Dolan	Attendant Grade Security Staff
	Emmett Byrne	Attendant Grade Security Staff
	Eoin O'Sullivan	Attendant Grade Security Staff
	Frances Donnelly	Service Attendant / Cleaner
	Frank McKenna	Attendant Grade Security Staff
	Gerard Kennedy	Attendant Grade Security Staff
	Ian Fleming	Attendant Grade Security Staff
	Jeffery Doyle	Attendant Grade Security Staff
	Jeffrey Crosdale	Attendant Grade Security Staff
	Jimmy Kavanagh	Attendant Grade Security Staff
	John Bird	Attendant Grade Security Staff
	John Breslin	Attendant Grade Security Staff
	John Gibson	Attendant Grade Security Staff

DEPARTMENT	NAME	TITLE
	John McDonnell	Attendant Grade Security Staff
	John Morrissey	Attendant Grade Security Staff
	John Rafter	Attendant Grade Security Staff
	John Shaw	Attendant Grade Security Staff
	John Tomlin	Attendant Grade Security Staff
	Joseph McEaney	Attendant Grade Security Staff
	Keith Gorman	Attendant Grade Security Staff
	Ken Nicoletti	Attendant Grade Security Staff
	Lee Boylan	Attendant Grade Security Staff
	Malgorzata Szewc	Attendant Grade Security Staff
	Marina Azzaro	Attendant Grade Security Staff
	Marion Sherwin	Service Attendant / Cleaner
	Martin Buckley	Attendant Grade Security Staff
	Martin Cahalan	Attendant Grade Security Staff
	Matthew Bannon	Attendant Grade Security Staff
	Michael Carberry	Maintenance Attendant
	Michael Coyne	Attendant Grade Security Staff
	Michael Dunne	Attendant Grade Security Staff
	Michael Lambe	Attendant Grade Security Staff
	Michael Stapleton	Attendant Grade Security Staff
	Michelle Mc Carron	Attendant Grade Security Staff
	Nigel Ryan	Attendant Grade Security Staff
	Nigel Weber	Attendant Grade Security Staff
	Patrick Donohoe	Service Attendant / Cleaner
	Patrick Larkin	Attendant Grade Security Staff
	Patrick Thompson	Attendant Grade Security Staff
	Paul Doyle	Attendant Grade Security Staff
	Paul Kelly	Attendant Grade Security Staff
	Paul McGeough	Attendant Grade Security Staff
	Paul O'Brien	Attendant Grade Security Staff
	Peter Vicidomina	Attendant Grade Security Staff
	Rachel Tierney	Attendant Grade Security Staff
	Reece Gray	Attendant Grade Security Staff
	Richard Crosdale	Attendant Grade Security Staff
	Richard Dudley	Service Attendant / Cleaner
	Richard Macken	Attendant Grade Security Staff
	Robert Smith	Attendant Grade Security Staff
	Ronan Martin	Attendant Grade Security Staff
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	Elline Von Monschaw	Assistant Conservator
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	Ewelina Bykuc	Paper Conservator
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	Maria Canavan	Painting Conservator
	Corrie Masson	Painting Conservator
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	Adrian Le Harivel	Curator of British and Dutch Paintings
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