

GAILEARAÍ
NÁISIÚNTA^{na}
hÉIREANN



NATIONAL
GALLERY^{of}
IRELAND

Annual Report

2019

Cover Image

Photo © Maxwells Dublin, taken during the exhibition *Moment in Time: A Legacy of Photographs* | Works from the Bank of America Collection (30 Nov 2019 – 18 Sept 2020)

Image includes a reproduction of *The Dancers: Martha Graham in Letter to the World, 1940* by Barbara Morgan (1900 – 1992)

Gelatin silver print

Bank of America Collection

Permission granted by Martha Graham Resources, a division of the Martha Graham Centre of Contemporary Dance, Inc.

Barbara and Willard Morgan photographs and papers, Library Special Collections, Charles E. Young Research Library, UCLA.

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Board of Governors and Guardians of the National Gallery of Ireland



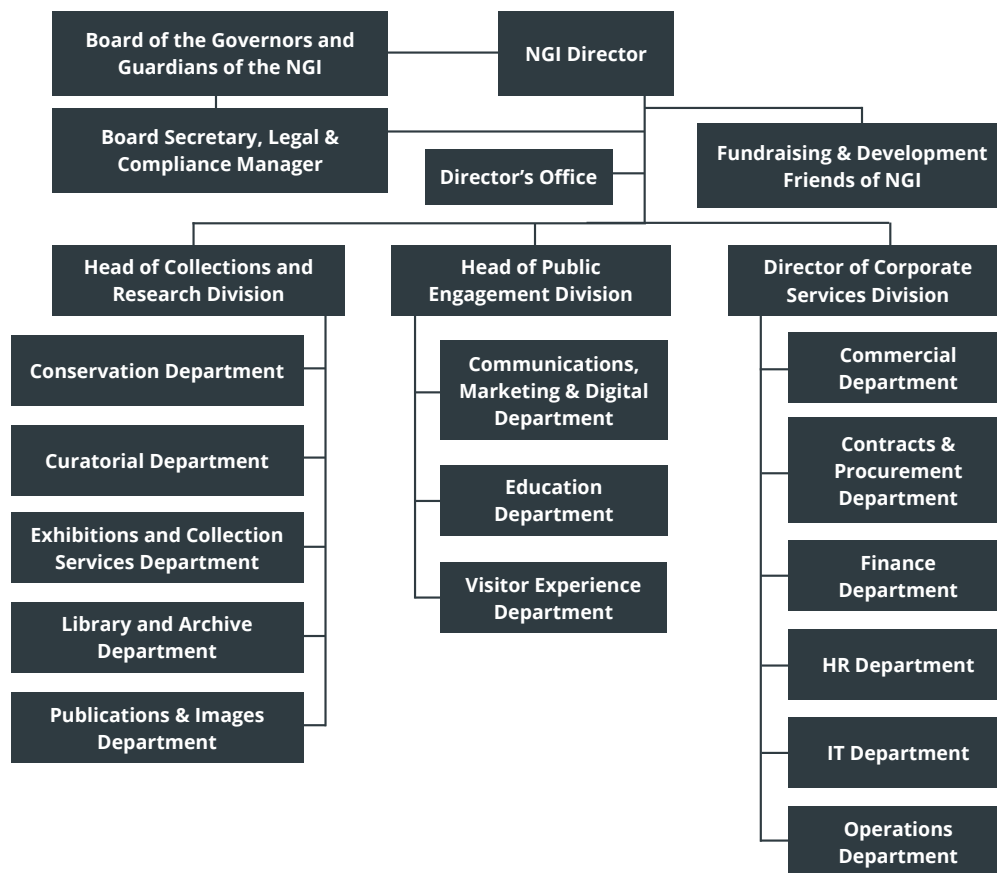
Photo: Maxwell Photography

Back: Lynda Carroll, Dan Flinter, Sean Rainbird (Director), John O'Doherty, Lesley Tully, Gary Jermyrn, Una Sealy, Barney Whelan, Abigail O'Brien, Michael P. Kennedy, Patricia Golden (Director of Corporate Services)

Front: Jacqueline Hall, Mary Keane, Michael Cush (Chair), James English, Ann Prendergast

Board members not pictured in the photograph: Bernie Brennan, Maurice Buckley, Margaret Glynn, Suzanne Macdougald, Owen J. Lewis, John Dardis (from 5 December 2019)

Organisational Structure



Executive Leadership Team (ELT) Membership 2019

Director	Sean Rainbird
Director of Corporate Services	Patricia Golden
Head of Collections & Research	Adriaan Waiboer to 3 June 2019 Kim Smit from 2 December 2019
Head of Public Engagement	Catherine Griffin (on maternity leave from April 2019)

Chair's Foreword

2019 was a year of particularly varied and lively programming. The ten new temporary exhibitions and displays across the year amplified areas of strength within the collection, as well as charting new territory. Each of these projects was accompanied by an extensive programme of public and educational activities. These were as much aimed at the general visitor as tailor-made for specific, diverse groups the Gallery aims to reach.

We began the year with *Canaletto and the Art of Venice*, which had opened in December 2018. This showcased the extraordinary range and depth of Canaletto's works and those of his Venetian contemporaries, all belonging to the Royal Collection. From Venice to the landscapes of Ireland over a 250-year period, *Shaping Ireland: Landscapes in Irish Art* included the work of over fifty Irish artists working in all media. It surveyed the subject of landscape in its multiple dimensions – ecological, political, social and historical. During the summer, in collaboration once more with London's National Gallery, we presented *Sorolla: Spanish Master of Light*. This powerful exhibition by an artist underappreciated in northern Europe was instantly popular and received over 48,000 visitors. The autumn exhibition was *Moment in Time: A Legacy of Photographs | Works from the Bank of America Collection*, the first exhibition of photography in the Gallery's history. It presented a selection from the Bank of America's magnificent holdings of American photography from the middle of the 20th century. It also highlighted a new area of the Gallery's own acquisitions, as we consolidated our growing collection of photography.

These large-scale exhibitions were accompanied by others which marked significant developments. The four Bauhaus print portfolios in the Print Gallery celebrated the 100th anniversary of the founding of the influential design school. *Making their Mark: Irish Painter-Etchers 1880–1930* examined the period in the late 19th century when Irish artists rediscovered printmaking as an expressive, creative medium. *Nathaniel Hone*, also celebrating an anniversary, was on display in the Hugh Lane room, while the Gallery's Portrait Prize successfully entered its sixth year, with the kind support of Zurich Insurance plc. since 2018, this time with the addition of an award for artists under 18 years of age.

To support this ambitious programme of shows, events and activities, the Gallery was successful in expanding its groups of Friends and Patrons. With government principally funding staffing and premises costs, most of our programming is supported through other sources of revenue. In particular, the Gallery continues to develop the Corporate Partners scheme and our retail operations in the shop, which give critical support to our artistic undertakings.

It will be recalled from last year's report that in 2018 the government launched a plan to invest in cultural infrastructure. €54 million was set as an indicative amount towards the completion of the Gallery's masterplan. With the current focus on smaller projects in other organisations, the Gallery has continued to press the case for the completion of its Master Development Plan (MDP). For the Board this has remained a high priority, as a generational opportunity to achieve 21st-century museum standards and facilities for the Gallery. The main objectives, still outstanding, include: A Conservation Centre of Excellence; education facilities; a publicly accessible Library & Archive; new exhibition galleries; full integration of all technical services within the existing energy centre; and a full-height access between the two entrances and all these amenities on Merrion Square and Clare Street. Progress has depended on the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (DTCAGSM) consolidating appropriate procedures to authorise expenditure according to the Public Spending Code. The Gallery has continued to advocate progress on this unfinished project.

The Board adheres to the revised Code of Practice for the Governance of State Bodies, as published by the Minister of Public Expenditure and Reform. It continues to expect and achieve high standards of corporate governance as a key component in all Gallery operations. In 2019 the Board was at full strength. I am very grateful to my fellow Board members for their valuable insights and highly informed contributions to the Board and committee meetings, and for playing a full part in the myriad activities of the Gallery. I would also like to thank the Executive and all Gallery staff for their consistent efforts in fulfilling the strategic objectives of the Gallery. Finally, I would like to thank the Minister and her officials at DTCAGSM for their continuing commitment to, and support of, the National Gallery of Ireland.

Michael Cush SC

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

Director's Review

2019 was a year to consolidate the full range of artistic programmes the Gallery aims to undertake, and to continue to improve our organisational structures and processes.

The capital programme – our wish to complete the Master Development Plan (MDP) – seeks alignment with other key contributors to manage the next stages of its progress in compliance with the Public Spending Code. The Gallery continues to advocate for the need to complete the MDP, not least because the refurbishment of the historic wings can be mistaken for the completion of the entire MDP. A currently pressing renovation of the houses in which many office staff work, to ensure fire protection standards, continued to progress. The range of benefits provided by completion of the MDP includes public amenities and facilities that bring the Gallery fully up to 21st-century museum standards.

The extensive series of programmes take an extraordinary amount of careful planning and preparation. They involve: curators devising and proposing exhibitions, or putting forward acquisitions; the management of our collection databases to include information about all works in the collection; their care by the Conservation Department; the preparation of loans received or sent out; the devising of a multitude of public events and educational programmes to reach a wide range of audiences both onsite and online; the creation of publications and digital content to support these projects and to assist in the effective marketing and communication of our programmes; a friendly welcome from all our front-of-house and security staff; the many administrative functions that underpin all our operations; and so many more activities across the Gallery.

The diverse programme of displays and exhibitions reflected some deeper changes across the organisation. The first hints of a new direction in collecting – photography – bore fruit throughout 2019, as the Gallery rapidly expanded its holdings of, principally, 20th-century photography, mainly of Irish subject matter. In other areas there were significant additions to the Archive by the acquisition of a trove of long-concealed correspondence between Hugh Lane and Sarah Cecilia Harrison, covering Lane's directorship of the Gallery, a mutual interest in advocating for modern art, his activities as an art dealer and the foundation of Dublin's gallery of modern art that still bears his name. Work continued on *Source*, a digitising project for our archival collections, boosted by a special grant from government. The Library & Archive continued to explore the extraordinary riches of the Sir Denis Mahon Archive, with a display of rare books on the theme of travel.

Exhibitions included a homage to Nathaniel Hone, whose work comprises the largest holding in the Gallery's collection. Born a generation after Hone, Joaquín Sorolla was a Spanish painter who is hugely popular in his native country and on the eastern seaboard of America. An exhibition of his luminous paintings, selected in collaboration with London's National Gallery, was a true word-of-mouth success and was enjoyed by over 48,000 visitors during the summer months. The exhibition was a particular favourite with the Gallery's Friends, who continue in their steadfast support including the Bauhaus Portfolio exhibition in the Print Gallery. Friends also took part in many visits and events, and in helping us acquire artworks for the collection. Building on the Gallery's recent commitment to acquiring photography, we staged *Moment in Time: A Legacy of Photographs | Works from the Bank of America Collection*, our first major show dedicated to the medium, based on the rich holdings of the Bank of America. Running in parallel, in the Hugh Lane Room, was a selection of the Gallery's own recent acquisitions, *View of Ireland: Collecting Photography*. Our colleagues in the Education Department devised a compelling sequence of activities and events around these exhibitions, with their community programmes reaching a diversity of groups across Irish society.

Ireland was also the subject of the Gallery's spring exhibition about landscape art, spanning the 1760s to the present, the majority of artists are still active today. The Gallery has marked a departure from previous traditions of its long history, and acquired a growing number of works by national and international living artists.

Among the living artists, the selection achieved parity between male and female artists, with some works later entering the collection as acquisitions. This begins to address a historic imbalance in our collections and exhibitions programmes. Mainie Jellett and Evie Hone from early in the 20th century, are already well represented. More recent artists, including Amelia Stein, Inge Morath, Alice Neel, Marie Louise von Motesiczky, Dorothea Lange and Dorothy Cross, are among others whose works have been acquired during the year.

The conservators have risen to the challenge of preserving these and all other new acquisitions. They have also continued their success in recent years by gaining additional funding for long-term, often complex conservation treatments. In particular, work has begun on the largest autograph painting by Lavinia Fontana, with support from the Bank of America's conservation programme. Gaining the valued support of the Getty for a long-planned treatment is a rare two-sided painting by Juan Gris painted in 1913 and bequeathed to the Gallery in 1955 by Evie Hone. A third long-term project making good progress is the treatment of Gerard Segher's *Lamentation of Christ*, scheduled to be placed on display in 2021.

I am particularly grateful to all my colleagues on the staff of the Gallery for their consistent commitment to excellence in the quality of activities and programmes they organise and present. These are supported financially through the generosity of our Corporate Partners, ticket sales, and through our commercial activities in the Shop and Café. Our Development Office plays an important role in supplementing the grant-in-aid we receive from government. My thanks go also to the Board for its valued and expert oversight of our strategic direction and the maintenance of corporate governance standards. It ensures the Gallery's compliance with the Code of Practice for the Governance of State Bodies. To the Minister, Josepha Madigan, TD, and her officials in DTCAGSM, in particular Secretary General Katherine Licken, go my sincere thanks for their valuable advice and support.

Finally, the Gallery exists as an arts organisation and pre-eminent National Cultural Institution to serve the public. Our visitors from Ireland and from overseas come through our doors in large numbers throughout the year. The Gallery is a friendly, informed and welcoming place. Many other people visit us via the website and take part in online activities from wherever they happen to be. Our aim is to continue to evolve as an institution, valuing in particular our staff, Board, Patrons, Friends, supporters and stakeholders in government. We will continue to serve the public's broad and diverse needs and expectations, balancing day-to-day demands with our longer-term ambition to complete our capital plan.

Sean Rainbird,

**Director,
National Gallery of Ireland**

Mission

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

Vision

We aim to provide an outstanding experience that inspires an interest in and an appreciation of art for all.

Role

We are dedicated to bringing people and their art together.

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 and admittance is free.

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 both online and within the Gallery in exciting and inventive ways.

Strategy

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

Listen and Share – The Gallery will listen to and share ideas with its audiences, with the aim of understanding their needs and fulfilling their aspirations, while enabling them to experience art and access the national collection on their own 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 and a highly accessible home for Ireland's largest art library and archives, and will provide dedicated facilities for educational activities. It will also continue to expand the collection and create displays drawn from it.

Master Development Plan

In recent years, there have been refurbishments to the Gallery's Dargan and Milltown Wings Phases 1–3 of the Gallery's Master Development Plan (MDP). Phase 4 of the MDP represents a major development of international significance. This final phase will include public-facing upgrades, visible in the development of a modern visual art library, a centre for art conservation and an education hub. This hub will include a studio-workroom, an exhibition space, a resource room and a 300-seat auditorium. The purpose of this phase is to also improve the circulation at the National Gallery of Ireland and, to enhance the overall visitor experience. The proposed Phase 4 developments will bring the National Gallery of Ireland in line with its peers internationally. It will provide the potential to attract additional international visitors to both the Gallery and Ireland. The aim of the MDP is to transform the National Gallery of Ireland into a centre of excellence in the areas of conservation and research services, and to create new opportunities that will further develop and enhance our education programme. This expansion represents a potential growth opportunity for the Gallery's future visitor numbers, in addition to substantially increasing the footprint of the Gallery by over 21,600 square metres.

In 2020, we aim:

To welcome 790,000 visitors to the Gallery.

To have 700,000 web and social media engagements.

To provide booked educational and public activities for 80,000 visitors.

To mount eight temporary exhibitions during 2020, of which two will be ticketed.

To introduce new and inventive ways of engaging with our audiences and increase access to the collection.

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.

Collections and Research



Julia Margaret CAMERON (1815–1879)
*Browning's Sordello (Henry John Stedman Cotton
and Mary Ryan), 1867*
Albumen print
33.3 x 25.7 cm
Purchased, 2019
NGI.2019.330

Acquisition Highlights

Although she would become one of Victorian Britain's most notable photographers, Julia Margaret Cameron (1815–1879) took up photography relatively late in life. In 1863, at the age of 48, she was gifted her first camera. From that point on, she began to make portraits of locals and friends. Among her sitters were the poets Alfred Lord Tennyson and Henry Wadsworth Longfellow, the astronomer Sir John Herschel, and the scientist Charles Darwin. Especially noteworthy from the early part of her career is her sensitive rendering of female beauty, typified by her portraits of the actress Ellen Terry, her niece Julia Jackson, and her maid, Mary Ryan.

Mary became Cameron's loyal maid and muse before marrying Sir Henry Stedman Cotton, of the Indian Civil Service, who had fallen in love with one of the photographer's portraits of her.

The inspiration for this particular portrait comes from *Sordello*, a narrative poem by the English poet Robert Browning, published in March 1840. Cameron often based her photographs on other art forms such as painting, philosophy and poetry. *Browning's Sordello* is the second portrait in the Gallery's collection that features Mary Ryan. *After the Manner of Perugino (Mary Ryan)*, c.1865 (NGI.2018.55) depicts the young maid a couple of years earlier in Cameron's unique style of close cropping and soft focus.

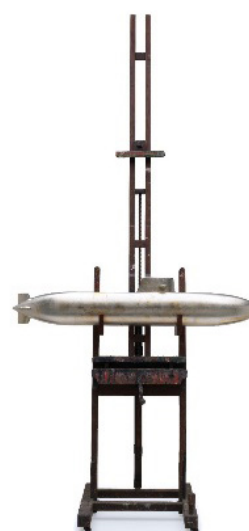


Diana COPPERWHITE (b.1969) | *Shapeshifter* | 2016
Oil on canvas | 175 × 235 cm
Purchased, partial gift from the artist, 2019
NGI.2019.89

© National Gallery of Ireland. Photographer: Roy Hewson

In her work, Diana Copperwhite focuses on how the human psyche processes information, and looks at the mechanism employed by the individual to formulate what is real. By layering fragmentary sources, from personal memory to science, popular media and the internet, Copperwhite creates pictorial environments in which the real is unreal and this unreality is in a constant state of flux and reformation. Dynamic paintings like *Shapeshifter* epitomise this approach.

Copperwhite lives and works between Dublin and New York.



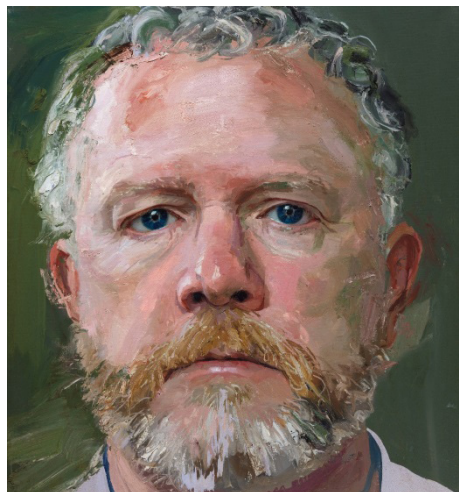
Dorothy CROSS (b.1956) | *Shark Heart Submarine* | 2011
Mixed media | Easel: 520 × 80 cm, Submarine: 91 cm,
Jar with Heart: 6 cm | Purchased, 2019
NGI.2019.43

Permission courtesy of the Artist and Kerlin Gallery, Dublin. Photo: National Gallery of Ireland. Photographer: Roy Hewson

A gilded model of a nuclear submarine, placed on a 19th-century easel, holds the preserved heart of a porbeagle shark, caught accidentally in nets off the south coast of Ireland. In the catalogue for *Connemara* at the Turner Contemporary in Margate, the exhibition in which the work was first shown, the artist wrote: 'The heart once beat inside an animal that is very ancient, but about which very little is known. Sharks have inhabited our oceans for millions of years, and in evolutionary terms they have changed very little, due to their efficiency.' The submarine echoes the menace associated with sharks, while the way it serves as a reliquary invites the audience to consider what is deemed holy and why this is the case. Sharks recur in Cross's work. 'I am very interested in what is repulsive and what is beautiful,' she has said, 'because in our own bodies we are so confused about that, in terms of sexuality and our own mortality.'

The shark epitomises that, too, in terms of fear and desire and misunderstanding' (*Financial Times*, 27 September 2013). The piece brings together art, engineering and craftsmanship; the submarine was made by yacht builders in Kinsale and gilded by a master craftsman.

In 2019, the Gallery also acquired Dorothy Cross's *Glassilaun Snow Peak* (2014) which featured in the exhibition *Shaping Ireland: Landscapes in Irish Art*, the diptych *Darkness and Light* (2017) and *Ghost Ship (i)* and *Ghost Ship (ii)* (2011)



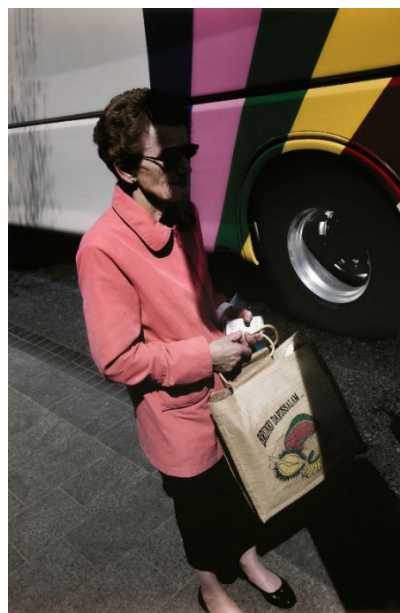
Colin DAVIDSON (b.1968) | *The Day I Heard that Mark Hollis Had Died (Self-portrait)* | Oil on canvas 105 × 97 cm | Presented, Friends of the National Gallery of Ireland

NGI.2019.238

© National Gallery of Ireland. Photographer: Roy Hewson

Colin Davidson is among Ireland's most admired, critically acclaimed and widely known contemporary artists. Born in Belfast and educated at the University of Ulster, he has won several awards including the Keating/McLoughlin Medal (ESB) at the RHA in 2009, the Ireland-US Council and Irish Arts Review Portraiture Award in 2010, and gold and silver medals at the Royal Ulster Academy. One of the artist's portraits of the poet and anthologist Michael Longley, gifted to the National Gallery of Ireland in 2012, proved instantly popular with visitors and staff.

This work featured in the Ruth Borchard Self-Portrait Prize Exhibition 2019 in London. Davidson had been listening to the music of Talk Talk while painting the portrait, and was alarmed to hear of the death of the band's lead singer, Mark Hollis, before completing it. He noticed, having heard the news, that his expression had changed, and sought to capture this in the final portrait. The typically oversize portrait, in which the face dominates the picture space, is at once impressive and intimate.



Eamonn DOYLE (b.1969) | *Untitled 28 from the series 'i'* 2013 | Archival pigment print | 80 × 53.5 cm Purchased, 2019

NGI.2019.167

© Eamonn Doyle.

Born in Dublin, Eamonn Doyle graduated with a Diploma in Photography from IADT in 1991. He spent much of the next 20 years working in the independent music business, founding the Dublin Electronic Arts Festival (DEAF) alongside the record labels D1 Recordings and Dead Elvis, before returning to photography in 2008. Most of Doyle's work is produced in Dublin's city centre, an environment with which he is intimately familiar.

His debut photobook *i*, an oblique reference to Samuel Beckett's play *Not I*, was published in 2014. This particular study is a series of beautifully cropped portraits of individuals as they go about their daily lives. Most of the subjects are elderly, which imbues the images with a strong sense of transience. Doyle suggests that 'not showing faces seems to be a way to evoke the very "unknowability" of people and, perhaps, by implication, of all those with whom we have such fleeting urban encounters'.

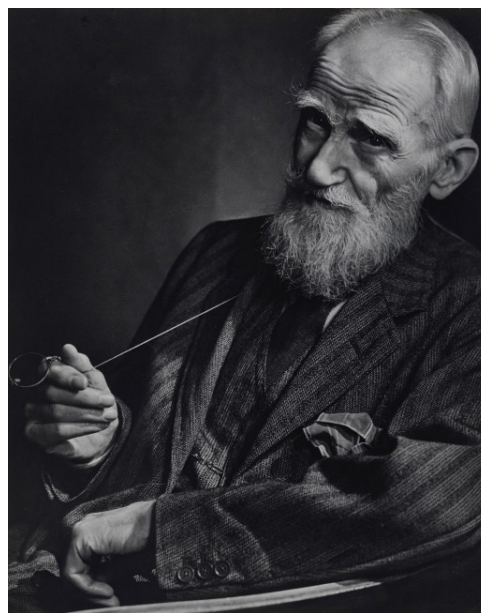
While one can just about make out the female subject's face in *Untitled 28*, it is cast in a thick band of shadow, contrasting with the colourful stripes on the bus behind her. Like others in Doyle's series *i*, the subject is anonymous. Renowned British photographer Martin Parr has described *i* as 'the best street photo book in a decade'.



**Evelyn HOFER (1922–2009) | *Girl with Bicycle, Dublin, 1966*
1966, printed 2005 | Dye transfer print
41.6 × 33.5 cm | Purchased, 2019
NGI.2019.182
© Estate of Evelyn Hofer.**

On fleeing Germany in 1946, the documentary and portrait photographer Evelyn Hofer began her career working for Alexey Brodovitch at *Harper's Bazaar*. Using a 4 × 5" view camera, Hofer followed in the tradition of August Sander and anticipated the colour work of William Eggleston. She has been called 'the most famous unknown photographer in America' by *New York Times* art critic Hilton Kramer.

Hofer visited Ireland in 1966, a momentous year for the country as it commemorated the 50th anniversary of the Easter Rising. With an interest in the urban landscape and the people who made up the cities of Ireland, Hofer portrayed the country, and in particular its capital, at a critical point at which an older, more conservative culture seemed at odds with an emerging modern world. Her work *Girl with Bicycle, Dublin, 1966* depicts a young girl straddling a 'High Nelly' bike in the historic south inner-city quarter of Dublin, the Coombe. There is something defiant about the young girl as she stares unwaveringly at the viewer and stands confidently over a bike that is far too big for her. The heavy sky, robust brick houses and wide road could easily dwarf her were it not for her assured stance and stare. It is this approach to the composition that turns an unspectacular moment of everyday life into a meditation on coming of age.



**Yousuf KARSH (1908–2002) | *George Bernard Shaw*
1943 | Unique vintage silver print | 27.7 × 22.1 cm
Purchased, 2019
NGI.2019.330
Photograph by Yousuf Karsh, Camera Press London**

Yousuf Karsh was an Armenian-Canadian photographer best known for his portraits of famous men and women in politics, cinema, science and the arts, among them Sir Winston Churchill, Albert Einstein, Grace Kelly and Walt Disney. When asked why he almost exclusively captured famous people, he replied 'I am working with the world's most remarkable cross-section of people. I do believe it's the minority who make the world go around, not the majority.' By the time Karsh retired in 1992, more than 20 of his photographs had appeared on the cover of *Life* magazine. Dramatic lighting became a hallmark of Yousuf Karsh's portrait style. This is one of the most arresting characteristics of his 1943 portrait of George Bernard Shaw.

Karsh recalled the moment when he chose to capture this likeness of a literary genius:

"He said I might make a good picture of him – but none as good as the picture he had seen at a recent dinner party where he glimpsed, over the shoulder of his hostess, a perfect portrait of himself: 'Cruel, you understand, a diabolical caricature, but absolutely true.' He pushed by the lady, approached the living image, and found he was looking into a mirror! The old man peered at me quizzically to see if I appreciated his little joke. It was then that I caught him in my portrait".



**Edward LEAR (1812–1888) | *Clondalkin Round Tower*,
Co. Dublin | Graphite on paper | 16.5 × 10.8 cm
Purchased, with the support of the Friends of
the National Collections of Ireland, 2019**

NGI.2019.196

Photo: National Gallery of Ireland. Photographer:
Chris O'Toole

Edward Lear is best known as the author of 'The Owl and the Pussycat' and of limericks that appeared in his popular 'Nonsense Books'. He was also a prolific draughtsman and painter and, from 1836, spent much time travelling and living abroad, producing thousands of artworks.

Acknowledged today as one of the best topographical draughtsmen of the nineteenth century, Lear visited Ireland in August 1835. He attended the annual meeting of the British Association for the Advancement of Science in Dublin with his friend Arthur Stanley. After the meeting, Lear went on a walking tour, sketching as he went. It was a watershed moment in his artistic career, as he began to concentrate on topography and to move away from the colourful scientific drawings of birds for which he was renowned until then. This sheet is one of nine of Lear's Irish sketches purchased by the Gallery with the generous support of the Friends of the National Collections of Ireland. These delicate and accurate topographical views of locations in Wicklow and Dublin are the only known Irish scenes by Lear. The other views include Bray, the Great and Little Sugarloaf, Lough Tay, Bellevue in Delgany and Glendalough.

This is one of two sketches of the round tower at Clondalkin, one of the best preserved in Ireland.



**Inge MORATH (1923–2002)
Gypsies, Killorglin, County Kerry
1954, printed 2009/2010, archival pigment print
23.5 × 35.5 cm | Purchased, 2019**

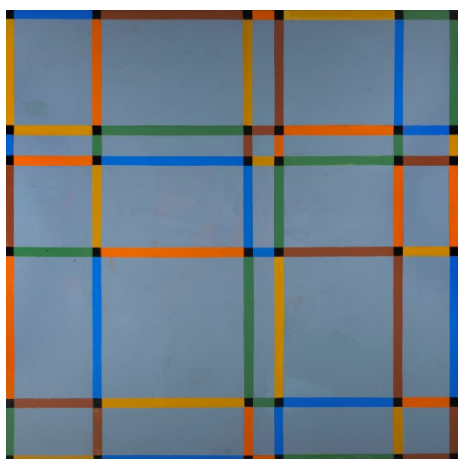
NGI.2019.126

© Inge Morath/Magnum Photos.

Austrian-American photographer Inge Morath worked as a translator, journalist and editor before moving on to photography. She began taking photographs in London in 1951, and had joined the newly formed Magnum Photos agency by 1953. She spent much of the 1950s travelling around Europe. In 1954, on the recommendation of her friend and colleague Henri Cartier-Bresson, she visited Ireland, where she photographed Puck Fair in Killorglin, County Kerry. She was particularly taken by the interesting culture, activities and people of Killorglin, and conducted research for her work in their homes and on their occupations and pastimes.

The National Gallery of Ireland acquired in 2019 eight photographs by Morath, which depict a number of men, women and children attending the Puck Fair in 1954 and record the games, stalls and practices that were unique to that event.

Many of the individuals and families portrayed in Morath's photographs, such as *Gypsies, Killorglin, County Kerry, 1954*, were Travellers, commonly referred to as 'gypsies' at the time. Morath's series of photographs importantly documents Irish social history and sheds light on the Traveller life and community during the 1950s.



Brian O'DOHERTY (b.1928)

***Ogham on Broadway* | 2003 | Acrylic on canvas
183 × 183 cm | Purchased, the Artist, 2019**

NGI.2019.199

© National Gallery of Ireland. Photographer: Roy Hewson.

In *Ogham on Broadway*, O'Doherty appropriated an ancient Irish script consisting solely of lines arranged in four registers, and set this script in a modern New York context.

Through its title, the painting also alludes to Piet Mondrian's celebrated *Broadway Boogie Woogie* (1942–43), which was presented to the Museum of Modern Art in New York in 1943.

Brian O'Doherty qualified as a medical doctor in Ireland before embarking in the late 1950s on a lengthy career as artist, critic, writer, filmmaker and educator. An intellectual and theorist, O'Doherty addresses such concerns as aesthetic discourse, history, language, the self and art institutions.

Name Change (1972), O'Doherty's first performance work, marked the artist's adoption of the name Patrick Ireland. The artist retained this persona until 2008, in protest against the killing of civil rights marchers in Derry. He lives and works in New York.

In 2019, the Gallery also acquired two portraits of O'Doherty: an early self-portrait in oil entitled *Portrait of the Artist as a Naked Young Man* (1953) and *Cézanne's Apple* (2018), a photograph of the artist at the age of 90 by Fionn McCann, which was shortlisted for the Zurich Portrait Prize in 2018.



**Bea ORPEN (1913–1980) | *Study of a Reclining Nude*
1933 | Graphite on paper | 38 × 56 cm
Presented, the Family of the Artist, 2019**

NGI.2019.84

© The Artist's Estate. Photo: National Gallery of Ireland.
Photographer: Chris O'Toole.

This drawing is one of 18 figure studies produced when Bea Orpen was attending the Metropolitan School of Art. These were acquired in 2019 alongside a gouache of Ventry Bay, dated 1939, and two sketchbooks from 1969 and 1973 respectively. This group, complements a larger body of work, including figure drawings and poster and textile designs, presented by the artist's family after a visit by two of the artist's sons, Brian and Fiachra Trench. On behalf of their family, they decided to present a selection of their mother's work, believing that such material should be made available to researchers and cared for in perpetuity.

Bea Orpen trained at the Dublin Metropolitan School of Art and the RHA Schools, where she won prizes for drawing and painting from life. She attended the Slade School of Art and studied textile and commercial design at the London County Council Central School of Arts and Crafts. Back in Ireland, she taught art at several schools in Drogheda, and later became Director of the Arts Council courses for national school teachers. A niece of both the architect and watercolourist Richard Caulfield Orpen and the painter Sir William Orpen, Bea Orpen played a key role in the establishment of the Drogheda Municipal Gallery of Art. She exhibited every year at the RHA between 1932 and 1980, contributing over 100 pictures, and was elected an honorary member in 1980.



**Mary Farl POWERS (1948–1992) | *June 1991* | 1991
Etching on paper | 100 × 83 cm | Purchased, 2019
NGI 2019.113**

© The Artist's Estate. Photo: National Gallery of Ireland.
Photographer: Roy Hewson

Born in Minnesota, Mary Farl Powers came to Ireland with her family in 1951 and studied at Dún Laoghaire School of Art and the National College of Art. She joined Graphic Studio Dublin in the 1970s and later became its director. Powers' work is distinguished by its calligraphic quality, and the deliberate and assertive nature of the mark-making. Her abstract compositions address the nature of being and materiality in art.

June 1991 was the last etching she made before her death at 43. It and *December 1989*, which the Gallery also acquired through Graphic Studio Dublin, are her largest etchings. They were meant to form part of an edition of 60, but fewer than 20 of each were printed and signed. Her usual practice was to produce a small number at a time, as the printing process was slow and consumed a lot of her energy. She told a fellow artist that *June 1991* was a self-portrait, but as she was notoriously reticent about meaning and inspiration this may have been a partial truth wrapped up as a joke.

She saw herself as an abstract artist and wrote: 'I don't create an image of a thing, but, I hope, a thing in itself.'

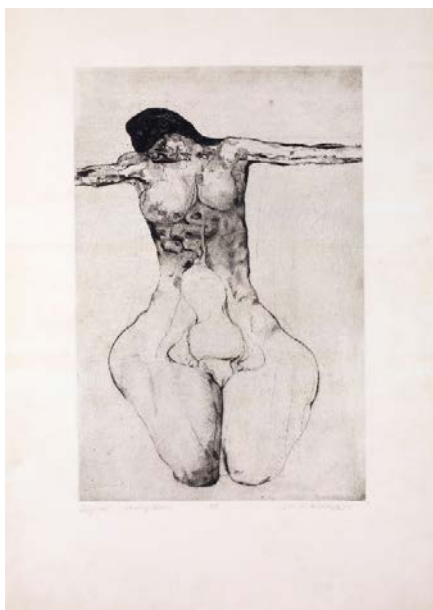


**Man RAY (1890–1976) | *James Joyce, 1922* | c.1932
Gelatin silver print | 12.3 × 9 cm | Purchased, 2019
NGI.2019.**

© Man Ray Trust, ADAGP Paris/IVARO Dublin, 2020.

Man Ray made many portraits of visual artists, writers, musicians and celebrities during the 1920s and 1930s. This portrait of James Joyce represents an important moment in Irish literary history. In 1922, Shakespeare and Company publishers sent James Joyce to Man Ray's studio in Paris to have publicity photographs made for the imminent publication of *Ulysses*. Although Man Ray recalled that Joyce 'seemed to consider the sitting a terrible nuisance', he managed to secure this distinctive likeness of the author.

Man Ray was a pioneer of 20th-century *avant-garde* photography, and a leading figure in the Dada and Surrealist art movements in both the United States and France. He was introduced to the European *avant-garde* at the 1913 Armory Show, the first American exhibition to feature modern art. Man Ray abandoned painting and collage in the early 1920s to focus on photography, and opened his own portrait studio in Paris, where he settled in 1921. He invented a new method of camera-less photography, which he called 'rayographs', and was praised for his unconventional approach to the medium.



**Günter SCHÖLLKOPF (1935–1979) | *Molly Bloom*, 1964
Etching | 9.9 × 50.1 cm (sheet); 49.5 × 33 cm (plate)
Presented, Heidrun Schöllkopf-Schober, 2019**

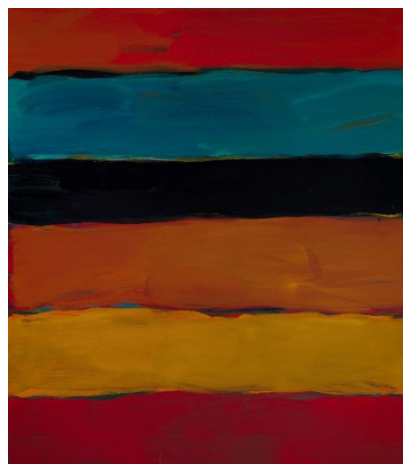
NGI.2019.260

© The Artist's Estate. Photo: National Gallery of Ireland.
Photographer: Chris O'Toole

This is one of 79 works on paper by Schöllkopf inspired by James Joyce's *Finnegans Wake* and *Ulysses* that were presented to the Gallery by the artist's sister. A prolific illustrator, printmaker and painter, Schöllkopf's passion for literature led him to produce hundreds of etchings in response to French, German and Irish writers. His interest lay in such poets, playwrights and novelists as François Villon, Heinrich Heine, Stendhal, Honoré de Balzac and James Joyce. He also illustrated the works of Shakespeare, Dickens, Wilde and contemporary writers, poets and journalists including Thaddäus Troll and Fritz Gordan.

Schöllkopf was well known for the black and white drawings he produced for the German press. Active from the 1950s to the 1970s, he is regarded as one of the principal representatives of printmaking in Germany.

In 1956, Schöllkopf won the Prize for Graphics at the State Academy of Fine Arts in Stuttgart. Between 1965 and 1966 he received a scholarship from the Villa Massimo in Rome, and in 1979 was awarded a scholarship from the Cité Internationale des Arts in Paris. When he died, aged 44, he left around 1,000 works, which, as well as etchings, included lithographs, drawings, watercolours and oil paintings. 350 of his prints, along with 70 sketchbooks and diaries, were deposited in the renowned German Literature Archive Marbach. A selection of works from this gift will be exhibited in early 2022 to mark the centenary of Joyce's *Ulysses*, published in its entirety in Paris by Sylvia Beach on 2 February 1922.



**Sean SCULLY (b.1945, Dublin) | *Landline Red Run*
2018 | Oil on aluminium | 215.9 × 190.5 cm
Presented, Sean Scully, 2019**

NGI.2019.115

© Sean Scully. Courtesy Kerlin Gallery, Dublin. Photo: National Gallery of Ireland. Photographer: Roy Hewson

Sean Scully is widely considered one of the world's pre-eminent abstract painters. Born in Dublin and raised in London, he now lives between New York, Spain and Germany. Scully has taken inspiration from many elements of European culture, ranging from the ideals of ancient Greek architecture to the vernacular design of stone walls in rural Ireland. He has built on the legacy of abstraction in the United States. Scully's commanding, internationally recognisable style of abstract art combines considerable drama with vibrant colours and great visual delicacy.

Landline Red Run, completed in 2018, was selected for the National Gallery of Ireland by Scully himself as representative of his current practice and appropriate for the national collection.

The artist also presented to the Gallery *Aran Portfolio*, a set of 24 black and white photographs of dry-stone walls, published in an edition of six. The portfolio featured in *Sean Scully* (2015) and *Shaping Ireland: Landscapes in Irish Art* (2019), two exhibitions at the Gallery.

Exhibitions

Turner – The Vaughan Bequest

1–31 January 2019

Print Gallery | Admission Free

Curated by Niamh MacNally

Exhibition kindly supported by Sarasin & Partners

In 1900, the National Gallery of Ireland received a bequest of 31 Turner watercolours and drawings from English collector Henry Vaughan (1809–99). In his will, Vaughan divided his collection between the national galleries of London, Edinburgh and Dublin. He stipulated that the watercolours should be exhibited every year, free of charge, for the month of January. *Turner - The Vaughan Bequest* at the National Gallery of Ireland is a representative collection of Turner's work on paper. In this exhibition, Turner's watercolours were complemented by a selection of prints from *Liber Studiorum* – the artist's most ambitious publishing venture – comprising various landscape and seascape compositions. *Liber Studiorum* was inspired by Claude Lorrain's *Liber Veritatis* or 'book of truth', a series of drawings conceived as a record of the artist's landscape paintings to prevent forgery. In contrast, Turner's *Liber Studiorum* was a set of 71 original compositions aimed at elevating the status of landscape art. This printing project made his works accessible to a wider audience and served as an effective advertisement for his work.

In 1903, the National Gallery of Ireland was presented with a complete set of *Liber Studiorum* prints by the Irish-born clergyman Stopford Augustus Brooke (1832–1916).

Nathaniel Hone: Travels of a Landscape Artist

23 February – 13 October 2019

Hugh Lane Room | Admission free

Curated by Sarah McAuliffe

Commemorating the centenary of the Hone Bequest, the single largest (in terms of volume) donation to the National Gallery of Ireland, this exhibition presented a selection of works by one of the most significant artists in the history of Irish art, Nathaniel Hone. Considered by Hugh Lane to be Ireland's greatest landscape painter, Hone was a pioneering artist, receiving formal training in Paris before developing his skills in provincial France

Comprising well over 500 works (212 oils and 336 works on paper), the bequest was made to the Gallery by Hone's wife Magdalene in 1919, two years after his death, and accessioned in 1951.

Nathaniel Hone: Travels of a Landscape Artist showcased over 30 works by Hone solely from the National Gallery's collection, tracing the development of the artist's career as he travelled from Ireland to various locations in Europe, Africa and the Middle East.

Making their Mark: Irish Painter-Etchers 1880–1930

2 March – 30 June 2019

Print Gallery | Admission free

Curated by Anne Hodge and guest curator, Dr Angela Griffith, Trinity College Dublin

This exhibition introduced audiences to the work of early modern painter-etchers of Irish birth or heritage. These artists made a significant contribution to the Etching Revival of the 1880s, earning the recognition of their peers and contemporary art critics. Etchings by Myra Hughes, Edward Millington Synge, Percy Gethin and Roderic O'Connor showed how Irish etchers adopted the continental and Whistlerian practice of working directly from the motif onto the copper plate. Some Irish printmakers were to the forefront of technical experimentation, such as Edward Lawrenson, who created magnificent colour etchings using multiple plates.

A remarkable feature of Irish printmaking was the number of women who became involved with the medium. A large group of etchings of Dublin by Estella Solomons, one of Ireland's most prolific etchers, kindly lent by Trinity College Dublin, was one of the highlights of the exhibition.

An illustrated catalogue presented new research on this little-known aspect of Irish art, addressing the motivations and challenges faced by Irish printmakers within the context of the Etching Revival and contemporary Irish art. This was made possible through generous funding by the Friends of the National Gallery of Ireland and the Irish Art Research Centre, Trinity College Dublin (TRIARC). This collaborative project, which built on Angela Griffith's original research, benefited from generous loans of works from public institutions in both Ireland and the UK.

Voyage of Italy: 200 Years of Travel Guides

16 March 2019 – 3 May 2020

Room 11 | Admission free

Curated by Catherine Sheridan

Showcasing a selection of Italian travel guides from the 17th and 18th centuries, *Voyage of Italy: 200 Years of Travel Guides* presented visitors with beautifully illustrated fold-out maps and engravings of places of importance, as well as highlighting the significance of these guides within the arena of art scholarship. The exhibition included books, travelogues and travel guides on Rome, Naples, Venice, Florence and Bologna that highlighted iconic Italian stops on the Grand Tour route.

Gifted to the National Gallery of Ireland by the art connoisseur, scholar and collector of Italian Baroque Art Sir Denis Mahon, the books were used extensively by Mahon in his research. The books also served as an essential blueprint for the modern guidebook as we know it today. The display marked the completion of an extensive cataloguing project to record his generous gift.

Shaping Ireland: Landscapes in Irish Art

20 April – 7 July 2019

Beit Wing, Rooms 6–10

Visitor Numbers: 10,973 | Ticketed Exhibition

Curated by Donal Maguire

You're on Earth. There's no cure for that ... our human span an eyeblink. To save the world is not so simple as to mine an ocean for each salt tear we've wept.

Paula Meehan, 'The Island a Prospect', commissioned for Shaping Ireland.

Shaping Ireland explored the relationship between people and landscape across 250 years of Irish art. Comprising 72 artworks by 50 artists, the exhibition included works by celebrated names such as George Barret, Paul Henry and Jack B. Yeats; contemporary practitioners like Dorothy Cross, Willie Doherty, Kathy Prendergast and Sean Scully; as well as emerging artists Caoimhe Kilfeather, Samuel Laurence Cunnane, Ruth Lyons and others.

The exhibition included artworks in a range of traditional and new media from oils and watercolour to photography, sculpture and video.

It also included loans from both public and private collections, new work from exciting young artists, and a selection of the National Gallery's recent acquisitions. The last of these included Nick Miller's large oil *From Pat Cogan's Shed*, Sean Scully's photographic series *Aran Walls* and T.P. Flanagan's painting *Boglands 4*.

In today's world of increasing awareness of the human influence on Earth's ecosystem, *Shaping Ireland* engaged with current environmental discourse through art historical narratives. The exhibition was a timely opportunity for visitors to contemplate the profound and far-reaching effects of human activity and the significant role artists have played in shaping our understanding of our impact on the natural world.

Bauhaus 100: The Print Portfolios

Print Gallery | 20 July – 1 December 2019

Admission Free

Curated by Niamh MacNally

Exhibition in cooperation with the Staatsgalerie Stuttgart Supported by the Friends of the National Gallery of Ireland

To mark the 100th anniversary of the founding of the Bauhaus, one of the most significant art and design schools of the 20th century, the Gallery borrowed four complete sets of Bauhaus print portfolios from the Staatsgalerie Stuttgart. These comprised 52 woodcuts, etchings, lithographs and linocuts and brought a seminal achievement in German printmaking to the attention of an Irish audience. This exhibition also provided the National Gallery of Ireland with an opportunity to showcase 45 renowned avant-garde artists including Lyonel Feininger, Paul Klee, Franz Marc, Max Beckmann, George Grosz, Ernst Ludwig Kirchner, Marc Chagall, Wassily Kandinsky, Umberto Boccioni and Natalia Goncharova.

This exhibition, in cooperation with the Staatsgalerie Stuttgart, was supported by the Friends of the National Gallery of Ireland. The German Ambassador to Ireland, Mrs Deike Potzel, launched the exhibition. A series of talks and screenings were presented in cooperation with the Goethe-Institut Irland.

Dr Christiane Lange, Director of the Staatsgalerie Stuttgart who spoke at the opening, later congratulated the Gallery on the exhibition attendance figures, which reached 63,000 visitors.

Together with many schools, strong links were established between the Gallery and universities.

Sorolla: Spanish Master of Light

Lower Beit Wing (Rooms 6–10) | 10 August – 3 November

2019 | Visitor numbers: 48,139 | Ticketed exhibition

Curated by Brendan Rooney and Aoife Brady

Valencian painter Joaquín Sorolla (1863–1923), famed for his sun-drenched depictions of the life, leisure, landscapes and traditions of Spain, often painted outdoors and on a monumental scale. This exhibition, a partnership with the National Gallery, London, and organised in collaboration with the Museo Sorolla, Madrid, was the first to present Sorolla's work in Ireland. Comprising a total of 52 paintings, borrowed from private and public collections worldwide, the Dublin exhibition presented a wide range of quintessentially Spanish scenes, spanning family portraits, gardens and landscapes, seascapes, costume and fashion, and snapshots of daily life and culture.

This exhibition included dazzling seascapes of the beaches of his native Valencia, views from the towering cliffs of Ibiza, promenaders watching the rolling waves of San Sebastián and panoramas of the spectacular azures of the Costa Blanca. Sorolla's depictions of the palaces of Seville and Granada, paintings of the characteristic landscapes and inhabitants of Salamanca, Toledo, and the Roncal Valley at the foot of the Pyrenees, and illustrations he made of the French coast while on family holidays in the fashionable resort of Biarritz were all presented in this exhibition.

An illustrated catalogue included contributions from National Gallery of Ireland curators, Dr Brendan Rooney and Dr Aoife Brady.

Zurich Portrait Prize 2019

Portrait Gallery, National Portrait Collection (Room 23)

5 October 2019 – 12 January 2020

Admission Free

Curated by Niamh MacNally and Sarah McAuliffe

2019 marked the sixth year of the National Gallery of Ireland's annual portrait competition. The *Zurich Portrait Prize* showcases contemporary portraiture and is open to artists aged 19 and over. It attracts entries from across the island of Ireland and from Irish artists living abroad. The winner of the Zurich Portrait Prize receives a commission to create a new work for inclusion in the National Portrait Collection. Two prizes for highly commended works are also awarded. This is the second year that Zurich Insurance plc has generously sponsored the prize.

Identity, family, memory, gender, ageing, social change and diversity were some of the themes addressed by the 26 artists shortlisted from over 300 entries for the competition this year. The judging panel comprised Mike Fitzpatrick, Head of Limerick School of Art and Design; Professor Fiona Kearney, founding Director of the Glucksman in Cork; and Mick O'Dea, artist and member of the RHA. The winner was the Irish photographer Enda Bowe, who lives and works in London, with commendations awarded to Joe Dunne and Salvatore of Lucan.



Enda Bowe, winner of the Zurich Portrait Prize at the National Gallery of Ireland, with his work *Cybil McCaddy with Daughter, Lulu, 2018*.

Photo: Maxwell Photography

Enda Bowe's work is concerned with storytelling and the search for light and beauty in the ordinary. Bowe said of his winning photograph, *Cybil McCaddy with Daughter Lulu*: 'this portrait traces the emotional connection between a new parent and her baby, evoking traditional compositions of a mother and child'. The portrait was made on a housing estate in east London and is part of Bowe's ongoing project titled *Clapton Blossom*, which is a celebration of humanity and social diversity.

The Gallery was delighted to tour the *Zurich Portrait Prize* for the first time in 2019. In January, the shortlisted works from both the Zurich Portrait Prize, and the Zurich Young Portrait Prize travelled to the Crawford Art Gallery in Cork. Mary McCarthy, Director of the Crawford Art Gallery, said that the exhibition would 'enable our audiences to make connections with our wider collection and supports our deeper ongoing collaboration with the National Gallery of Ireland.' An exhibition catalogue, published by the National Gallery of Ireland, complemented the displays at both venues.

Zurich Young Portrait Prize

National Gallery of Ireland | Millennium Wing Studio

5 October 2019 – 12 January 2020

Crawford Art Gallery, Cork, Gibson Galleries | 31 January – 13 April 2020

In 2019, the National Gallery of Ireland introduced a new competition, the *Zurich Young Portrait Prize*. Playing an important role in the Gallery's continued aim to foster and support creativity, originality and self-expression in children and young people, the inclusive new prize accepted entries from young people up to age 18 of all abilities from across the island of Ireland. 20 finalists in four age categories (6 years and under, 7–11, 12–15 and 16–18), chosen by a panel of judges, were displayed in the Millennium Wing Studio of the Gallery from 5 October 2019. The 2019 judges for this inaugural prize were artist Hetty Lawlor; photographer and filmmaker Perry Ogden; and Dr Brendan Rooney, Head Curator at the National Gallery of Ireland. The finalists who won in each of the four categories were Callie Le Page, Jiaming Zheng, Erin Welch and Cara Pilbeam. The overall winner of the first Zurich Young Portrait Prize was a photograph entitled *The new age* by Mabel Forsyth and Mary O'Carroll, 12-year old cousins from Dublin. The Zurich Young Portrait Prize was displayed alongside the main prize at Crawford Art Gallery in Cork from 31 January 2020 until 13 April 2020. Neil Freshwater, CEO of Zurich Insurance plc, said: "It's been wonderful to introduce a second prize this year and showcase work by artists of all ages. There is a freshness and vibrancy to these works which make us excited for the future talent that this competition is intended to foster".

Overall Winner – Zurich Young Portrait Prize 2019



Mabel Forsyth and Mary O'Carroll (aged 12)

The new age

Photography on paper

View of Ireland: Collecting Photography

Hugh Lane Room (Room 31) | 25 October 2019 – 16

February 2020 | Admission Free

Curated by Anne Hodge and Sarah McAuliffe

View of Ireland: Collecting Photography, an in-focus display in the Hugh Lane Room, ran parallel to the larger exhibition, *Moment in Time: A Legacy of Photographs | Works from the Bank of America Collection*. It documented the rapid and vigorous development of the Gallery's own collection of photography. The display included works by such prominent Irish and international figures as Jane Bown, Eamonn Doyle, Erich Hartmann, Nevill Johnson, Inge Morath and Amelia Stein.

Moment in Time: A Legacy of Photographs | Works from the Bank of America Collection

Lower Beit Wing (Rooms 6–10) | 30 November 2019

– 18 September 2020

Visitor Numbers (at 31 December 2019): 3,502

Ticketed exhibition

Curated by Anne Hodge and Sarah McAuliffe

This exhibition was made possible through the Bank of America Art in our Communities® programme.

In 2019, the Gallery hosted the first major exhibition of photography in its history. *Moment in Time: A Legacy of Photographs | Works from the Bank of America Collection* drew on one of the largest corporate collections of photography in the world, and featured works by some of the medium's most celebrated proponents including Julia Margaret Cameron, Henri Cartier-Bresson, Robert Frank, Dorothea Lange and Eugene Smith. The exhibition also

included several iconic pictures, among them Jacques Henri Lartigue's *Grand Prix de l'A.C.F., Circuit de Dieppe* (1912), Edward Steichen's *Greta Garbo* (1928) and Brassai's *Couple au bal musette des Quatre-Saisons, Rue de Lappe* (1932).

The exhibition, which provided a rich and diverse overview of the history of photography from the mid-nineteenth century to the 1960s, had previously been on display at the Museum of Photographic Arts in San Diego. However, it was presented in a new configuration in Dublin by curators Anne Hodge and Sarah McAuliffe.

Conservation: Care of the Collection

Introduction

In 2019 Conservation staff concentrated on implementing and updating established collection care measures, such as environmental monitoring and preventative conservation, to help mitigate risks to the collection. The addition of two new positions in the department, a Preventative Conservator and a Paper Conservator, were a great support to the team. The year also presented exciting opportunities to deliver flagship research and conservation projects, such as the Lavinia Fontana Project supported by the Bank of America Art Conservation Project and the conservation of *The Lamentation of Christ* by Gerard Seghers.

Preservation Policy

In line with the Gallery's commitment to the management and preservation of its collection, the Conservation Department began drafting a new Preservation Policy document. With a broad scope, and encompassing all collection works (whether on display, in transit, on loan or in storage), the policy aims to define the Gallery's preservation responsibilities, providing guidance on best practice in collection care. The new policy is being developed in conjunction with existing care of collections protocols and risk management responsibilities.

Scientific Research

In 2017 the Conservation Department acquired a handheld X-ray fluorescent (XRF) analyser to enable conservation staff to perform elemental analysis on pigments and binders.



Photo: National Gallery of Ireland.

Photographer: Elline von Monschaw, Conservation

This equipment allows in-depth examination of artworks to establish how the artworks are to be treated or conserved as well as providing information on pigments within paintings and substrate materials such as metals in sculpture. Material identification informs research but can also have practical implications in care of the artwork; for example, the identification of a light-sensitive, fugitive pigment can be addressed with light exposure restriction policies.

The following works, among others, underwent examination in 2019:

- NGI.2014.1, Gerard Seghers, *The Lamentation of Christ*
- NGI.2358, F.W. Burton, *Hellelil and Hildebrand, the Meeting on the Turret Stairs*
- NGI.76, Lavinia Fontana, *The Visit of the Queen of Sheba to King Solomon*
- NGI.2019.43, Dorothy Cross, *Shark Heart Submarine*.

Groups of artworks relevant to the ongoing Tudor portraits research and the sixteenth-century Italian panel collection were also analysed, allowing for comparative studies to be carried out and featured in forthcoming exhibitions. The XRF analyser has greatly enhanced and expanded the Gallery's ability to examine artworks without having to take samples from them.

Painting Conservation Projects

NGI.76, Lavinia Fontana, *The Visit of the Queen of Sheba to King Solomon*

2018 Bank of America Conservation Project

The Visit of the Queen of Sheba to King Solomon is the largest known painting by one of the most renowned female artists of the Renaissance.

To date, project conservators have undertaken comprehensive conservation treatments on the painting, allowing the team to address structural and aesthetic issues. Technical and scientific examination and study has also been carried out while the practical treatment is under way.

All stages of the conservation project have been accompanied by online outreach, using video and website material designed to heighten awareness of both the artist's significance and the project at hand. A selection of talks and lectures were delivered, both in the Gallery and in partner institutions, while planning for a series of conservation events was undertaken. Windows into the Conservation Studio, where visitors can view the live treatment of the painting, have been prepared for a series of viewings in late 2020.

Nathaniel Hone: Travels of a Landscape Artist

The centenary of the bequest of works by Nathaniel Hone was celebrated with an exhibition of paintings made during his travels. 34 works were examined and 19 of these were selected for an in-focus exhibition on the artist in the Hugh Lane Room, a small part of the extensive collection of some 500 Nathaniel Hone works in the Gallery's collection.

NGI.2014.1, Gerard Seghers, *The Lamentation of Christ*

The Lamentation of Christ is the only work by Gerard Seghers in the collection. This large painting was presented to the Gallery in 2014 and since then has been subject to extensive treatment. The treatment of the canvas support was completed in 2019. This involved the removal of the old lining canvases and a new lining treatment, as well as local repairs and assessment of the wooden stretcher. The painting was examined using multiple analytical imaging techniques, including ultraviolet and infrared reflectography. Elemental analysis of the paint layers was also carried out with x-ray fluorescence. Several months have been dedicated to the varnish and overpaint removal, a complex and lengthy treatment essential to recover the legibility of the painting. The project will continue into 2020.

Glamour and Governance exhibition

Conservation treatments in preparation for the exhibition *Glamour & Governance* (2021) allowed an unprecedented insight into a selection of 14 Tudor portraits on panel. In December 2019, Professor Peter Klein, a wood specialist who had assisted the NGI with dendrochronology services on the Rembrandt Research project, joined the conservation team again to analyse the panels.

Getty Foundation Conserving Canvas Project

The Conservation Department promotes and engages with conservation institutes as well as museums in Ireland and abroad, and in 2019 was awarded a substantial grant from the Getty Foundation to undertake research and training and to conserve three works in the National Gallery of Ireland Collection: Giovanni Battista Barbieri, called Guercino (1591–1666), *Saint Joseph with the Christ Child*; Juan Gris (1887–1927), *A Guitar, Glasses and a Bottle and Carafe*; and Juan Gris (1887–1927), *Cups and Glasses*.

All three paintings show fragility, evidence of flaking, delamination and deterioration of the canvas supports, so the project involves conducting research and conservation of these important masterpieces and training mid-career conservators in theoretical and technical issues related to traditional and modern lining processes. Mixed-media artworks (oil on canvas and paper collage on canvas) require an interdisciplinary team of paper and painting conservators.

This project will encompass the challenges of modern conservation as a holistic discipline and demand a multidisciplinary approach inclusive of technical, ethical and aesthetical aspects as well as preliminary documentation and scientific analyses. In-depth analytical research and documentation of a complex conservation history will lead to discussion and selection of the most appropriate ethical approaches and clarity for the conservation teams on the most appropriate treatments.

The project will also include a study day on Gris's collage works with the participation of scholar curators, and a two-day workshop on traditional and modern lining methods. The aim is to generate theoretical debates and technical discussion and to help contribute to updating international conservation standards. It will also present a unique opportunity to preserve the legacy of conservation knowledge pertaining to artworks from different historical and technical backgrounds, combining the expertise of the Gallery's senior paper and oil painting conservators. Research and conservation treatments will begin in April 2021; completion is scheduled for April 2023.

Internship, training and work placements programme

The Heritage Council Internship Programme celebrated its tenth year. This programme offers one postgraduate oil-painting conservator the opportunity to train in the Gallery's Conservation Department. It is primarily aimed at students who have completed specialist conservation courses in the areas of paper, book bindings and painting and is run in partnership with the Chester Beatty Library, the National Library of Ireland, The National Archives and Trinity College Dublin's Old Library.

The Prints and Drawings Collection survey

The Prints and Drawings Conservation Survey began in February 2019, also including miniatures and photography. This survey aims to provide detailed information on the condition of objects from the Prints and Drawings Collection. For a better overview, works are also allotted condition and treatment categories to help prioritise the prints and drawing collection according to conservation requirements. As the survey progresses, the gathered data will be transferred to the Gallery's Collection Management System, which supports research, loan preparation and display requirements.

New Acquisitions

In 2019, paper conservators assessed the suitability and condition of 317 potential new acquisitions, of which 160 were photographs.

The new photography collection comes with its own challenges, as photographs are complex objects, usually made of combined layers or materials, each of which reacts to the environment and physical forces differently. Many photographs on paper look similar, yet the chemistry behind them varies according to photographic process, materials used and age. The Gallery acquired photographs of varied processes, dimensions, and periods with different storage, handling and display requirements. The Paper Conservation team provided recommendations for proper storage facilities and handling training to staff in contact with photographic collections. It purchased storage materials and initiated a mounting programme for protective storage for vulnerable photographs.

Library and Archives - Treatment of the collection including new acquisitions

2019 saw the establishment of a close collaboration between Paper Conservation and the Library and Archives including exhibition help and installation, condition assessment of new acquisitions, rehousing, and treatment of the collection.

A total of 1,077 individual items from the archival collection were surveyed and/or treated, spanning three collections: the 2017 Yeats Acquisition, the 2018 Gerda Frömel Archive and the 2019 Bea Orpen Acquisition.

The Bea Orpen collection of 420 items, containing mostly life drawings, preparatory sketches and gouache paintings, with some correspondence and ephemera, was acquired with widespread mould damage. An initial assessment by Paper Conservation established that a third of the collection had evident dormant mould.

Publications and Images

Made up of three strands, the Publications and Images Department is responsible for Gallery publications, images and licensing; including management of intellectual property created and used by the Gallery; and photography of artworks in the collection and for exhibition and conservation purposes. Publications in 2019 were catalogues to accompany some of our key exhibitions – *Shaping Ireland: Landscapes in Irish Art, Making Their Mark: Irish Painter-Etchers 1880–1930*; and *Zurich Portrait Prize 2019*.

The Images & Licensing staff handled over 20,000 requests and queries on images, copyright and onsite filming and photography as well as procurement of all collection and exhibition images used by every department throughout the Gallery. In addition, the team looked after rights clearances for E-Museum, the Gallery website, all exhibition press and publicity, and exhibition design and educational purposes.

Our professional photographers took over 1,640 photographs of artworks in the collections as well as those of exhibition installations. Photographs were created for display panels as well as high-quality facsimiles for some of the display cabinets to replace delicate books that cannot go on display for long periods. Photography also produced material for records, research and conservation. Eighty artworks were photographed using the Gallery's infrared reflectography and ultraviolet systems in 2019.

Library and Archives

In 2019, the Library and Archives continued to develop and provide access to the collections in both physical and digital environments through research services, the public engagement programme and collaborations. The ESB Centre of Studies of Irish Art (CSIA) collection is one of the world's most important and valuable resources for the study of Irish art. Challenged by accommodation and space issues, this year saw the Centre of Irish Art (CSIA) Reading Room in the Millennium Wing converted to a space for digitising collections as increasing online access to our holdings becomes increasingly important. The CSIA library collection was temporarily relocated to the Sir Denis Mahon Reading Room and work was also done to maximise the capacities of current storage facilities and plan redevelopment of the Yeats store.

Collection development

Source Digital Collections Project

In 2017 the National Gallery of Ireland was awarded funding from the Department of Culture, Heritage and the Gaeltacht (DCHG) for the development of an online resource, focusing on its Irish art research collections. Entitled *Source – Uncovering Stories of Art in Ireland*, this multi-annual project progressed in 2019, putting in place the infrastructure for cataloguing and digitising the collections in the ESB Centre for the Study of Irish Art and ensuring that these valuable collections can be easily accessed by researchers in the future. Collection care and preservation is also a key part of this project, and a collaboration with the Conservation Department resulted in 1,077 items being assessed and conserved. Staff worked towards launching the digital collections project *Source* in 2021. Much of 2019 focused on procuring resources and equipment to support the cataloguing and digitisation of the Irish art research collections. A Bookeye 4 V1A-C35 scanner, the first to be acquired in Ireland, was installed. Sharing how the project has developed to date, Head of Library and Archives Andrea Lydon was pleased to present 'Source: digitising Irish art archives at the National Gallery of Ireland' at the annual ARLIS art library and information professionals' conference, Glasgow University, 15–17 July 2019.

Sir Denis Mahon Library and Archive

Key developments in the Sir Denis Mahon Library and Archive collection included the completion of the cataloguing of the Sir Denis Mahon Library, the commencement of the cataloguing of Mahon's academic archive, increasing participation in the NGI exhibition and public programmes, and greater awareness internationally of the collection's importance as a research resource.

Mahon's academic papers have been a high priority for processing, and throughout 2019 work continued on this material. The cataloguing of the main library collection, consisting of the academic publications, was completed. This contains artists' monographs, catalogue raisonnés, exhibition catalogues, sales catalogues, journals, conference proceedings, guide books, pamphlets and a number of oversized volumes published between the 16th century and the present day. The subject areas catalogued include art and artists in Italy, Spain, the Netherlands, France and Britain. As well as books on art and exhibitions, the collection includes material on history, geography, architecture, travel and conservation. A total of 8,395 books were catalogued; including 609 rare volumes, 4,329 books and exhibition catalogues and 3,286 serials.

The detailed cataloguing of the collection recorded standard bibliographic and subject metadata, and additional information recorded included data on annotations, inserts or archival material discovered in

the books. This type of meticulous and comprehensive cataloguing makes this a truly unique database resource for scholars. The library collection includes many rare and antiquarian volumes that are regarded as key sources in the study of European art, particularly Italian art. The earliest volume in the collection is Leon Battista Alberti's *Della Pittura*, which dates from 1550.

Institutional Archive and Records

2019 also saw progress with the care and management of the Gallery's archives and records. Draft policies and procedures for a Records Management programme were developed in consultation with various departments across the Gallery. The Gallery was pleased to host the 40th anniversary of the Archives and Records Society, attended by President Michael D. Higgins who spoke at the event on 5th December.

Partnerships

As ever, the Gallery is grateful to the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, the Sir Denis Mahon Foundation, H.W. Wilson Foundation and the ESB for their ongoing support of the work of the Library and Archives and ESB Centre for the Study of Irish Art. In 2019, the Library and Archive together with the ESB was shortlisted for a Business to Arts Award in the category of Best Long Term Partnership.

Fellowship Programme

The H.W. Wilson Foundation and ESB have been supporting Fellowship programmes in the Library and Archives of the National Gallery of Ireland since 2014. Through the Fellowships, Library and Archives staff provide a deep, experiential learning and training to graduates wishing to work in the cultural sector. The Gallery is pleased to continue the development of the programme in 2019 with the appointment of Mary Clare O'Brien as H.W. Wilson Fellow and Grace O'Boyle and Donna Rose as ESB Fellows in the ESB Centre for the Study of Irish Art.

Tours, talks and workshops

Tours and talks about the library and archive collections, services and exhibitions are now a regular feature of the Gallery's public programme. 965 people attended the

60 events organised by the department this year, which included talks, tours and presentations to the Friends of the NGI, inductions for new staff and guides, visits from sister institutions and workshops with undergraduate and postgraduate. The Library and Archive collaborated with the Education team and welcomed participants from the Transition Year programme, introducing students to the Library and Archive collections, information management and the importance of accurate information curation.

We also worked with the Education team on the **OUTing the Past** event on 23–24 March, by facilitating a breakout session on the Saturday afternoon, led by library assistant Iain Wynn Jones. This was an opportunity to explore the idea of 'queerness' as it relates to artists and artworks in the NGI Collection. Another collaboration saw Claire Doohan, Assistant Archivist Sir Denis Mahon Project, participating in the **Something from There** community project held in the National Gallery. This artist-led project, initiated by the Education Department and supported and developed by the Gallery, explored the experiences of people seeking asylum or living in Direct Provision in Ireland. Objects form a key focus of the project, with each participant looking more closely at a particular item they brought to Ireland, and what this object now represents for them. Objects from the Sir Denis Mahon Archive were used as a starting point for this workshop in September.

Collaborations

Like any research collection, the NGI Library and Archives and ESB Centre for the Study of Irish Art frequently support a range of projects and initiatives outside the Gallery. This year highlights included:

- The Royal Irish Academy's exhibition *Discovering Thomas Moore: Ireland in 19th-Century Europe*, 17 June – 23 December. The Gallery lent *Moore's Irish Melodies: Illustrated by D. Maclise, RA [1866]* to the display. Possibly unique, this volume presents bright hand-coloured engraved illustrations throughout which underscores Maclise's skill as an illustrator.
- The exhibition *Divine Illumination* in the Lexicon Library, Dun Laoghaire and accompanying publication of the same title were launched by Minister Josepha Madigan on 11 October, marking the centenary of the Oratory of the Sacred Heart in Dún Laoghaire, built by the Dominican Sisters in 1918/19 in memory of men from the locality that had died in the Great War. This local history and heritage initiative celebrated the work of Sr Concepta Lynch, who was responsible for hand painting of the oratory over 16 years in the Celtic Revival style. This fruitful collaboration drew on collections relating to Sr Concepta and her work held in the CSIA archives and Prints and Drawings collection. Images from the collections are reproduced in the publication and exhibition. The public programme around the project

was also supported by the Gallery. The exhibition on Level 3, dlr LexIcon, was on display until 4 January 2020.

Academic collaborations

The National Gallery of Ireland's Library and Archives' collaborations with academic institutions continue to flourish. Highlights this year included an innovative collaboration with Dr Elaine Sissons of the Institute of Art, Design and Technology, Dún Laoghaire, which resulted in theatre and costume design students exploring and studying the Anne Yeats archive through workshops and group research sessions. A module on their course was built around the collection, introducing undergraduate students to the importance of primary source material for their work and research.

The ESB CSIA continued its annual collaborative academic module with the National College of Art and Design BA in Visual Culture. Organised with NCAD lecturer and artist Sarah Pierce, and spanning 12 weeks, this module is now in its third year. In 2019, it culminated in the launch of the student-published zine *The Forgotten*. The launch was accompanied by a display of items from the CSIA collections curated by the students in the Sir Denis Mahon Reading Room.

Public Engagement

From Flamboyant Flamenco performances to showcasing the talent of our young people in the inaugural *Zurich Young Portrait Prize*, to launching the dynamic Apollo Project, the Gallery's Education Department continued to grow and enhance engagement with different audiences, ensuring that people of all ages and abilities have been able to interact with the Gallery's programmes whether onsite, offsite or online. 176,936 people engaged directly with education events and activities in 2019. The programme of activities complimented the exhibitions and the Gallery's permanent collection, and worked with contemporary artists, other cultural institutions, and collaborators and partners across Ireland to make 2019 a truly outstanding year for public engagement with the Gallery.

Online audiences continued to engage with the Gallery in increased numbers in 2019. The Gallery's social media accounts had over 135,000 followers by year end. Creative content such as videos and podcasts were popular, with 234,000 views of Gallery videos throughout the year. The Summer exhibition *Sorolla: Spanish Master of Light* proved particularly popular with online audiences, with a focus on visual communications for the digital and marketing campaigns. The Gallery's Millennium Wing stairs was transformed to display a work from the exhibition, and a photograph of this became the Gallery's most popular post on Instagram in two years.

761,469 visitors were welcomed through the doors in 2019, supported by the Visitor Experience team and the Gallery's volunteers at our visitor desks.

1.5m+

visitors to the Gallery onsite and online in 2019

176,936

attendees at Education events

761,469

visitors through its doors

18,433

children and families attended 162 family activities

234,000

YouTube views

136,031

followers across Facebook, Instagram and Twitter

24,000+

used the Library and Archives online resources

123,022

people engaged with educational talks, tours, screenings, displays and podcasts.

17%

increase in website visits compared to 2018

957

educational tours and events catered for 21,019 school students and teachers

Accessibility

2019 was a highly significant year for the Gallery Access Team in providing greater access to the Gallery's buildings and services and to its collection and exhibitions programme.

This cross-departmental team promotes inclusive, diverse and tailored programmes to deepen engagement with the collection, the Gallery and its services. In 2019, the following initiatives were realised:

- Funding was secured from the OPW's Architectural Accessibility Unit to replace the two heavy Millennium Wing entrance doors with automated ones. These were installed in December, providing much improved access to visitors.
- The Gallery was awarded an 'As I Am' approved autism-friendly accreditation, the first of its kind for a cultural organisation in Ireland.
- The team offered a comprehensive training programme to equip and motivate colleagues and volunteers to continually deliver on the *Access Action Plan (2018–2021)*.
- The Education Access programme continued to offer and develop its wide range of inclusive and bespoke tours, events and workshops.
- The Gallery Access Team conducted a digital accessibility audit and began the process of embedding accessibility into online and digital platforms. A new quarterly *Access Newsletter* was introduced and circulated to colleagues and volunteers.

Access-related feedback ranked fifth in positive visitor trends acknowledging staff helpfulness, programming and services, such as Changing Places and free wheelchair service.

The Newly Enhanced 'Gallery Volunteer' Role

In 2019, the Volunteer Programme merged what were three separate areas into one to change the volunteer role. This new 'Gallery Volunteer' role, combined four key areas; Visitor Experience, Friends Membership, Education and Research duties, focusing on enhanced visitor engagement and accessibility onsite.

The Volunteer Focus Group helped champion and communicate the objectives to the 153 volunteers in the programme and all volunteers partook of intensive training. Feedback in the Summer and Autumn was very positive with a 98% 'excellent/very good' satisfaction rating in September.

Promoting Sorolla

The opening of the Summer exhibition *Sorolla: Spanish Master of Light* provided an opportunity to engage with many types of audiences in Ireland and around the world. Visitors were invited to discover 'Spain's Impressionist' in the first exhibition of Sorolla's work in Ireland. From the moment it was announced, images of paintings featured in the exhibition proved hugely popular with the public. A visual promotional campaign included images of favourite works popping up on billboards across Dublin. Additional advertising to specific audiences ran across radio, print and online platforms.

An innovative digital campaign allowed the public to learn more about the artist and the exhibition. Focusing again on visual communications, the Gallery moved to produce an increased amount of video content. Eight Sorolla videos were created, including the recreation of an onsite family workshop online. The Gallery's Millennium Wing stairs was transformed to display a work from the exhibition, and a photograph of this became the Gallery's most popular post on Instagram in two years. A selection of new articles, newsletters and posts covered individual works and stories.

As the exhibition opened, photographs of the Beit Wing's new display featured in many national newspapers. Gallery staff were interviewed on national radio programmes, with many well-known personalities choosing the exhibition as their favourite cultural moment of the year. The exhibition's Education programme was heavily promoted within this campaign, including an outreach to media. Coverage on the exhibition featured heavily in international outlets, particularly in Spanish media. About the exhibition, the *Sunday Times* said: 'an hour or so spent in the company of such joyous sun-kissed celebrations of life is a pleasure beyond petty mercantile considerations'. A quote from the *Irish Times* recognised the fact that Sorolla was not well known to the Irish public before this landmark exhibition at the Gallery: 'A master of light comes back out of the shadows'.

Renailssance

In summer 2019, to celebrate a highly successful year-long collaboration with Tropical Popical, the award-winning Dublin nail bar, a vibrant and contemporary exhibition, RENAILSSANCE, took place at the Gallery. The creative partnership was originally designed to make collections and exhibitions more accessible to diverse audiences, and to show how historic artworks can provide rich inspiration for new creative practices. However, as it evolved, this project also presented the opportunity to consider historical definitions of art and the origin of nail art, while stimulating dialogue on culture, aesthetics and taste.

Over the course of a year, the team from Tropical Popical inspired the public onsite at the Gallery via live demos and nail art sessions, offsite at the salon via highly detailed 'fine art' nail art, and online via various social media campaigns.

The resulting exhibition was curated by Sinéad Rice, Head of Education, and Andrea Horan, CEO Tropical Popical. A selection of the fingertip creations was showcased in the highly collaborative display, and interpreted through photography, fashion, design and mixed media, demonstrating how artists of the past can inspire the creatives of the future.

The education, learning and engagement programme included activities for all ages and abilities. Around 54,000 visitors came to the exhibition during its eight week run.

The exhibition received broad coverage in print and broadcast media (Irish Times, Totally Dublin, Irish Tatler, Image magazine, TV3, RTÉ Arena, 2FM, Today FM).

Gallery Website, Newsletters and Social Media Channels

2019 saw excellent growth on the Gallery's online platforms, in particular across our three main social media profiles – Facebook, Twitter and Instagram – where we had 24.2 million impressions, and 712,700 engagements from followers. There was significant growth on our Instagram channel in 2019, with a 39% increase in followers and a 20% increase in engagement. We saw a combined increase of 17% across our three main channels, with the total number of followers standing at just under 140,000 at the end of the year. We saw a 21% increase in subscribers to the Gallery's email newsletters in 2019.

Language Scheme 2017–2020

The NGI continued to implement and monitor compliance with the Language Scheme during the year.

24.2m

social media impressions
Facebook, Twitter, Instagram

712,700

engagements from followers

39%

increase in Instagram
followers

20%

increase in engagement
on Instagram

17%

combined increase across
three main social media
channels

140,000

total number of followers

21%

increase in subscribers to
email newsletter

Development, Fundraising and 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 donors, corporate partners, Friends and Patrons who have played a critical role in the life of the Gallery. The generosity of our supporters allows the Gallery to create exceptional exhibitions, to build the permanent collection and to expand the work carried out in education and conservation. The Gallery is also grateful for the ongoing support of the American Friends of the National Gallery of Ireland and the British Friends of the National Gallery of Ireland.

Thank you to all our donors who have supported the work of the Gallery in 2019.

Annenberg Foundation \ Apollo Foundation \ Applegreen Blossom Fund and The Irish Youth Foundation \ The Blavatnik Family Foundation \ Brewin Dolphin Ireland \ Coca-Cola Thank You Fund \ Getty Foundation \ H.W. Wilson Foundation \ Italian Cultural Institute \ Sir Denis Mahon Foundation \ State Street Foundation \ Tomar Trust \ Anthony & Karole Mourek \ Brian & Susan Dickie \ Jay & Silvia Krehbiel \ John McNamee Sullivan \ Peter Woods & Francis Ryan \ Tony Ahearne \ others who wish to remain anonymous.

Corporate Partners and Sponsors

The generosity of our Corporate Partners and Sponsors allows the Gallery to fulfil its role of bringing people and their art together.

In 2019, we were particularly pleased to deepen our relationship with Bank of America, which supported the conservation of Lavinia Fontana's *The Visit of Queen Sheba to King Solomon*, collaborated with us on presenting *Moment in Time: A Legacy of Photographs | Works from the Bank of America Collection*, and commenced a Corporate Partnership to promote staff engagement.

We were delighted to welcome business leaders to our September 2019 Leaders' Breakfast, where Nick Butcher, Managing Partner of Maples and Calder in the Maples Group Dublin office, spoke of the many business benefits of sponsoring the Gallery's Creative Space.

Newly appointed CEO of Zurich Insurance plc Neil Freshwater awarded the 2019 Zurich Portrait Prize to photographer Enda Bowe in Zurich's year of support for this exhibition, and awarded prizes to the winners of the inaugural Zurich Young Portrait Prize, Mabel Forsyth and Mary O'Carroll.

For their vital support and loyalty, we would like to thank all our Corporate Partners and Sponsors:

AIB
Bank of America
Citadel Securities
ESB
Focal Media
Maples Group
Northern Trust
Permanent TSB
Ryanair
Sarasin & Partners
SMBC Aviation Capital
Sotheby's
Zurich Insurance plc

Zurich Insurance plc are very proud to sponsor the National Gallery of Ireland's Zurich Portrait Prize. It has been a pleasure to see how our support has helped the competition grow and develop throughout 2019 with the addition of the Zurich Young Portrait Prize and the display travelling to Crawford Art Gallery.

Neil Freshwater CEO, Zurich Insurance plc

*We truly believe in the power of the arts to help economies thrive, to educate and enrich societies, and to create greater cultural understanding. Over the last year our partnership with the Gallery has evolved and flourished – from supporting the conservation of Lavinia Fontana's *The Visit of Queen Sheba to King Solomon* and loaning *Moment in Time: A Legacy of Photographs | Works from the Bank of America Collection*, to embarking on a new membership, offering our employees access to the Gallery's latest exhibitions and events. The National Gallery of Ireland are first class partners and it has been our pleasure to work with them.*

Rena De Sisto, Global Executive for Arts & Culture and Women's Programs, Bank of America

Friends and Patrons

2019 was a year of substantial growth for the Friends of the National Gallery of Ireland. Since the end of 2016, membership numbers have tripled. The Friends of the National Gallery of Ireland were delighted to help support the exhibition catalogue for *Making their Mark: Irish Painter-Etchers 1880–1930*, as well as the exhibition *Bauhaus 100: The Print Portfolios*.

Through a wide range of activities and benefits, long-term members re-engaged and new members were welcomed. Friends and Patrons enjoyed multiple visits to the Gallery's exhibitions. *Sorolla: Spanish Master of Light* resulted in a large increase in new membership. All members-only activities offered deeper engagement with the collection or first-hand knowledge of exhibitions.

Offsite events were inspired by exhibitions or the Gallery's collection. The annual overseas European trip took the Friends to Italy to walk in the footsteps of Sir Denis Mahon. The timing related to the exhibition *The Voyage of Italy: 200 Years of Travel Guides* from the Sir Denis Mahon Collection. The exhibition *Canaletto and the Art of Venice* earlier in the year also gave people an interest in visiting or revisiting Venice. Based in Ferrara for five nights, the group also enjoyed day trips to Bologna and Venice.

A pilot three-day trip to the UK explored some of the art and artists in London galleries that are represented in or connected to artists in the Gallery's collection. The annual Irish trip was to Waterford. This four-day trip focused on themes explored in Daniel Maclise's *The Marriage of Strongbow and Aoife*. Day trips during 2019 included a visit to Ardnacrusha inspired by the exhibitions *Making Their Mark: Irish Painter-Etchers 1880–1930* and *Shaping Ireland: Landscapes in Irish Art*.

In total, 137 member-only events were held, five promotional events and six events exclusively for Patrons. Private curator-led preview tours of selected exhibitions were one of the benefits available to Patrons. The variety of member-only events included the now annual Director's Lecture, curators' pre-exhibition lectures in advance of exhibitions opening to the public, exhibition previews, behind-the-scenes and other Gallery-based talks and tours, walking tours, day trips and visits to other cultural institutions. Bookending 2019, there was a Celebrating Turner event at the end of January and in early December a Christmas concert in the Shaw Room. This concert featured the Boys of the Palestrina Choir (St Mary's Pro-Cathedral) and tickets were also available to non-members. The other Christmas event was a screening of *Meet Me in St. Louis*, also open to non-members. 2019 was the third year to screen a Christmas film.

Midway through 2019, a new programme for Patrons was launched. Four levels of Patron memberships were made available with Patrons signed up at each level. A special event for Patrons was held in December, a 'reveal' of the latest artwork purchased thanks to their support. The painting was Colin Davidson's *The Day I Heard that Mark Hollis had Died (Self-Portrait)*. Following a private view of the painting with Gallery Director Sean Rainbird and Head Curator Brendan Rooney, the Friends and Patrons enjoyed a behind-the-scenes visit to Prints & Drawings with curators Anne Hodge and Sarah McAuliffe to learn about a new collection of photographs acquired by the Gallery.

Corporate Services

HR

The Gallery has placed significant emphasis on organisational development and workforce planning over recent years and has developed a comprehensive Workforce Plan. In 2019, the Gallery received 39 sanctions from the Department of Culture, Heritage and the Gaeltacht and a total of 33 posts were recruited, spread across all pillars.

Time and Attendance Policy

In 2019, the Gallery implemented the Time & Attendance (T&A) policy and related procedures. Overall it was a success, as 100% of staff recorded their work hours by clocking in and out. Staff also availed of 50.5 days' flexitime in 2019. This is a benefit to staff that promotes work-life balance. In addition, HR conducted an internal review of the full suite of HR policies and procedures to ensure they were in line with employment legislation.

Transition 2020

The Gallery worked in partnership with SIPTU to agree to modernise the internal collective relationship. In the context of progressive employee relations, the aim of the parties is to address issues and areas of common interest through the application of progressive HR policies that concurrently underscore the Gallery's and its employees' ambition to be an employer of choice within the Public Sector. The Transition 2020 document was signed in May 2019.

Training & Development

The Gallery placed significant emphasis on training and staff development over recent years. This is evidenced by an increase in the training & development funding budget from €55K in 2018 to €103K in 2019 (an increase of 87%). The 3-Tier Training & Development framework caters for the individual staff training needs, through to the collective training needs of all departments. Group training courses were organised to focus on areas that included Dignity at Work, Visitor Experience and Interviewer Skills Training. Staff with people management responsibility attended line management and employee relations workshops. The purpose of these workshops was to ensure that all line managers are equipped with required knowledge and skills to manage their staff.

Employee Engagement

The Gallery conducted the first employee engagement survey in 2018. It proved to be a constructive and successful approach to ensure that staff engagement is monitored and managed on a regular basis. Key actions arising from this survey are currently being implemented. The Gallery committed to repeat this engagement survey in Autumn 2020.

IT

The IT Department successfully migrated all Gallery telephone numbers to a voice-over-IP (VoIP) service, granting staff members added flexibility to handle queries from the public while also reducing annual reception and telephony spend.

New multi-function printers (MFPs) configured with secure document scanning and retrieval were introduced across all Gallery office spaces as part of the IT Department's data retention and security objectives.

Operations

Following a lengthy engagement with SIPTU, NGI management signed the Transition 2020 agreement in February 2019.

On 23 May a light fitting became detached from its track and fell to the floor in the Upper Milltown Wing. As the cause could not be immediately ascertained, the historic wings were closed to the public while investigations took place. The manufacturer of the lighting system supplied a modification for each fitting as a safety measure. The historic wings were reopened to the public following installation and safety checks on 10 September 2019.

On 30 July a significant weather event resulted in 22mm of rainfall in the Dublin area over a five-hour period. This resulted in the flooding of two rooms of operations accommodation in the Dargan Wing basement. The accommodation was returned to normal use within two weeks.

In December the Millennium Wing entrance was upgraded with a sliding door system that significantly improved accessibility and environmental control.

Procurement

The NGI operates a strategic approach to procurement, as outlined in the Gallery's *Corporate Procurement Plan 2019–2021*. Good procurement practice is of vital importance to the NGI in order to provide value for the public money spent, and ensures that all key suppliers provide the required goods and services at the quality and standard agreed. Discretionary expenditure in 2019 amounted to some €4.74m, on premises expenses, professional fees, security, exhibition costs, IT, printing, office supplies, marketing & communications, 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 2019 include:

- Capital campaign lead
- Digitisation of archive collections
- Bookscanner
- Procurement advisory services
- CRM
- Business case support under the Public Spending Code
- Fine art transport
- Design and print services.

Commercial

EVENTS

While the Gallery is not a bespoke event venue, the Gallery Events Team facilitated 162 events throughout the year. These ranged from exhibition openings and concerts to gala dinners and private receptions.

Highlights

Launch of Tipple with Art

This initiative aimed to offer something new to visitors while offering a fun, relaxing evening. 'Tipple with Art' where an artist guided guests, offering advice to budding artists as they created their own versions of an artwork from the Gallery's collection. Every evening was fully booked. We also facilitated our first private Tipple with Art evening for a team building event in No. 5 South Leinster Street.

Wedding Fair

Events hosted the Gallery's first wedding fair on 14 February. The fair showcased the magnificent No. 5 rooms to recently engaged couples, and allowed them the opportunity to talk with industry suppliers.

GALLERY SHOP

There were 368,860 Gallery Shop visitors in 2019, and 51.9% of Gallery visitors visited the Gallery Shop.

Inspiration from the Collection

In 2019, the shop focused on developing merchandise ranges to celebrate and highlight artworks in the Gallery's collection. Initially, four artworks were selected and bespoke products developed and produced. Displays were built around these products using merchandise complementary to the colour palette of each painting. These customised products were unique to the Gallery Shop and include mounted prints, notebooks, cushions, lens cloths, magnetic bookmarks, glasses cases, notecards, tote bags and cosmetic bags. The four works chosen for the initial phase were:

- William John Leech (1881–1968) *A Convent Garden, Brittany, c.1913*
- Claude Monet (1840–1926) *Argenteuil Basin with a Single Sailboat, 1874*
- Mainie Jellett (1897–1944) *A Composition, 1930s*
- Frederic William Burton (1816–1900) *Hellelil and Hildebrand, the Meeting on the Turret Stairs, 1864.*

Shop Development

Shop refurbishment continued during the year. Furniture layout and merchandising were adjusted to improve the customer journey through the shop. A new queue system was installed which allowed for better customer management during busy periods. Stock can also be stored in the queue system. New signage was designed in accordance with the Gallery's branding and installed towards the end of the year. The signage was on the external walls, windows, and doors of the shop. Customer information included shop opening times, how all purchases support the Gallery, and highlighting our range of Irish design products.

Exhibition Merchandise

Merchandise ranges were developed for several exhibitions in the Gallery. Larger bespoke ranges were produced for two exhibitions.

For *Shaping Ireland: Landscapes in Irish Art*, four works were chosen to build the range around. Items such as trinket boxes, postcards, magnetic bookmarks and poster prints were produced. Complementary items such as mohair throws, Irish landscape socks and merino scarves were sourced from Irish suppliers.

Echoing the popularity of the exhibition, the merchandise for *Joaquín Sorolla: Master of Light* performed very well, with over 22,000 items being sold during the exhibition's run. Four key images were chosen for which bespoke items were produced. Items were also sourced from the shop at Museo Sorolla and the shop at National Gallery London. A range of complementary items were available such as traditional Spanish soaps, light and flowing scarves, and beach baskets. The exhibition's companion book was produced by National Gallery London and all 1,200 available copies sold out.

Gallery Shop Publications

National Gallery of Ireland Calendar 2020

Published with the generous support of Northern Trust
ISBN 9781904288770

National Gallery of Ireland Diary 2020

Co-publication with Gill Books
ISBN 9780717184378

National Gallery of Ireland Year Planner 2020

Co-publication with Teapot Press
ISBN 9781906013011

CAFÉ

— **225,805** visitors used the Gallery Café in 2019

Financial Statements

**for the year ended
31 December 2019**

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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 Tourism, Culture, Arts, Gaeltacht, Sport and Media.

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 2019, 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 for Tourism, Culture, Arts, Gaeltacht, Sport and Media 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 to prepare accounts for each financial year in such form as may be approved by the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media, 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 2019.

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 2019.

Board Structure

The Board comprises up to seventeen members, of which ten are appointed by the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media, 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	17 November 2016	16 November 2021
Jacqueline Hall	17 November 2016	16 November 2021
Gary Jermyn	17 November 2016	16 November 2021
Ann Prendergast	17 November 2016	16 November 2021
Lesley Tully	17 November 2016	16 November 2021
Barney Whelan	17 November 2016	16 November 2021
John O'Doherty	19 September 2019	18 September 2024
Mary Keane (Chairperson)	2 July 2014	30 June 2024
Dan Flinter	19 September 2019	18 September 2024

RHA NOMINEES (3 YEAR TERM)

NAME	APPOINTED	EXPIRATION DATE
Diana Copperwhite RHA	6 May 2020	6 May 2023
Una Sealy RHA	1 January 2019	31 December 2021

EX-OFFICIO MEMBERS

NAME	APPOINTED	EXPIRATION DATE
Maurice Buckley (Chairman OPW)	12 December 2016	Ongoing
Abigail O'Brien (President RHA)	9 October 2018	Ongoing
Mary Canning (President RIA)	16 March 2020	15 March 2023
Owen Lewis (President RDS)	1 December 2016	1 December 2022
John Dardis (Vice-President RDS)	5 December 2019	5 December 2025

The Board and its committees undertook an external performance review in 2017 and plans to undertake an external performance review in 2021, in line with the requirements of the Code. This was due to occur in 2020 but was delayed due to COVID-19.

The Board did not undertake a review of its own internal Board Effectiveness and Evaluation in 2019, as part of its compliance under the Code. However, it has resumed this practice in 2020.

Board Changes

In January 2019 Vivienne Roche's term of the Board ended and Una Sealy was appointed in her place.

In June 2019, Suzanne Macdougald's term on the Board ended and John O'Doherty was appointed in her place.

In July 2019, Margaret Glynn's term on the Board ended and Dan Flinter was appointed in her place.

In July 2019, Mary Keane's term on the Board ended but she was re-appointed for a second term.

In December 2019, Bernie Brennan's term on the Board ended and John Dardis was appointed in her place.

Board Committees

DURING 2019, 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 currently comprises five members, of which one is the Chairman of the Board. The Director, the Head Curator and the Head of Collections and Research attend all meetings. There were seven meetings of the Committee in 2019.

Committee Members 2019: Michael Cush, James English (Committee Chairman), Abigail O'Brien, Mary Keane, Lesley Tully.

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 currently comprises five members, of which one is the Chairman of the Board, including 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 2019.

Committee Members 2019: 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 currently comprises seven members, of which one is the Chairman of the Board, including two external members. The Director and the Head of Development attend all meetings. There were five meetings of the Committee in 2019.

Committee Members 2019: Lynda Carroll, Michael Cush, Gary Jermyn (Committee Chairman), Suzanne Macdougald (external), Michael Maughan (external member), Vivienne Roche (external) 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 currently comprises five members, of which one is the Chairman of the Board, including two external members. The Director and the Head of Public Engagement attend all meetings. There were four meetings of the Committee in 2019.

Committee Members 2019: Michael Cush, Jacqueline Hall (Committee Chairperson), James Hanley (external member), Una Sealy, Martina Byrne (external member) and Barney Whelan.

Governance & Strategy Committee

The role of the Committee is to 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 currently comprises five Board members, of which one is the Chairman of the Board. There were five meetings of the Committee in 2019.

Committee Members 2019: Michael Cush, Mary Keane (Committee Chairperson), Barney Whelan, Peter Kennedy and Ann Prendergast.

Board Meetings and Expenses

The Board meets at least six times a year and, in 2019, met 7 times.

A session without the Executive present is included as a standing item on the agenda of each Board meeting.

BOARD MEMBER	MEETINGS ATTENDED / MEETINGS ELIGIBLE TO ATTEND	EXPENSES PAID
Michael Cush (Chairman)	7/7	-
Bernie Brennan	6/6	-
Maurice Buckley	5/7	-
Lynda Carroll	7/7	-
John Dardis	0/1	-
James English	7/7	-
Dan Flinter	1/2	-
Margaret Glynn	3/3	-
Jacqueline Hall	7/7	-
Gary Jermyn	7/7	-
Mary Keane	7/7	483
Michael Peter Kennedy	4/7	-
Owen Lewis	5/7	-
Suzanne Macdougald	3/3	669
Abigail O'Brien	6/7	-
John O'Doherty	2/2	-
Ann Prendergast	6/7	-
Una Sealy	6/7	-
Lesley Tully	6/7	-
Barney Whelan	7/7	1,442
TOTAL		€2,594

No Board fees are payable to Board members.

Salary of the Director

SEE NOTE 9 (D) TO THE FINANCIAL STATEMENTS.

Schedule of Attendance at Committee Meetings in 2019

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

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

The Board is responsible for ensuring that the Gallery has complied with the requirements of the Code. The following disclosures are required by the Code:

Employee Short Term Benefits Breakdown

See Note 9 (a) to the Financial Statements.

Consultancy Costs

Consultancy costs include the cost of external advice to management and exclude outsourced "business-as-usual" functions.

Consultancy Costs

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

	2019	2018
	€	€
Legal Fees	61,045	30,655
Economic/MDP	7,220	2,768
Financial	57,240	5,874
Human Resources	33,954	17,480
Operational	30,622	40,229
TOTAL	190,081	97,006

Travel and Subsistence Expenditure

	2019	2018
	€	€
DOMESTIC		
Board	2,594	7,583
Employees	5,253	14,270
Non Staff ¹	2,073	1,762
INTERNATIONAL		
Board	-	-
Employees	59,789	57,752
Non Staff ¹	578	762
Friends of the NGI	1,397	778
TOTAL	71,684	82,907

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

	2019	2018
	€	€
Travel and Subsistence in Income and Expenditure Account	65,763	74,359
Board Travel and Subsistence included in Note 10 (Other Costs)	2,594	7,583
Shop Travel and Subsistence included in Note 7 (Operating Costs)	1,930	187
Friends Travel and Subsistence included in Note 6 (Operating Costs)	1,397	778
TOTAL	71,684	82,907

Hospitality Expenditure

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

	2019	2018
	€	€
Staff hospitality	8,230	4,301
Client hospitality	11,015	15,345
TOTAL	19,245	19,646

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. Save for a failure to undertake a review of its own internal Board Effectiveness and Evaluation in 2019, the Gallery was in full material compliance with the Code during 2019. It has resumed this practice in 2020.

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



MARY KEANE,
CHAIRPERSON
10 DECEMBER 2020



LYNDA CARROLL,
BOARD MEMBER
10 DECEMBER 2020

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 2019 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 five members, with financial and audit expertise, one of whom is Chairman of the Board. The ARF met five times in 2019. The ARF produces an annual report of activity which is circulated to the Board.

The Gallery has also outsourced the internal audit function to Deloitte. The internal audit function 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.

The ARF has developed a risk management policy which sets out the Gallery's 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 Leadership Team and the Gallery's Risk Management Committee 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 provides 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 internal audit plan is done in three year cycles and all scheduled audits for 2019 took place.

A review of Internal Financial Control was undertaken in 2019. 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 2019 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.
- Following a review of the process relating to payments, additional controls have been implemented to further strengthen this control environment. This review was initiated following a targeted fraud directed at the Gallery, which resulted in payment of €28,214 being made in 2019, of which €25,644 was recouped. Fraud procedures were followed including reporting of the incident to An Garda Síochána.

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 2019, the Gallery complied with these procedures with the exception of two contracts for design services totalling €88,214.

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 2019.

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 2019, based on a review carried out by Deloitte in November 2019.

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



MARY KEANE,
CHAIRPERSON
10 DECEMBER 2020



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 2019 as required under section 35 of the National Cultural Institutions Act 1997. The financial statements comprise

- the statement of financial activities
- 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 2019 and of its income and expenditure for 2019 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.

John Crean
For and on behalf of the
Comptroller and Auditor General

16 December 2020

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 any 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 Financial Activities

For the Year Ended 31 December 2019

	NOTE	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2019 TOTAL	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2018 TOTAL
		€	€	€	€	€	€
INCOMING RESOURCES							
Oireachtas Grant	2	9,688,000	859,000	10,547,000	9,143,000	894,763	10,037,763
Oireachtas Grant - Other	2a	120,340	-	120,340	15,129	-	15,129
Donations Revenue		144,261	-	144,261	304,540	4,999	309,539
Café/Events Revenue		301,412	-	301,412	316,029	-	316,029
Exhibitions Income		615,739	-	615,739	434,806	-	434,806
Education Income	3	85,754	-	85,754	98,124	-	98,124
Royalties		154,638	-	154,638	161,296	-	161,296
Sponsorship/Research Income	4	278,900	87,959	366,859	491,114	371,878	862,992
Miscellaneous Income	5	(20,342)	6,715	(13,627)	405,679	20,299	425,978
Heritage Asset Donations		-	1,330,116	1,330,116	-	555,185	555,185
Net Income from Friends of the NGI	6	-	92,421	92,421	-	49,627	49,627
Net Income from Shop	7	292,188	-	292,188	366,001	-	366,001
TOTAL INCOME		11,660,890	2,376,211	14,037,101	11,735,718	1,896,751	13,632,469
RESOURCES EXPENDED							
Charitable Activities							
Collection and Research	8C	8,677,153	107,226	8,784,379	8,481,457	191,630	8,673,087
Public Engagement	8C	1,703,034	-	1,703,034	1,917,897	-	1,917,897
Education	8C	1,203,736	7,711	1,211,447	1,222,196	257	1,222,453
Development	8C	708,239	3,967	712,206	275,063	1,757	276,820
Total resources expended	8B&C	12,292,162	118,904	12,411,066	11,896,613	193,644	12,090,257
SURPLUS FOR THE YEAR BEFORE APPROPRIATIONS		(631,272)	2,257,307	1,626,035	(160,895)	1,703,107	1,542,212
Transfer (to)/from the Capital Account	11	42,572	-	42,572	3,617	-	3,617
Transfer (to) Heritage Asset Reserve	12	(28,218)	(2,235,501)	(2,263,719)	(20,000)	(1,751,579)	(1,771,579)
Unrealised revaluation gain/(loss) on investments	14	586,258	175,816	762,074	(195,675)	(66,553)	(262,228)
Gain on investment disposals	14	37,560	16,464	54,024	127,749	1,454	129,203
MDP commissioning costs		-	-	-	-	(2,708)	(2,708)
SURPLUS/(LOSS) FOR THE YEAR AFTER APPROPRIATIONS		6,900	214,086	220,986	(245,204)	(116,279)	(361,483)

The statement of Cash Flows and Notes 1 to 28 form part of these financial statements.

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



MARY KEANE,
CHAIRMAN
10 DECEMBER 2020



LYNDA CARROLL,
BOARD MEMBER
10 DECEMBER 2020

Statement of Comprehensive Income

For The Year Ended 31 December 2019

	NOTE	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2019 TOTAL	2018 TOTAL
		€	€	€	€
SURPLUS /(LOSS) FOR THE YEAR AFTER APPROPRIATIONS		6,900	214,086	220,986	(361,483)
Revaluation of Property	13	45,000	55,000	100,000	70,000
Other Comprehensive Income for the year		45,000	55,000	100,000	70,000
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		51,900	269,086	320,986	(291,483)

The statements of Cash Flows and Notes 1 to 28 form part of these financial statements.

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



MARY KEANE,
CHAIRPERSON
10 DECEMBER 2020



LYNDA CARROLL,
BOARD MEMBER
10 DECEMBER 2020

Statement of Financial Position

For The Year Ended 31 December 2019

	NOTE	2019	2018
		€	€
FIXED ASSETS			
Heritage Assets ¹	11/12	41,709,857	39,446,138
Property, Plant & Equipment	13	7,189,126	7,142,992
Financial Assets	14	6,146,369	5,239,831
TOTAL FIXED ASSETS		55,045,352	51,828,961
CURRENT ASSETS			
Inventory	15	361,697	386,257
Receivables	17	310,643	1,103,931
Cash and Cash Equivalents	16	1,383,758	1,027,328
TOTAL CURRENT ASSETS		2,056,098	2,517,516
CURRENT LIABILITIES (AMOUNTS FALLING DUE WITHIN ONE YEAR)			
Payables	18	1,097,753	1,062,640
Deferred Income - Government Grant	20	52,997	56,896
Deferred Income - Other	21	2,339,070	2,157,444
TOTAL CURRENT LIABILITIES		3,489,820	3,276,980
NET CURRENT (LIABILITIES)		(1,433,722)	(759,464)
TOTAL NET ASSETS		53,611,630	51,069,497
REPRESENTING			
Capital Account	11	872,202	914,774
Unrestricted Reserves	22	6,857,005	6,805,105
Restricted Reserves	22	4,172,566	3,903,480
Capital Account - Heritage Assets	12/22	41,709,857	39,446,138
TOTAL RESERVES		53,611,630	51,069,497

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

The statement of Cash Flows and Notes 1 to 28 form part of these financial statements.

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



MARY KEANE,
CHAIRMAN
10 DECEMBER 2020



LYNDA CARROLL,
BOARD MEMBER
10 DECEMBER 2020

Statement of Changes in Reserves and Capital Account

For The Year Ended 31 December 2019

	NOTE	UNRESTRICTED FUNDS		RESTRICTED FUNDS		TOTAL
		CAPITAL ACCOUNT	RESERVES	CAPITAL ACCOUNT - HERITAGE ASSETS	OTHER RESTRICTED RESERVES	
		€	€	€	€	€
BALANCE 1 JANUARY 2018		918,391	7,015,309	37,674,559	3,984,759	49,593,018
Surplus/(loss) for the year after appropriations		-	(245,204)	-	(116,279)	(361,483)
Other Comprehensive Income		-	35,000	-	35,000	70,000
Heritage Assets purchased	11/12	-	-	1,216,394	-	1,216,394
Heritage Assets at valuation	11/12	-	-	555,185	-	555,185
Payment to acquire Fixed Assets	11	252,256	-	-	-	252,256
Amortisation of Fixed Assets	11	(255,873)	-	-	-	(255,873)
BALANCE AT 31 DECEMBER 2018		914,774	6,805,105	39,446,138	3,903,480	51,069,497
BALANCE AT 1 JANUARY 2019		914,774	6,805,105	39,446,138	3,903,480	51,069,497
Surplus for the year after appropriations		-	6,900	-	214,086	220,986
Other Comprehensive Income		-	45,000	-	55,000	100,000
Heritage Assets purchased	11/12	-	-	933,603	-	933,603
Heritage Assets at valuation	11/12	-	-	1,330,116	-	1,330,116
Payment to acquire Fixed Assets	11	201,968	-	-	-	201,968
Amortisation of Fixed Assets	11	(244,540)	-	-	-	(244,540)
BALANCE AT 31 DECEMBER 2019		872,202	6,857,005	41,709,857	4,172,566	53,611,630
INCLUDED IN THE BALANCES AT 31 DECEMBER 2019:						
<i>VALUE OF PROPERTY REVALUATIONS:</i>						
Unrestricted Reserves		2,730,000				
Restricted Reserves		3,040,000				

Statement of Cash Flows

For The Year Ended 31 December 2019

	2019	2018
	€	€
NET CASH FLOWS FROM OPERATING ACTIVITIES		
Excess Income over Expenditure	220,986	(361,483)
Depreciation and impairment of fixed assets	359,712	365,825
Decrease /(Increase) in Inventory	24,560	7,780
(Increase) / Decrease in Receivables	793,288	(532,093)
(Decrease)/Increase in Payables	35,113	(87,828)
Bank Interest received	(42)	(2,679)
Dividends received	(33,135)	(36,265)
Decrease in Deferred Government Grant	(3,899)	(34,763)
Increase / (Decrease) in Deferred Income - Other	181,626	(182,468)
Movement on Capital Account	(42,572)	(3,617)
NET CASH INFLOW FROM OPERATING ACTIVITIES	1,535,637	(867,591)
CASH FLOWS FROM INVESTING ACTIVITIES		
Payments to acquire property, plant and equipment	(305,846)	(622,931)
Disposals of property, plant and equipment	-	13,636
Payments to acquire quoted investments	(942,943)	(1,132,459)
Receipts from disposal of quoted investments	863,250	1,138,697
Movement of investment cash balances	(10,747)	63,600
Unrealised revaluation gain on investments	(762,074)	262,228
Gain on investment disposals	(54,024)	(129,203)
NET CASH FLOWS FROM INVESTING ACTIVITIES	(1,212,384)	(406,432)
CASH FLOWS FROM FINANCING ACTIVITIES		
Bank interest received	42	2,679
Dividends received	33,135	36,265
NET CASH FLOWS FROM FINANCING ACTIVITIES	33,177	38,944
NET INCREASE /(DECREASE) IN CASH AND CASH EQUIVALENTS	356,430	(1,235,079)
Cash and Cash Equivalents at 1 January	1,027,328	2,262,407
CASH AND CASH EQUIVALENTS AT 31 DECEMBER	1,383,758	1,027,328

Notes to the Financial Statements

1. Accounting Policies

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

a) General Information

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

The Gallery'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 Gallery is a Public Benefit Entity.

b) Statement of Compliance

The financial statements of the Gallery 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 Tourism, Culture, Arts, Gaeltacht, Sport and Media, with the concurrence of the Minister for Finance under the National Cultural Institutions Act, 1997. A Performance Delivery Agreement and Oversight Agreement between the Gallery and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media 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 Tourism, Culture, Arts, Gaeltacht, Sport and Media, 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 Gallery and comprise of: -

DEFERRED INCOME ACCOUNTS (NOTE 20 & 21)

JOHN BARRY/ PETRONELLA BROWN SCHOLARSHIP FUND	This fund was established in 1988 to provide for a Scholarship for the promotion and encouragement of educational research.
DARGAN COUNCIL	The Dargan Council was established in 2005 to raise funds to purchase major works of art that will most benefit the Gallery's Collection.
FELLOWSHIP FUND	This fund was set up by deed in 1986 (and amended in 2005) to generate income in order to provide Fellowships in areas of research, conservation, painting, sculpture and other academic purposes.
LANE FUND	This fund was established in 1918 when Sir Hugh Lane bequeathed part of his estate to the Gallery 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 22)

SHAW FUND	This fund was established in 1950 on the death of George Bernard Shaw who bequeathed one-third of the residuary income of his estate to the Gallery to be expended at the discretion of the Board of Governors and Guardians (the Board).
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 ACCOUNT	This account records all transactions in respect of monies donated to the Gallery and commercial income generated including sponsorships, educational activities, restaurant licence income and the hire of Gallery facilities. 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.
BRITISH FRIENDS OF THE NATIONAL GALLERY OF IRELAND	This company, which is limited by guarantee, is a registered charity in the UK. It 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 Gallery 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 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

Income accounted for on a cash receipts basis includes:

OIREACTAS GRANTS**DONATIONS REVENUE****DIVIDEND INCOME****GOVERNMENT GRANTS/SPONSORSHIP/RESEARCH/
EDUCATION INCOME**

Government Grants and sponsorship income received for specific purposes are recognised in the Statement of Financial Activities 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 Financial Activities on a cash receipts basis.

Income recognised on an accruals basis includes:

CAFÉ/EVENTS REVENUE

EXHIBITION INCOME

ROYALTIES

OTHER INCOME

NET INCOME FROM FRIENDS OF THE NGI

NET INCOME FROM SHOP

INTEREST INCOME

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

HERITAGE ASSET DONATIONS

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 exists.

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 Gallery'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 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 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 considers 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 12.

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 Gallery are owned and maintained by the OPW and accordingly these buildings are recognised in OPW's financial statements.

The Gallery owns 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 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.

I) 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

Gallery 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 Tourism, Culture, Arts, Gaeltacht, Sport and Media'.

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 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 Gallery has 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.

GOING CONCERN

As a result of the COVID-19 pandemic, the Gallery closed for significant periods in 2020 with a resultant decrease in visitor numbers. This has had a significant impact on critical revenue sources such as ticketed exhibition admissions, cafe, shop and donation boxes. Corporate support in the form of memberships and events was also impacted due to the economic downturn.

In response to this, the Gallery has taken measures to find new revenue streams and to reduce and re-plan activities and projects, including the exhibition programme, to ensure that it has sufficient funds to cover its revised programme. This was further assisted by additional government operational supports and measures for National Cultural Institutions in 2020 to provide a safe environment for visitors and staff when galleries reopened. Together this will ensure that the Gallery achieves a break even position for 2020. The Gallery has been notified of an increase in Exchequer allocation for 2021. Given this, the Board are satisfied that the Gallery can continue to operate as a going concern.

2. Oireachtas Grant ¹

RECEIVED FROM DEPARTMENT OF TOURISM, CULTURE, ARTS, GAELTACHT, SPORT AND MEDIA				
	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2019 TOTAL	2018 TOTAL
	€	€	€	€
Current - Contribution to Administration costs	9,688,000	-	9,688,000	9,143,000
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	-	-	-	35,763
	9,688,000	859,000	10,547,000	10,037,763

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 TOURISM, CULTURE, ARTS, GAELTACHT, SPORT AND MEDIA

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2019 TOTAL	2018 TOTAL
CNCI Seminar	1,204	-	1,204	1,093
Drawing Day	2,848	-	2,848	2,814
Digitised Collection Funding Scheme	116,288	-	116,288	11,222
	120,340	-	120,340	15,129

3. Education Income

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

4. Sponsorship/Research Income

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2019 TOTAL	2018 TOTAL
	€	€	€	€
Exhibition Sponsorship	15,000	-	15,000	320,657
Education Sponsorships	-	25,000	25,000	-
Development Office	215,776	-	215,776	2,500
Conservation/Curatorial	-	242,959	242,959	-
Corporate Sponsorship	-	49,750	49,750	108,000
	230,776	317,709	548,485	431,157
TOTAL TRANSFERRED FROM DEFERRED INCOME	48,124	(229,750)	(181,626)	431,835
	278,900	87,959	366,859	862,992

5. Miscellaneous Income

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2019 TOTAL	2018 TOTAL
	€	€	€	€
VAT Rebate	-	-	-	340,230
Bank Interest	42	-	42	2,679
Dividends	26,420	6,715	33,135	36,265
Other Income	(46,804)	-	(46,804)	46,804
	(20,342)	6,715	(13,627)	425,978

6. Friends of the National Gallery of Ireland

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2019 TOTAL	2018 TOTAL
	€	€	€	€
Income	-	385,624	385,624	269,778
Operating Costs	-	293,203	293,203	220,151
SURPLUS	-	92,421	92,421	49,627

7. Shop

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2019 TOTAL	2018 TOTAL
	€	€	€	€
Sales / Other Income	1,442,433	-	1,442,433	1,466,870
Cost of Sales	683,592	-	683,592	669,387
	758,841	-	758,841	797,483
Operating Costs ¹	466,653	-	466,653	431,482
NET PROFIT	292,188	-	292,188	366,001

¹ Included in Operating Costs is an amount of €9,625 in respect of the C & AG Audit Fee (2018: €8,000) and nil Consultancy Costs (2018: 13,738).

8. (a) Analysis of Total Expenditure

	COLLECTION AND RESEARCH	PUBLIC ENGAGEMENT	EDUCATION	DEVELOPMENT	TOTAL
	€	€	€	€	€
2019					
Remuneration & Other Pay Costs	2,079,461	367,856	298,320	163,422	2,909,059
Collection, Care & Exhibition Costs	616,540	84,934	-	-	701,474
Advertising, Promotion & Publicity	260,543	156,200	33,163	12,654	462,560
Lectures and Tours	5,641	-	113,615	529	119,785
Consultancy/Professional Fees	-	-	-	50,535	50,535
Office and administration costs	168,308	43,243	8,112	18,243	237,906
	3,130,493	652,233	453,210	245,383	4,481,319
Support costs	5,653,886	1,050,801	758,237	466,823	7,929,747
	8,784,379	1,703,034	1,211,447	712,206	12,411,066
2018					
Remuneration & Other Pay Costs	1,962,864	401,197	271,424	59,573	2,695,058
Collection, Care & Exhibition Costs	598,802	15,227	5,725	-	619,754
Advertising, Promotion & Publicity	257,835	161,461	16,683	(3,336)	432,643
Lectures and Tours	80,043	1,064	91,950	-	173,057
Consultancy/Professional Fees	-	47,726	-	16,796	64,522
Office and Administration costs	125,796	78,085	15,941	23,651	243,473
	3,025,340	704,760	401,723	96,684	4,228,507
Support costs	5,647,747	1,213,137	820,730	180,136	7,861,750
	8,673,087	1,917,897	1,222,453	276,820	12,090,257

8. (b) Resources Expended for Charitable Purpose

Restricted	COLLECTION AND RESEARCH	PUBLIC ENGAGEMENT	EDUCATION	DEVELOPMENT	TOTAL
2019	€	€	€	€	€
Remuneration & Other Pay Costs	80,306	-	26,355	-	106,661
Collection, Care & Exhibition Costs	29,102	-	-	-	29,102
Advertising, Promotion & Publicity	587	-	-	-	587
Consultancy/Professional Fees	-	-	-	3,967	3,967
Office and administration costs	54,040	-	-	-	54,040
	164,035	-	26,355	3,967	194,357
Support costs	4,221	-	1,386	-	5,607
Transfer of funds from Deferred Funding	(61,030)	-	(20,030)	-	(81,060)
	107,226	-	7,711	3,967	118,904
2018					
Remuneration & Other Pay Costs	111,941	-	-	-	111,941
Collection, Care & Exhibition Costs	20,226	-	-	-	20,226
Advertising, Promotion & Publicity	4,984	-	257	(1,668)	3,573
Consultancy/Professional Fees	-	-	-	3,425	3,425
Office and administration costs	3,540	-	-	-	3,540
	140,691	-	257	1,757	142,705
Support costs	50,939	-	-	-	50,939
	191,630	-	257	1,757	193,644

8. (c) Resources Expended for Charitable Purpose

Unrestricted	COLLECTION AND RESEARCH	PUBLIC ENGAGEMENT	EDUCATION	DEVELOPMENT	TOTAL
2019	€	€	€	€	€
Remuneration & Other Pay Costs	1,999,155	367,856	271,965	163,422	2,802,398
Collection, Care & Exhibition Costs	587,438	84,934	-	-	672,372
Advertising, Promotion & Publicity	259,956	156,200	33,163	12,654	461,973
Lectures and Tours	5,641	-	113,615	529	119,785
Consultancy/Professional Fees	-	-	-	46,568	46,568
Office and Administration costs	114,268	43,243	8,112	18,243	183,866
	2,966,458	652,233	426,855	241,416	4,286,962
Support costs	5,710,695	1,050,801	776,881	466,823	8,005,200
	8,677,153	1,703,034	1,203,736	708,239	12,292,162
2018					
Remuneration & Other Pay Costs	1,850,923	401,197	271,424	59,573	2,583,117
Collection, Care & Exhibition Costs	578,576	15,227	5,725	-	599,528
Advertising, Promotion & Publicity	252,851	161,461	16,426	(1,668)	429,070
Lectures and Tours	80,043	1,064	91,950	-	173,057
Consultancy/Professional Fees	-	47,726	-	13,371	61,097
Office and Administration costs	122,256	78,085	15,941	23,651	239,933
	2,884,649	704,760	401,466	94,927	4,085,802
Support costs	5,596,808	1,213,137	820,730	180,136	7,810,811
	8,481,457	1,917,897	1,222,196	275,063	11,896,613

	2019	2018
	€	€
ACTIVITIES INCLUDED IN SUPPORT COSTS		
Remuneration & Other Pay Costs	5,055,561	4,974,597
Advertising, Promotion & Publicity	284	20,175
Consultancy/Professional Fees	398,921	290,551
Recruitment, Training & Education	137,542	217,450
Travel & Subsistence	22,160	31,352
Security Costs	404,847	409,570
Insurance	28,654	25,880
Postage & Telecoms	30,235	64,123
IT Costs	368,178	233,065
Printing, Stationery & Supplies	38,095	100,029
Premises Expenses	963,180	886,520
Audit Fees	28,875	27,000
Depreciation	345,396	352,257
Office and administration costs	107,819	229,181
	7,929,747	7,861,750

Support costs are allocated on the basis of Remuneration & Other Pay Costs dedicated to supporting the charitable activities and funds generating activities of the organisation as follows:

	2019	2018
	€	€
Collection & Research	5,653,886	5,647,747
Public Engagement	1,050,801	1,213,137
Education	758,237	820,730
Development	466,823	180,136
	7,929,747	7,861,750

9. (a) Remuneration & Other Pay Costs

THE STAFF COSTS ARE COMPRISED OF:

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2019 TOTAL	2018 TOTAL
	€	€	€	€
Wages and salaries	6,849,486	96,344	6,945,830	6,173,409
Employers PRSI	698,011	10,316	708,327	634,100
Agency Staff	310,463	-	310,463	862,146
	7,857,960	106,660	7,964,620	7,669,655

AGGREGATE EMPLOYEE BENEFITS

	2019	2018
	€	€
Staff short-term benefits	7,256,293	7,035,555
Termination benefits	-	-
Retirement benefit costs	-	-
Employer's contribution to social welfare	708,327	634,100
	7,964,620	7,669,655

STAFF SHORT-TERM BENEFITS

	2019	2018
	€	€
Basic Pay	7,611,330	6,753,459
Overtime	36,989	48,211
Allowances	5,838	5,839
Agency	310,463	862,146
	7,964,620	7,669,655

STAFF COSTS CLASSIFIED ELSEWHERE (SEE NOTES 6 & 7)

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2019 TOTAL	2018 TOTAL
	€	€	€	€
Shop	305,287	-	305,287	268,073
Friends of the NGI	-	146,011	146,011	109,218
Payroll Costs	-	-	-	39,564
Pension Costs	-	-	-	3,016
Agency Staff	-	32,972	32,972	42,052
	305,287	178,983	484,270	461,923
TOTAL REMUNERATION	8,163,247	285,643	8,448,890	8,131,578

² No termination benefits were paid in 2019.

(b) Number of employees

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

	2019	2018
	F.T.E.	F.T.E.
Office staff	97	90
Attendants	85	88
	182	178

(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.

	2019	2018
	€	€
Salary	334,945	331,399
Allowances	-	-
Termination benefits	-	-
Health Insurance	-	-
	334,945	331,399

This does not include the value of retirement benefits earned in the period. The key management personnel are members of the Gallery's 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 2019 the Director of the Gallery was paid a salary of € 109,346 (2018: €104,180). The superannuation entitlements of the Director are the standard entitlements of the public sector defined benefit superannuation scheme. In 2019, the Director incurred expenses of €2,484 (2018: €3,896)

(e) Employee benefits breakdown

RANGE OF TOTAL EMPLOYEE BENEFITS		NO. OF EMPLOYEES 2019	NO. OF EMPLOYEES 2018
FROM:	TO:		
€60,000	€69,999	12	15
€70,000	€79,999	4	5
€80,000	€89,999	0	0
€90,000	€99,999	1	1
€100,000	€109,999	1	1

10. Other Costs

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2019 TOTAL	2018 TOTAL
	€	€	€	€
Sundry Expenses	132,325	(80,336)	51,989	209,323
Gallery Functions	38,436	-	38,436	32,529
Uniforms	26,363	-	26,363	15,070
Subscriptions	26,956	-	26,956	41,226
Currency (Gain)/Loss	26,822	(1,412)	25,410	24,636
Portrait Prize	22,188	-	22,188	20,000
Courier & Taxis	11,092	-	11,092	9,115
Board Expenses	2,594	-	2,594	7,583
Accessibility Costs	-	-	-	5,381
	286,776	(81,748)	205,028	364,863

11. Capital Account

	2019	2018
	€	€
BALANCE 1 JANUARY	914,774	918,391
<i>TRANSFER FROM INCOME AND EXPENDITURE ACCOUNT:</i>		
Additions to Plant, Property and Equipment	201,968	252,256
Asset Depreciation	(244,540)	(255,873)
Total Movement in the Year	(42,572)	(3,617)
CLOSING BALANCE 31 DECEMBER	872,202	914,774
<i>HERITAGE ASSETS:</i>		
BALANCE 1 JANUARY	39,446,138	37,674,559
Assets Purchased in the Year	933,603	1,216,394
Assets Donated Under Section 1003 Taxes Consolidation Act, 1997	-	-
Other Asset Donations	1,330,116	555,185
Total Movement in the Year	2,263,719	1,771,579
CLOSING BALANCE 31 DECEMBER	41,709,857	39,446,138

12. Heritage Assets

The National Gallery of Ireland is Ireland's major national cultural institution devoted to the collection and care of fine art comprising some 16,840 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, 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 588 works of art are currently on public display in the Gallery and 449 are on loan elsewhere. Works on paper are available to view on request.

The Board is prohibited from disposing of any Heritage Assets. The Gallery 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 schools 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 2018	11,773,437	25,901,122	37,674,559
Additions 2018	1,216,394	555,185	1,771,579
As at 1 January 2019	12,989,831	26,456,307	39,446,138
Additions 2019	933,603	1,330,116	2,263,719
As at 31 December 2019	13,923,434	27,786,423	41,709,857

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 exists.

Five-year financial summary of acquisitions

	2019	2018	2017	2016	2015
	€	€	€	€	€
Total cost of acquisitions	933,603	1,216,394	659,400	392,791	81,840
Total valuation of acquisitions	1,330,116	555,185	81,400	3,854,977	3,251,174
TOTAL	2,263,719	1,771,579	740,800	4,247,768	3,333,014

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	16,840	1,558	9.25%	15,282	90.75%

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/>).

13. Property, Plant & Equipment

	LAND AND BUILDINGS	OFFICE EQUIPMENT & MOTOR VEHICLES	FURNITURE & FITTINGS	ASSETS UNDER DEVELOPMENT	TOTAL
	€	€	€	€	€
COST					
AT 1 JANUARY 2019	5,670,000	1,151,455	1,650,672	13,776	8,485,903
Additions	-	102,536	24,459	178,851	305,846
Disposals	-	-	-	-	-
Revaluation 1	100,000	-	-	-	100,000
AT 31 DECEMBER 2019	5,770,000	1,253,991	1,675,131	192,627	8,891,749
DEPRECIATION					
AT 1 JANUARY 2019	-	562,457	780,454	-	1,342,911
Disposals	-	-	-	-	-
Charge for the year	-	214,294	145,418	-	359,712
AT 31 DECEMBER 2019	-	776,751	925,872	-	1,702,623
NET BOOK VALUE					
AT 31 DECEMBER 2019	5,770,000	477,240	749,259	192,627	7,189,126
AT 31 DECEMBER 2018	5,670,000	588,998	870,218	13,776	7,142,992

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 2019 at an aggregate fair value of €5,770,000. 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 December 2019. The buildings referred to above are owned by the Gallery. All other offices and buildings occupied by the Gallery are owned and maintained by the Office of Public Works.

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	2019 TOTAL	2018 TOTAL
	€	€	€	€
DEPRECIATION CHARGE				
Charged to the Income & Expenditure Account	345,396	-	345,396	352,257
<i>CHARGED ELSEWHERE:</i>				
Shop	13,831	-	13,831	18,537
Friends of the National Gallery of Ireland	-	485	485	485
TOTAL	359,227	485	359,712	371,279

14. Financial Assets

	2019 TOTAL	2018 TOTAL
	€	€
MARKET VALUE AT 1 JANUARY		
Additions at cost	942,943	1,132,459
Disposals at market value	(863,250)	(1,138,697)
Realised Gain on disposal	54,024	129,203
Unrealised Gain/(Loss) on revaluation	762,074	(262,228)
Value of Quoted Investments at 31 December	5,641,273	4,745,482
Cash held as part of the Investment Portfolio	505,096	494,349
AT 31 DECEMBER	6,146,369	5,239,831

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

15. Inventory

	2019 TOTAL	2018 TOTAL
	€	€
STOCK IN TRADE	361,697	386,257

The Gallery operates a shop on its premises. Inventory consists of goods for re-sale in these operations. Inventory to the value of €682,179 (2018: €669,387) was charged to the cost of sales.

16. Cash & Cash Equivalents

	2019	2018
	€	€
Current Accounts	1,072,264	745,551
Deposit Accounts	313,129	283,086
Credit Cards	(5,787)	(4,994)
Petty Cash	742	509
Other	3,410	3,176
TOTAL	1,383,758	1,027,328

17. Receivables

	2019	2018
	€	€
Trade debtors	91,045	160,585
Other debtors	44,161	133,854
Prepayments and accrued income	175,437	809,492
	310,643	1,103,931

18. Payables

	2019	2018
	€	€
Trade creditors	362,717	325,689
VAT, PSWT & PAYE/PRSI	243,704	313,890
Other creditors	34,100	17,747
Accruals and deferred income	457,232	405,314
	1,097,753	1,062,640

19. Related Party Disclosures

Key management personnel in the Gallery consist of the Director and members of the Board. Details of the salary and expenses of the Key Management Personnel is included in Note 9(d). Following a decision by the Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media, Board fees are not payable after 28 February 2014.

The 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 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.

20. Deferred - Government Grant

	2019	2018
	€	€
OPENING BALANCE 1 JANUARY	56,896	91,659
Release of deferred grant for Conservation , Library & Jesuit Fellowship	(3,899)	(34,763)
CLOSING BALANCE AT 31 DECEMBER	52,997	56,896

The balance of €52,997 above comprises €52,997 in respect of the Jesuit Fellowship.

21. Deferred Income - Other

	BALANCE 1 JANUARY 2019	MOVEMENT INCOME	MOVEMENT EXPENDITURE	BALANCE 31 DECEMBER 2019
	€	€	€	€
Millennium Wing Fund	837,282	-	(51,060)	786,222
Dargan Council Fund	97,110	-	-	97,110
British Fund	15,237	4,538	(3,184)	16,591
Fellowship Fund	321,487	-	(25,367)	296,120
Friends of the NGI	150,232	381,086	(289,235)	242,083
John Barry/Petronella Brown Scholarship Fund	216,287	-	-	216,287
Lane Fund	75,541	-	(30,000)	45,541
Bank of America Merrill Lynch Conservation Project	110,035	-	(25,334)	84,701
Sir Denis Mahon Archive Fund	50,813	-	(18,596)	32,217
Decipher EU Library Research Fund	87,815	-	-	87,815
LEM Education Fund	2,358	-	-	2,358
MOP Education Fund	351	-	-	351
Vermeer Project Fund	384	-	-	384
Wilson Library Project	46,265	-	(21,360)	24,905
O'Neill Research Fund	7,543	-	-	7,543
Getty Conserving Canvas	-	183,000	(3,442)	179,558
Murillo Conservation	-	59,959	(9,793)	50,166
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
Apollo	-	25,000	-	25,000
Monument Trust	4,593	-	(1,507)	3,086
Centre for the Study of Irish Art	128,499	50,000	(43,079)	135,420
TOTAL	2,157,444	703,583	(521,957)	2,339,070

22. Reserves

	UNRESTRICTED FUNDS	RESTRICTED FUNDS	TOTAL 2019	TOTAL 2018 RESTATED
	€	€	€	€
Heritage Assets ¹	-	41,709,857	41,709,857	39,446,138
Capital Account	872,202	-	872,202	914,774
Exchequer	(952,962)	1,132,566	179,604	85,078
Own Resources ²	478,322	-	478,322	1,127,832
Shaw Fund	7,331,645	-	7,331,645	6,510,675
Millennium Wing Fund	-	3,040,000	3,040,000	2,985,000
BALANCE AS AT 31 DECEMBER	7,729,207	45,882,423	53,611,630	51,069,497

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

² Incorporates Donations, Exhibitions and Bookshop.

23. Master Development Plan

A project to refurbish the historic wings of the Gallery commenced in January 2014 and was completed in December 2016. The Gallery contributed a total of €12.1 million towards the cost of the project. The remaining costs were funded by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media 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 Gallery 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 refurbished historic wings re-opened on 15 June 2017. In April 2018, the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media 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.

24. 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.

25. Reserves Policy

The objective of the Reserves Policy is to ring fence a portion of the unrestricted reserves on the following basis:

- in an amount equivalent to 6 months of annual non exchequer budgeted expenditure for which there is no guarantee of a matching income stream, and
- an amount equivalent to any known shortfall in contractual funding for contracted expenditure where there is significant doubt as to the shortfall being remediated by the contractual funding party.

Further, it is recommended that the Board be immediately made aware of any change in the ongoing and projected financial position of NGI which could materially adversely impact its ability to meet any expenditure commitments. Under such circumstances, the Board may consider it appropriate to increase the "ring fenced" reserve to ensure the funds are secured to meet expenditure commitments as they fall due.

Reserves held in a readily realisable form

This policy requires that a proportion of reserves is held in a readily realisable form. This can be in the form of cash or else an asset that can readily be converted into cash. An asset that can readily be converted into cash is similar to cash itself because the asset can be sold with little impact on its value. This will mean that the asset must be in an established market, with a large number of interested buyers and with the ability for ownership to be transferred easily.

26. Events after the balance sheet date

On 12 March 2020, the Taoiseach announced measures to contain the spread of COVID-19. Included in these measures was an instruction to close the state's cultural institutions, including the National Gallery of Ireland. The COVID-19 crisis situation continues to develop day-by-day. As a result, the full financial and other impacts on the Gallery are not yet known and remain to be determined.

27. Constitution

The Gallery was established by Act of Parliament on 10 August 1854. It has Charitable Status and is registered with the Revenue Commissioners (CHY 2345) and the Charities Regulatory Authority (Reg. No. 20003029).

28. Approval of Financial Statements

The financial statements were approved by the Board on 10 December 2020

Appendices

Acquisitions 2019

Richard King, 1900–1974

St Brendan the Navigator, c.1935

Stained-glass cartoon

Graphite, charcoal, crayon and ink on paper

Unframed: 146 × 42 cm

Presented, 2019

NGI.2019.1

RICHARD KING, 1900–1974

Stained-Glass Cartoon of a Monk/Scribe for Boston College, Massachusetts, USA, c.1950

Stained-glass cartoon

Ink, watercolour, graphite and bodycolour on paper

Unframed: 135.9 × 33 cm

Presented, 2019

NGI.2019.2

RICHARD KING, 1900–1974

Lugh Conquering Balor of the Evil Eye, c.1950

Stained-glass cartoon

Watercolour, ink, graphite, crayon and bodycolour on paper

Unframed: 156.8 × 52.1 cm

Presented, 2019

NGI.2019.3

RICHARD KING, 1900–1974

Design for a Two-Light Window, c.1950

Stained-glass cartoon

Watercolour and ink on board

Unframed: 49.5 × 33 cm

Presented, 2019

NGI.2019.4

RICHARD KING, 1900–1974

Four Designs Mounted Together for Stained-Glass Window in St Columba's Church, South Perth, Western Australia, c.1950

Stained-glass cartoons

Graphite, watercolour, ink, charcoal and bodycolour on paper

Unframed: 46 × 40.5 cm

Presented, 2019

NGI.2019.5

RICHARD KING, 1900–1974

Holy Family with Flight into Egypt, c.1950

Stained-glass cartoon

Graphite/charcoal on paper

Unframed: 46 × 40.5 cm

Presented, 2019

NGI.2019.5.1

RICHARD KING, 1900–1974

Virgin Mary, c.1950

Stained-glass cartoon

Graphite/charcoal on paper

Unframed: 46 × 40.5 cm

Presented, 2019

NGI.2019.5.2

RICHARD KING, 1900–1974

Child of Prague, c.1950

Stained-glass cartoon

Graphite/charcoal on paper

Unframed: 46 × 40.5 cm

Presented, 2019

NGI.2019.5.3

RICHARD KING, 1900–1974

St Anne and the Young Virgin, c.1950

Stained-glass cartoon

Graphite/charcoal on paper

Unframed: 46 × 40.5 cm

Presented, 2019

NGI.2019.5.4

Fiona Kelly, b.1985

Future Forests, 2017/2018

Etching and aquatint

Unframed: 80 × 60 cm

Purchased, 2019

NGI.2019.6

Aoife Layton, b.1979

Clash, 2017/2018

Mezzotint

Unframed: 70 × 50 cm

Purchased, 2019

NGI.2019.7

AOIFE LAYTON, B.1979

Focus, 2017/2018

Etching and collage

Unframed: 60 × 80 cm

Purchased, 2019

NGI.2019.8

Eimearjean McCormack, b.1980

Untitled, 2017/2018

Cyanotype

Unframed: 70 × 50 cm

Purchased, 2019

NGI.2019.9

Miriam Hurley, b.1965

Faoin Uisce, 2017/2018

Photo etching

Unframed: 70 × 50 cm

Purchased, 2019

NGI.2019.10

Johnny Bugler, b.1975

The Last Wave, 2017/2018

Photo etching

Unframed: 69.5 × 80.5 cm

Purchased, 2019

NGI.2019.11

Debbie Godsell, b.1973

Untitled, 2017/2018

Screenprint

Unframed: 76 × 70 cm

Purchased, 2019

NGI.2019.12

Shane O'Driscoll

Dizzy, Dizzy, We All Fall Down, 2017/2018

Screenprint

Unframed: 70 × 50 cm

Purchased, 2019

NGI.2019.13

Kim Roberts, b.1960

Fractured, 2017/2018
Collograph
Unframed: 80 × 60 cm
Purchased, 2019
NGI.2019.14

Sylvia Taylor

The Waiting Room, 2017/2018
Relief print
Unframed: 80 × 60 cm
Purchased, 2019
NGI.2019.15

Dominic Fee

Plan N, 2017/2018
Lithograph
Unframed: 99 × 66 cm
Purchased, 2019
NGI.2019.16

David Lilburn, b.1950

The Kings are out..., 2017/2018
Drypoint and watercolour
Unframed: 49.5 × 71 cm
Purchased, 2019
NGI.2019.17

Nevill Johnson, 1911–1999

Butcher, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.18

NEVILL JOHNSON, 1911–1999

Children and Washing, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.19

NEVILL JOHNSON, 1911–1999

Children on Cart, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.20

NEVILL JOHNSON, 1911–1999

Doorway and Hall, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.21

NEVILL JOHNSON, 1911–1999

Elderly Women on the Quays, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.22

NEVILL JOHNSON, 1911–1999

Family outside Tenement Door 1, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.23

NEVILL JOHNSON, 1911 – 1999

Family outside Tenement Door 2, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.24

NEVILL JOHNSON, 1911 – 1999

Foreign Press, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.25

NEVILL JOHNSON, 1911 – 1999

Man at Window, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.26

NEVILL JOHNSON, 1911 – 1999

Men on Bench, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.27

NEVILL JOHNSON, 1911 – 1999

Pearse Street, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.28

NEVILL JOHNSON, 1911–1999

Man at Window II, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.29

NEVILL JOHNSON, 1911–1999

Man in a Field, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.30

NEVILL JOHNSON, 1911–1999

Meat Hooks, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.31

NEVILL JOHNSON, 1911–1999

Men and Steam Machine, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.32

NEVILL JOHNSON, 1911–1999

Men at Bookstall, 1952–53
Selenium-toned print
Mount: 34.5 × 27 cm
Image: 25.5 × 18 cm
Purchased, 2019
NGI.2019.33

NEVILL JOHNSON, 1911–1999*Street Ornament, 1952–53*

Selenium-toned print

Mount: 34.5 × 27 cm

Image: 25.5 × 18 cm

Purchased, 2019

NGI.2019.34

NEVILL JOHNSON, 1911–1999*Two Women in Hats, 1952–53*

Selenium-toned print

Mount: 34.5 × 27 cm

Image: 25.5 × 18 cm

Purchased, 2019

NGI.2019.35

NEVILL JOHNSON, 1911–1999*Woman at a Street Corner, 1952–53*

Selenium-toned print

Mount: 34.5 × 27 cm

Image: 25.5 × 18 cm

Purchased, 2019

NGI.2019.36

NEVILL JOHNSON, 1911–1999*Woman in Scarf, 1952–53*

Selenium-toned print

Mount: 34.5 × 27 cm

Image: 25.5 × 18 cm

Purchased, 2019

NGI.2019.37

William Evans of Eton, 1798–1877*Renvyle, Connemara, c.1838*

Watercolour on paper

Sheet: 22.8 × 43.2 cm

Presented, Dr Andrew Mulcahy, in memory of his uncle Mr John Mulcahy, 2019

NGI.2019.38

Various Artists*Graphic Studio Dublin Sponsors' Portfolio 2016, 2016*

Purchased, 2019

NGI.2019.39

Paula Meehan, b.1955*Pax, 2016*

Letterpress

Unframed: 46 × 37.5 cm

Purchased, 2019

NGI.2019.39.1

Mary Lohan, b.1954*Sea, 2016*

Etching

Sheet: 45.8 × 37.6 cm

Plate: 21.1 cm

Purchased, 2019

NGI.2019.39.2

Tom Phelan, b.1970*Pax, 2016*

Relief print

Sheet: 45.9 × 37.6 cm

Plate: 25.2 × 20.2 cm

Purchased, 2019

NGI.2019.39.3

Grainne Cuffe, b.1957*Tulipa Pax, 2016*

Etching

Sheet: 46.3 × 37.5 cm

Plate: 24.5 × 22.6 cm

Purchased, 2019

NGI.2019.39.4

Sharon Lee, b.1978*Projection Scope [Pru-jek-shuhn-skeyp], 2016*

Lithograph

Sheet: 46 × 38.1 cm

Plate: 19 × 17 cm

Purchased, 2019

NGI.2019.39.5

Margaret Clarke, 1884–1961*Girl Praying, c.1925*

Oil on canvas

Unframed: 45.5 × 40.5 × 1.3 cm

Presented, Mr Leo Donnelly, in memory of Kathleen O'Brien and her daughter Mary Donnelly, 2019

NGI.2019.40

Cian McLoughlin, b.1977*Self-Portrait, 2018*

Oil on board

Unframed: 61 × 46 cm

Purchased, 2019

NGI.2019.41

Donald Teskey, b.1956*Still Water, 2017*

Oil on canvas

Unframed: 80 × 100 cm

Purchased, 2019

NGI.2019.42

Dorothy Cross, b.1956*Shark Heart Submarine, 2011*

Mixed media

Object (Easel): 520 × 80 cm; Object (Submarine): 91 cm; Object (Jar with Heart): 6 cm

Purchased, 2019

NGI.2019.43

DOROTHY CROSS, B.1956*Glassilaun Snow Peak, 2014*

Archival pigment print

Unframed: 88.4 × 124 cm

Purchased, 2019

NGI.2019.44

DOROTHY CROSS, B.1956*Darkness and Light (2 prints), 2017*

Luminescent print

Framed: 74.8 × 58.7 cm

Purchased, 2019

NGI.2019.45

DOROTHY CROSS, B.1956*Darkness and Light/Print 1, 2017*

Luminescent print

Framed: 74.8 × 58.7 cm

Purchased, 2019

NGI.2019.45.1

DOROTHY CROSS, B.1956*Darkness and Light/Print 2, 2017*

Luminescent print

Framed: 74.8 × 58.7 cm

Purchased, 2019

NGI.2019.45.2

DOROTHY CROSS, B.1956*Ghost Ship (ii), 2011*

Luminescent print

Plate: 37 × 45 cm

Sheet: 47.5 × 55 cm

Purchased, 2019

NGI.2019.46

DOROTHY CROSS, B.1956

Ghost Ship (i), 2011
Luminescent print
Plate: 37 × 45 cm
Sheet: 47.5 × 55 cm
Purchased, 2019
NGI.2019.47

Rita Duffy, b.1956

At Sixes and Sevens (Set of 8 prints), 2011
Luminescent print
Plate: 37 × 45 cm
Sheet: 47.5 × 55 cm
Purchased, 2019
NGI.2019.48.1-8

Blaise Drummond, b.1967

Lake Eden, 2016
Intaglio and applied collage
Unframed: 105 × 88 cm
Purchased, 2019
NGI.2019.49

BLAISE DRUMMOND, B.1967

Muuratsalo, 2014
Intaglio and collage
Unframed: 66 × 82 cm
Purchased, 2019
NGI.2019.50

BLAISE DRUMMOND, B.1967

Music School, 2014
Intaglio and hand stitching
Unframed: 66 × 82 cm
Purchased, 2019
NGI.2019.51

BLAISE DRUMMOND, B.1967

Seven Leaves for James [in memory of James O'Nolan], 2018
Etching
Sheet: 80 × 93.5 cm
Purchased, 2019
NGI.2019.52

Eilis O'Connell, b.1953

MRI Diffusion, 2017
Intaglio
Unframed: 45 × 45 cm
Purchased, 2019
NGI.2019.53

Patrick Scott, 1921–2014

Meditations (Box set of 7 prints), 2007
Etchings on paper
Unframed: 73 × 71 cm
Purchased, 2019
NGI.2019.54

Rita Duffy, b.1956 & Paul Muldoon, b.1951**Printer: Stoney Road Press**

'At Sixes and Sevens', 2013
Book with eight etchings
Object: 33.2 × 25.5 × 1.8 cm
Presented, 2019
NGI.2019.55

Patrick Joseph Tuohy, 1894–1930

The Artist with Two Women
Oil on canvas
Unframed: 90 × 105 cm
Bequeathed, 2019
NGI.2019.56

PATRICK JOSEPH TUOHY, 1894–1930

Standing Nude
Oil on canvas
Unframed: 100 × 74 cm
Bequeathed, 2019
NGI.2019.57

PATRICK JOSEPH TUOHY, 1894–1930

Girl in Blue
Watercolour on paper
Unframed: 44 × 29 cm
Bequeathed, 2019
NGI.2019.58

PATRICK JOSEPH TUOHY, 1894–1930

Dominick Bowe
Oil on canvas
Unframed: (approx.) 70 × 50 cm
Bequeathed, 2019
NGI.2019.59

Seán O'Sullivan, 1906–1964

Portrait of Patrick Tuohy
Charcoal on paper
Unframed: 27 × 19 cm
Bequeathed, 2019
NGI.2019.60

Hilda Roberts, 1901–1982

Portrait of Patrick Tuohy
Oil on canvas
Bequeathed, 2019
NGI.2019.61

Christopher Campbell, 1908–1972

Self-Portrait, Nude Study
Graphite on paper
Unframed: 51 × 36 cm
Bequeathed, 2019
NGI.2019.62

William Conor, 1881–1968

Bangor, 1910
Ink, graphite and wax crayon on paper
Unframed: 19 × 22 cm
Framed: 34 × 40.4 cm
Presented, in memory of Mary Olive Scott, 2019
NGI.2019.63

Patrick Joseph Tuohy, 1894–1930

Woman in a Large Hat (Possibly May Power, Daughter of Albert Power)
Oil on canvas
Bequeathed, 2019
NGI.2019.64

Percy Francis Gethin, 1874–1916

Gerona
Etching on paper
Sheet: 17.4 × 30 cm
Purchased, 2019
NGI.2019.65

PERCY FRANCIS GETHIN, 1874–1916*Auxerre*

Etching on paper

Sheet: 10.2 × 17.4 cm

Purchased, 2019

NGI.2019.66

**Joyce Gunn Cairns,
b.1948***Portrait of Colm Tóibín (b.1955), 2017*

Graphite and coloured pencil on paper

Unframed: 114.2 × 75.3 cm

Purchased, Joyce Gunn Cairns, 2019

NGI.2019.67

**Bea Orpen, 1913–
1980***Study of a Seated Female Nude Seen from the
Back*

Graphite on tracing paper

Sheet: 25.5 × 19 cm

Presented, the Family of the Artist, 2019

NGI.2019.68

BEA ORPEN, 1913–1980*Study of a Seated Female Nude Leaning
Forward*

Graphite on tracing paper

Sheet: 19 × 25.5 cm

Presented, the Family of the Artist, 2019

NGI.2019.69

BEA ORPEN, 1913–1980*Study of a Seated Female Nude with Raised
Knee*

Graphite on tracing paper

Sheet: 25.5 × 19 cm

Presented, the Family of the Artist, 2019

NGI.2019.70

BEA ORPEN, 1913–1980*Study of a Seated Female Nude Lying Down*

Graphite on tracing paper

Sheet: 14.8 × 25.5 cm

Presented, the Family of the Artist, 2019

NGI.2019.71

BEA ORPEN, 1913–1980*Study of a Standing Female Nude with Hands
Placed on Head*

Graphite on tracing paper

Sheet: 25.5 × 19 cm

Presented, the Family of the Artist, 2019

NGI.2019.72

BEA ORPEN, 1913–1980*Study of a Seated Male*

Graphite on tracing paper

Sheet: 25.5 × 19 cm

Presented, the Family of the Artist, 2019

NGI.2019.73

BEA ORPEN, 1913–1980*Study of a Seated Male Seen from the Back*

Graphite on tracing paper

Sheet: 25.3 × 19.5 cm

Presented, the Family of the Artist, 2019

NGI.2019.74

BEA ORPEN, 1913–1980*Study of a Seated Woman with Hand on Knee;
Study of a Seated Female Nude with Arm
Outstretched (on verso)*

Graphite on paper

Sheet: 27.5 × 21.3 cm

Presented, the Family of the Artist, 2019

NGI.2019.75

BEA ORPEN, 1913–1980*Studies of a Black Man Standing with Arms
Folded, 1937*

Graphite on paper

Sheet: 38 × 28 cm

Presented, the Family of the Artist, 2019

NGI.2019.76

BEA ORPEN, 1913–1980*Study of Hands and a Woman Drawing, 1933*

Graphite on paper

Sheet: 38 × 56 cm

Presented, the Family of the Artist, 2019

NGI.2019.77

BEA ORPEN, 1913–1980*Study of a Standing Female Nude with Knee
Raised, 1934*

Graphite on paper

Sheet: 44.5 × 25.3 cm

Presented, the Family of the Artist, 2019

NGI.2019.78

BEA ORPEN, 1913–1980*Study of a Seated Female Nude with Knee
Raised, 1934*

Graphite on paper

Sheet: 44.5 × 29 cm

Presented, the Family of the Artist, 2019

NGI.2019.79

BEA ORPEN, 1913–1980*Study of a Standing Female Nude Seen from
the Back*

Graphite on paper

Sheet: 56 × 38 cm

Presented, the Family of the Artist, 2019

NGI.2019.80

BEA ORPEN, 1913–1980*The Life Drawing Class, 1933*

Graphite on paper

Sheet: 38 × 56 cm

Presented, the Family of the Artist, 2019

NGI.2019.81

BEA ORPEN, 1913–1980*Studies of a Male Figure Lying Down with
Hand behind Head, 1933*

Graphite on paper

Sheet: 56 × 38 cm

Presented, the Family of the Artist, 2019

NGI.2019.82

BEA ORPEN, 1913–1980*Study of a Seated Female Nude with Arm
Outstretched, Holding a Pole, 1934*

Graphite on paper

Sheet: 56 × 38 cm

Presented, the Family of the Artist, 2019

NGI.2019.83

BEA ORPEN, 1913–1980*Study of a Reclining Nude, 1933*

Graphite on paper

Sheet: 38 × 56 cm

Presented, the Family of the Artist, 2019

NGI.2019.84

BEA ORPEN, 1913–1980*Study of a Male Seen from the Back, Holding
Knee*

Graphite on paper

Sheet: 38 × 56 cm

Presented, the Family of the Artist, 2019

NGI.2019.85

BEA ORPEN, 1913–1980*Ventry Bay, 1939*

Gouache on beige paper

Sheet: 28.1 × 38 cm

Presented, the Family of the Artist, 2019

NGI.2019.86

BEA ORPEN, 1913–1980*Sketchbook with 18 Pages, 1969*

Black marker and graphite

Book: 16.8 × 23 cm

Presented, the Family of the Artist, 2019
NGI.2019.87**BEA ORPEN, 1913–1980***Sketchbook with 3 Sheets, 1973*

Black biro and watercolour

Book: 30 × 21 cm

Presented, the Family of the Artist, 2019
NGI.2019.88**Diana
Copperwhite, b.
1969***Shapeshifter, 2016*

Oil on canvas

Unframed: 175 × 235 cm

Purchased, partial gift from the Artist,
2019

NGI.2019.89

**Stuart Pearson
Wright, b. 1975***Portrait of Sir Michael Gambon, 2006*

Colouring pencil and pencil on paper

Unframed: 56 × 44 cm

Purchased, 2019

NGI.2019.90

Martin Parr, b.1952*Belmullet Fair, County Mayo from the series
'A Fair Day', 1983, 2019*

Silver gelatin print

Image: 30.5 × 40.6 cm

Purchased, 2019

NGI.2019.91

MARTIN PARR, B.1952*Glenbeigh Races, County Kerry from the
series 'A Fair Day', 1983, 2019*

Silver gelatin print

Image: 30.5 × 40.6 cm

Purchased, 2019

NGI.2019.92

MARTIN PARR, B.1952*Manorhamilton Sheep Fair, County Leitrim
from the series 'A Fair Day', 1983, 2019*

Silver gelatin print

Image: 30.5 × 40.6 cm

Purchased, 2019

NGI.2019.93

**Pentti
Sammallahti,
b.1950***Coagh Patrick, Ireland, 1978*

Silver gelatin print

Unframed: 15 × 20 cm

Presented, 2019

NGI.2019.94

PENTTI SAMMALLAHTI, B.1950*Coagh Patrick, Ireland, 1978*

Silver gelatin print

Unframed: 15 × 20 cm

Presented, 2019

NGI.2019.95

PENTTI SAMMALLAHTI, B.1950*Dingle, Co. Kerry, Ireland, 1978*

Silver gelatin print

Unframed: 15 × 20 cm

Presented, 2019

NGI.2019.96

PENTTI SAMMALLAHTI, B.1950*Coagh Patrick, Ireland, 1978*

Silver gelatin print

Unframed: 15 × 20 cm

Presented, 2019

NGI.2019.97

PENTTI SAMMALLAHTI, B.1950*Dunquin, Co. Kerry, Ireland, 1978*

Silver gelatin print

Unframed: 15 × 20 cm

Presented, 2019

NGI.2019.98

PENTTI SAMMALLAHTI, B.1950*Mayo, Ireland, 1978*

Silver gelatin print

Unframed: 15 × 20 cm

Presented, 2019

NGI.2019.99

PENTTI SAMMALLAHTI, B.1950*Cathleen Ni Houlihan Portfolio, 1979*

Portfolio

Object: 32 × 30 × 2 cm

Presented, 2019

NGI.2019.100.1-30

**Father Francis
Browne, 1880–1960***Handball against Castle Wall, Wexford, 1930,
2019*

Platinum print

Unframed: 28 × 35.5 cm

Purchased, 2019

NGI.2019.101

**FATHER FRANCIS BROWNE, 1880–
1960***Newsboy Reading Mail, 1930, 2019*

Platinum print

Unframed: 28 × 35.5 cm

Purchased, 2019

NGI.2019.102

**FATHER FRANCIS BROWNE, 1880–
1960***Hanging up the Mail Bag T.P.O., 1930, 2019*

Platinum print

Unframed: 28 × 35.5 cm

Purchased, 2019

NGI.2019.103

**FATHER FRANCIS BROWNE, 1880–
1960***Traffic on the Quays, 1930, 2019*

Platinum print

Unframed: 28 × 35.5 cm

Purchased, 2019

NGI.2019.104

**FATHER FRANCIS BROWNE, 1880–
1960***The Apple House, Emo Court, Laois, 1931,
2019*

Platinum print

Unframed: 28 × 35.5 cm

Purchased, 2019

NGI.2019.105

**FATHER FRANCIS BROWNE, 1880–
1960***Man Seated on Fallen Signpost,
Portarlinton, Laois, 1927, 2019*

Platinum print

Unframed: 28 × 35.5 cm

Purchased, 2019

NGI.2019.106

FATHER FRANCIS BROWNE, 1880–1960

Interior of Gleeson's Post Office, Reading Irish Independent, 1935, 2019

Platinum print
Unframed: 28 × 35.5 cm
Purchased, 2019
NGI.2019.107

FATHER FRANCIS BROWNE, 1880–1960

Quaint Door Latch at Mount Saint Anne's Mount Henry, Laois, 1936, 2019

Platinum print
Unframed: 28 × 35.5 cm
Purchased, 2019
NGI.2019.108

FATHER FRANCIS BROWNE, 1880–1960

Through Window Screen, Flooded Town, 1933, 2019

Platinum print
Unframed: 28 × 35.5 cm
Purchased, 2019
NGI.2019.109

FATHER FRANCIS BROWNE, 1880–1960

Self-Portrait, Merseyside, England, 1930, 2019

Platinum print
Unframed: 28 × 35.5 cm
Purchased, 2019
NGI.2019.110

Estella Frances Solomons, 1882–1968

McDaid's Pub, Dublin, c.1910

Etching on paper
Sheet: 26.2 × 32.5 cm
Presented, 2019
NGI.2019.111

Edmund Joseph Sullivan, 1869–1933

Portrait of George Bernard Shaw Writing at a Desk, 1929

Copper plate
Plate: 26.5 × 20.3 cm
Presented, Gordon G. F. Dixon, 2019
NGI.2019.112

Mary Farl Powers, 1948–1992

June, 1991

Etching
Framed: 100.5 × 83.2 cm
Purchased, 2019
NGI.2019.113

MARY FARL POWERS, 1948–1992

December, 1989

Etching
Framed: 99.5 × 82.3 cm
Purchased, 2019
NGI.2019.114

Sean Scully, b. 1945

Landline Red Run, 2018

Oil on aluminium
Unframed: 215.9 × 190.5 cm
Presented, Sean Scully, 2019
NGI.2019.115

Pentti Sammallahti, b.1950

Croagh Patrick, Mayo, Ireland (Pilgrims), 1978

Gelatin silver print
Unframed: 11.8 × 26.5 cm
Purchased, 2019
NGI.2019.116

PENTTI SAMMALLAHTI, B.1950

Youghal, Ireland, 1978

Gelatin silver print
Unframed: 20.5 × 25 cm
Purchased, 2019
NGI.2019.117

PENTTI SAMMALLAHTI, B.1950

Inch, Co. Kerry, 1978

Gelatin silver print
Unframed: 20.5 × 25 cm
Purchased, 2019
NGI.2019.118

PENTTI SAMMALLAHTI, B.1950

Ireland (Couple), 1978

Gelatin silver print
Unframed: 15 × 19 cm
Purchased, 2019
NGI.2019.119

PENTTI SAMMALLAHTI, B.1950

Co. Kerry, Ireland, 1978

Gelatin silver print
Unframed: 24 × 30 cm
Purchased, 2019
NGI.2019.120

PENTTI SAMMALLAHTI, B.1950

Outer Hebrides, 2008

Gelatin silver print
Unframed: 20.5 × 25 cm
Purchased, 2019
NGI.2019.121

PENTTI SAMMALLAHTI, B.1950

Seoul, Korea, 2016

Gelatin silver print
Unframed: 20 × 25 cm
Purchased, 2019
NGI.2019.122

Inge Morath, 1923–2002

Ireland. Killorglin, County Kerry. Puck Fair, 1954

Vintage gelatin silver print
Unframed: 25.4 × 16.8 cm
Purchased, 2019
NGI.2019.123

INGE MORATH, 1923–2002

Ireland. Killorglin, County Kerry. Puck Fair. Find the Lady, 1954

Vintage silver gelatin print
Unframed: 34 × 25.4 cm
Purchased, 2019
NGI.2019.124

INGE MORATH, 1923–2002

Ireland. Killorglin, County Kerry. Puck Fair, 1954

Vintage silver gelatin print
Unframed: 29.8 × 20.2 cm
Purchased, 2019
NGI.2019.125

INGE MORATH, 1923–2002*Killorglin, Gypsies, 1954, 2010*

Archival pigment print
 Image: 23.5 × 35.5 cm
 Sheet: 33 × 44.5 cm
 Purchased, 2009
 NGI.2019.126

INGE MORATH, 1923–2002*Ireland, Killorglin, Co. Kerry, Gypsy Family, 1954, 2010*

Archival pigment print
 Image: 35.5 × 23.5 cm
 Sheet: 40.5 × 30.5 cm
 Purchased, 2019
 NGI.2019.127

INGE MORATH, 1923–2002*Ireland, Killorglin, Co. Kerry, 1954, 2010*

Archival pigment print
 Image: 23.5 × 35.5 cm
 Sheet: 30.5 × 40.5 cm
 Purchased, 2019
 NGI.2019.128

INGE MORATH, 1923–2002*Ireland, Killorglin, Co. Kerry, 1954, 2010*

Archival pigment print
 Image: 44.5 × 33 cm
 Sheet: 35.5 × 23.5 cm
 Purchased, 2019
 NGI.2019.129

INGE MORATH, 1923–2002*Ireland, Killorglin, Co. Kerry, 1954, 1954*

Archival pigment print
 Image: 35.5 × 23.5 cm
 Sheet: 40.5 × 30.5 cm
 Purchased, 2019
 NGI.2019.130

Tom Wood, b.1951*Stanley Road, Bootle (flower streets), 1989*

Vintage analogue handprint
 Image: 50.7 × 60.9 cm
 Purchased, 2019
 NGI.2019.131

TOM WOOD, B.1951*King Street, Wallasey, 1978*

Vintage gelatin silver print
 Image: 16.5 × 21.5 cm
 Purchased, 2019
 NGI.2019.132

TOM WOOD, B.1951*London Road, City Centre, 1993*

Vintage gelatin silver print
 Image: 30.5 × 40.8 cm
 Purchased, 2019
 NGI.2019.133

TOM WOOD, B.1951*Out from Town, 1986*

Vintage analogue handprint
 Unframed: 40.5 × 50.5 cm
 Purchased, 2019
 NGI.2019.134

TOM WOOD, B.1951*Chinatown, 1980*

Vintage analogue handprint
 Unframed: 21 × 29.8 cm
 Purchased, 2019
 NGI.2019.135

TOM WOOD, B.1951*London Road, City Centre, 1990*

Vintage analogue handprint
 Unframed: 50.5 × 61 cm
 Purchased, 2019
 NGI.2019.136

Amelia Stein, b.1958*Hand Cut Bog, 2011, 2019*

Silver Gelatin Print
 Unframed: 37.3 × 37.3 cm
 Framed: 60 × 60 cm
 Purchased, 2019
 NGI.2019.137

AMELIA STEIN, B.1958*Sheepwire II, 2015–2017, 2019*

Archival pigment print
 Image: 80 × 65 cm
 Purchased, 2019
 NGI.2019.138

AMELIA STEIN, B.1958*Precipice: Diarmaid and Gráinne's Bed, 2015, 2019*

Archival pigment print
 Image: 40 × 50 cm
 Purchased, 2019
 NGI.2019.139

AMELIA STEIN, B.1958*Teacháin a' Watch from Precipice, 2019*

Archival pigment print
 Image: 40 × 50 cm
 Purchased, 2019
 NGI.2019.140

AMELIA STEIN, B.1958*Precipice: The Knife Rock, 2015, 2019*

Archival pigment print
 Image: 40 × 50 cm
 Purchased, 2019
 NGI.2019.141

AMELIA STEIN, B.1958*Precipice: The Precipice of the Fox, 2015, 2019*

Archival pigment print
 Image: 40 × 50 cm
 Purchased, 2019
 NGI.2019.142

AMELIA STEIN, B.1958*White Stable from The Big Sky, 2012, 2019*

Silver gelatin print
 Unframed: 36.5 × 46 cm
 Framed: 68 × 58 cm
 Purchased, 2019
 NGI.2019.143

AMELIA STEIN, B.1958*White House from The Big Sky, 2012, 2019*

Archival silver gelatin print
 Sheet: 40 × 50 cm
 Purchased, 2019
 NGI.2019.144

AMELIA STEIN, B.1958*Terry's Old Stable from The Big Sky, 2012, 2019*

Archival silver gelatin print
 Sheet: 40 × 50 cm
 Purchased, 2019
 NGI.2019.145

AMELIA STEIN, B.1958*Sheepwire I, 2015–2017, 2019*

Archival pigment print
 Image: 80 × 65 cm
 Presented, in memory of Mona Stein, the Artist's mother, 2019
 NGI.2019.146

Bill Brandt, 1904–1983

Francis Bacon on Primrose Hill, 1963, 1975

Silver gelatin print

Image: 30 × 40 cm

Purchased, 2019

NGI.2019.147

Edward Quinn, 1920–1997

Three Boys, Dublin, 1963

Vintage gelatin silver print

Image: 21.3 × 26.3 cm

Purchased, 2019

NGI.2019.148

EDWARD QUINN, 1920–1997

Donnelly's Coal, Dublin, 1963

Vintage gelatin silver print

Image: 20.6 × 26.2 cm

Purchased, 2019

NGI.2019.149

EDWARD QUINN, 1920–1997

Dublin, 1963

Vintage gelatin silver print

Image: 21.4 × 26.5 cm

Purchased, 2019

NGI.2019.150

EDWARD QUINN, 1920–1997

Men Browsing at Bookstore, 1963

Vintage gelatin silver print

Image: 22.4 × 26.1 cm

Purchased, 2019

NGI.2019.151

Dennis Dinneen, 1927–1985

Untitled, 1950s–1970s, 2019

Silver gelatin print

Image: 25.4 × 25.4 cm

Purchased, 2019

NGI.2019.152

DENNIS DINNEEN, 1927–1985

Untitled, 1950s–1970s, 2019

Silver gelatin print

Image: 25.4 × 25.4 cm

Purchased, 2019

NGI.2019.153

DENNIS DINNEEN, 1927–1985

Untitled, 1950s–1970s, 2019

Silver gelatin print

Image: 25.4 × 25.4 cm

Purchased, 2019

NGI.2019.154

DENNIS DINNEEN, 1927–1985

Untitled, 1950s–1970s, 2019

Silver gelatin print

Image: 25.4 × 25.4 cm

Purchased, 2019

NGI.2019.155

DENNIS DINNEEN, 1927–1985

Untitled, 1950s–1970s, 2019

Silver gelatin print

Image: 25.4 × 25.4 cm

Purchased, 2019

NGI.2019.156

DENNIS DINNEEN, 1927–1985

Untitled, 1950s–1970s, 2019

Silver gelatin print

Image: 25.4 × 25.4 cm

Purchased, 2019

NGI.2019.157

DENNIS DINNEEN, 1927–1985

Untitled, 1950s–1970s, 2019

Silver gelatin print

Image: 25.4 × 25.4 cm

Purchased, 2019

NGI.2019.158

DENNIS DINNEEN, 1927–1985

Untitled, 1950s–1970s, 2019

Silver gelatin print

Image: 25.4 × 25.4 cm

Purchased, 2019

NGI.2019.159

DENNIS DINNEEN, 1927–1985

Untitled, 1950s–1970s, 2019

Silver gelatin print

Image: 25.4 × 25.4 cm

Purchased, 2019

NGI.2019.160

DENNIS DINNEEN, 1927–1985

Untitled, 1950s–1970s, 2019

Silver gelatin print

Image: 25.4 × 25.4 cm

Purchased, 2019

NGI.2019.161

DENNIS DINNEEN, 1927–1985

Untitled, 1950s–1970s, 2019

Silver gelatin print

Image: 25.4 × 25.4 cm

Presented, 2019

NGI.2019.162

DENNIS DINNEEN, 1927–1985

Untitled, 1950s–1970s, 2019

Silver gelatin print

Image: 25.4 × 25.4 cm

Presented, 2019

NGI.2019.163

George Zimbel, b.1929

Irish Dance Hall, The Bronx, NY, 1954, 1968

Silver gelatin print

Image: 20.3 × 29.9 cm

Purchased, 2019

NGI.2019.164

Eamonn Doyle, b.1969

Untitled 7, from the series i, 2014

Archival pigment print

Unframed: 80 × 53.3 cm

Framed: 81.5 × 54.5 × 5 cm

Purchased, 2019

NGI.2019.165

EAMONN DOYLE, B.1969

Untitled 4, from the series i, 2013

Archival pigment print

Unframed: 80 × 53.5 cm

Framed: 81.5 × 54.5 × 5 cm

Purchased, 2019

NGI.2019.166

EAMONN DOYLE, B.1969

Untitled 28, from the series i, 2013

Archival pigment print

Unframed: 80 × 53.5 cm

Framed: 81.5 × 54.5 × 5 cm

Purchased, 2019

NGI.2019.167

EAMONN DOYLE, B.1969*END. Liberty Hall, 2016*

Pigment print on Hahnemühle Fine Art Paper

Unframed: 67 × 100 cm

Framed: 68.5 × 101.5 × 5 cm

Purchased, 2019

NGI.2019.168

EAMONN DOYLE, B.1969*END. Green, 2016*

Pigment print on Hahnemühle Fine Art Paper

Unframed: 67 × 100 cm

Framed: 68.5 × 101.5 × 5 cm

Purchased, 2019

NGI.2019.169

EAMONN DOYLE, B.1969*Untitled 2, from the series i*

Archival pigment print

Image: 80 × 53.3 cm

Framed: 81.5 × 54.5 × 5 cm

Presented, 2019

NGI.2019.170

**Lutz Dille,
1922–2008***Ireland, West Coast, 1982*

Gelatin silver print

Unframed: 25.4 × 38.1 cm

Purchased, 2019

NGI.2019.171

**LUTZ DILLE,
1922–2008***Ireland, 1968, 1969*

Gelatin silver print

Unframed: 17.2 × 24.8 cm

Purchased, 2019

NGI.2019.172

**LUTZ DILLE,
1922–2008***County Kilkenny, Ireland, Farmer, 1968*

Gelatin silver print

Unframed: 19.7 × 24.8 cm

Purchased, 2019

NGI.2019.173

**LUTZ DILLE,
1922–2008***Dublin, Ireland, 1968, 1995*

Gelatin silver print

Unframed: 19.1 × 24.8 cm

Purchased, 2019

NGI.2019.174

**LUTZ DILLE,
1922–2008***Ireland, 1968, 1975*

Gelatin silver print

Image: 49.5 × 37.8 cm

Purchased, 2019

NGI.2019.175

**Jane Bown,
1925–2014***Portrait of Samuel Beckett, 1976*

Vintage gelatin silver print

Image: 29.3 × 19.7 cm

Purchased, 2019

NGI.2019.176

**JANE BOWN,
1925–2014***Francis Bacon in His Studio, 1985*

Vintage gelatin silver print

Image: 37.8 × 19 cm

Purchased, 2019

NGI.2019.177

**JANE BOWN,
1925–2014***Portrait of Sinead O'Connor, 1995, 2019*

Modern digital print

Image: 42 × 59.4 cm

Purchased, 2019

NGI.2019.178

**JANE BOWN,
1925–2014***Ted Hughes and Children in Connemara, 1966, 2019*

Modern digital print

Image: 42 × 59.4 cm

Purchased, 2019

NGI.2019.179

**JANE BOWN,
1925–2014***Portrait of Peter O'Toole, 1995, 2019*

Modern digital print

Image: 42 × 59.4 cm

Purchased, 2019

NGI.2019.180

**JANE BOWN,
1925–2014***Portrait of Elizabeth Bowen, 1964*

Vintage gelatin silver print

Image: 25 × 19.5 cm

Presented, 2019

NGI.2019.181

**Evelyn Hofer,
1922–2009***Girl with Bicycle, Dublin, 1966, 2005*

Dye transfer print

Unframed: 41.6 × 33.5 cm

Sheet: 50 × 40 cm

Purchased, 2019

NGI.2019.182

EVELYN HOFER, 1922–2009*Distillery, Dublin, 1966, 2003*

Dye transfer print

Image: 33.5 × 40 cm

Sheet: 40 × 50 cm

Purchased, 2019

NGI.2019.183

EVELYN HOFER, 1922–2009*Mountjoy Square, Dublin, 1966, 1977*

Dye transfer print

Image: 26 × 34 cm

Sheet: 35 × 43 cm

Purchased, 2019

NGI.2019.184

EVELYN HOFER, 1922–2009*Prams, Dublin, 1988, 2008*

Gelatin silver print

Image: 37.5 × 39.8 cm

Sheet: 50 × 40 cm

Purchased, 2019

NGI.2019.185

EVELYN HOFER, 1922–2009*Tinker Girl, Dublin, 1966, 2001*

Gelatin silver print

Image: 39.3 × 31 cm

Sheet: 50 × 40 cm

Purchased, 2019

NGI.2019.186

EVELYN HOFER, 1922–2009

'Mulligan's' James Joyce's Pub, Dublin, 1966, 1996

Gelatin silver print
Image: 39 × 31 cm
Sheet: 50 × 40 cm
Purchased, 2019
NGI.2019.187

EVELYN HOFER, 1922–2009

Boots Repair, Dublin, 1966, 2002

Gelatin silver print
Image: 36 × 28.5 cm
Sheet: 50 × 40 cm
Presented, Estate of Evelyn Hofer, 2019
NGI.2019.188

André Dunoyer de Segonzac, 1884–1974

Le Chemin du Golfe, 1960

Ink and wash on paper
Unframed: 50 × 74 cm
Purchased, 2019
NGI.2019.189

Edward Lear, 1812–1888

The Great and Little Sugarloaf, 1835

Graphite on paper
Unframed: 10.8 × 16.5 cm
Purchased, with the support of the Friends of the National Collections of Ireland, 2019
NGI.2019.190

EDWARD LEAR, 1812–1888

The Great and Little Sugarloaf from the Scalp, 1835

Graphite on paper
Unframed: 10.8 × 16.5 cm
Purchased, with the support of the Friends of the National Collections of Ireland, 2019
NGI.2019.191

EDWARD LEAR, 1812–1888

Figures beside Scots Pine Trees, ?Powerscourt Demesne, 1835

Graphite on paper
Unframed: 10.8 × 16.5 cm
Purchased, with the support of the Friends of the National Collections of Ireland, 2019
NGI.2019.192

EDWARD LEAR, 1812–1888

Loch Tay Looking North, 1835

Graphite on paper
Unframed: 10.8 × 16.5 cm
Purchased, with the support of the Friends of the National Collections of Ireland, 2019
NGI.2019.193

EDWARD LEAR, 1812–1888

Bray, with the Little Sugarloaf in the Distance, 1835

Graphite on paper
Unframed: 10.8 × 16.5 cm
Purchased, with the support of the Friends of the National Collections of Ireland, 2019
NGI.2019.194

EDWARD LEAR, 1812–1888

Clondalkin Round Tower, Co. Dublin, 1835

Graphite on paper
Unframed: 10.8 × 16.5 cm
Purchased, with the support of the Friends of the National Collections of Ireland, 2019
NGI.2019.195

EDWARD LEAR, 1812–1888

Clondalkin Round Tower, with House with Smoking Chimney, 1835

Graphite on paper
Unframed: 10.8 × 16.5 cm
Purchased, with the support of the Friends of the National Collections of Ireland, 2019
NGI.2019.196

EDWARD LEAR, 1812–1888

Glendalough Round Tower, Co. Wicklow, 1835

Graphite on paper
Unframed: 10.8 × 16.5 cm
Purchased, with the support of the Friends of the National Collections of Ireland, 2019
NGI.2019.197

EDWARD LEAR, 1812–1888

The Banqueting-room, Bellevue, with a View of Wicklow Head, 1835

Graphite on paper
Unframed: 10.8 × 16.5 cm
Purchased, with the support of the Friends of the National Collections of Ireland, 2019
NGI.2019.198

Brian O'Doherty, b.1928

Ogham on Broadway, 2003

Acrylic on canvas
Unframed: 183 × 189 × 5 cm
Purchased, the Artist, 2019
NGI.2019.199

BRIAN O'DOHERTY, B.1928

Portrait of the Artist as a Naked Young Man, 1953

Oil on canvas
Framed: 75.5 × 64 × 4 cm
Purchased, the Artist, 2019
NGI.2019.200

Kyffin Williams, 1918–2006

Storm over Caernarfon Bay, 1996

Oil on canvas
Unframed: 61 × 61 cm
Presented, Patron of the National Gallery of Ireland, 2019
NGI.2019.201

KYFFIN WILLIAMS, 1918–2006

Sheepdog, c.2002

Ink and wash on paper
Unframed: 23 × 41 cm
Framed: 49.5 × 65.7 cm
Presented, Patron of the National Gallery of Ireland, 2019
NGI.2019.202

Eve Arnold, 1912–2012

Aran Islands: Carrying a Curragh down to the Ship that Brings the Community's Weekly Supplies, 1974, 2019

Archival print
Unframed: 40.6 × 50.8 cm
Purchased, 2019
NGI.2019.203

Myra Kathleen Hughes, 1877–1918

Harpur's Arms (Thavies Inn), Holborn, London, c.1912

Etching on paper
Plate: 28 × 18.3 cm
Sheet: 37 × 27.5 cm
Purchased, Elizabeth Harvey-Lee, 2019
NGI.2019.204

MYRA KATHLEEN HUGHES, 1877–1918

The Bank of Ireland, College Green, Dublin, c.1912

Etching on paper

Plate: 19 × 25 cm

Sheet: 24.6 × 30.2 cm

Purchased, Elizabeth Harvey-Lee, 2019

NGI.2019.205

Dorothea Lange, 1895–1965

Woman in Black, Ellen Shannon, Ennis, Ireland, 1954, c.1955

Gelatin silver print

Unframed: 23.9 × 19.3 cm

Purchased, 2019

NGI.2019.206

DOROTHEA LANGE, 1895–1965

Paddy Reynolds from Kilfenora. Ennistymon Fair, County Clare, Ireland, 1954, c.1955

Gelatin silver print

Unframed: 16.8 × 24.4 cm

Purchased, 2019

NGI.2019.207

DOROTHEA LANGE, 1895–1965

Bridget Wylde Tends to her Shop on Market Street, Ennis, 1954, c.1955

Gelatin silver print

Unframed: 20.1 × 20.2 cm

Purchased, 2019

NGI.2019.208

DOROTHEA LANGE, 1895–1965

Nora Kenneally at her Fireside, County Clare, Ireland, 1954, 1955

Gelatin silver print

Unframed: 23.3 × 30.8 cm

Presented, in memory of John Eaglefeather Dixon, 2019

NGI.2019.209

Thomas James Mulvany, 1779–1845

Menlo Castle, County of Galway, the Seat of Sir Valentine Blake, Bart, 1844

Oil on panel

Unframed: 36 × 50 cm

Framed: 40.5 × 67 × 2.5 cm

Bequeathed, Dr Stephen Michael Shea, 2019

NGI.2019.210

Mary Swanzy, 1882–1978

Panoramic Landscape View over a Plain, c.1920

Coloured pencil on paper

Unframed: 19.4 × 25.7 cm

Presented, 2019

NGI.2019.211

MARY SWANZY, 1882–1978

Farm Buildings with Trees in Foreground, c.1920

Coloured pencil on paper

Unframed: 19.4 × 25.7 cm

Presented, 2019

NGI.2019.212

MARY SWANZY, 1882–1978

Landscape with Houses and Trees, c.1920

Coloured pencil on paper

Unframed: 19.4 × 25.7 cm

Presented, 2019

NGI.2019.213

MARY SWANZY, 1882–1978

Mountain View, c.1920

Coloured pencil on paper

Unframed: 25.7 × 19.5 cm

Presented, 2019

NGI.2019.214

MARY SWANZY, 1882–1978

Woman Seated at a Table Outdoors with Bottle, c.1920

Black coloured pencil

Unframed: 25.7 × 19.5 cm

Presented, 2019

NGI.2019.215

MARY SWANZY, 1882–1978

Portrait of Clare Marsh, Artist, c.1920

Coloured pencil and graphite

Unframed: 25.7 × 19.5 cm

Presented, 2019

NGI.2019.216

? Samuel Frederick Brocas, c.1792–1847

View of Dublin from Islandbridge, c.1810

Graphite, grey wash with white highlights on paper

Unframed: 10.2 × 16.9 cm

Presented, 2019

NGI.2019.217

Paul Henry, 1876–1958

Sketch 'Old Age', c.1910–1919

Graphite on paper

Unframed: 19.4 × 14.3 cm

Presented, 2019

NGI.2019.218

Camille Souter, b. 1929

Study for the Painting 'The Slaughtered Cow, Ten Minutes Dead', c.1973

Graphite on paper

Unframed: 28.5 × 21 cm

Presented, 2019

NGI.2019.219

Francis Danby, 1793–1861

A Rocky Landscape

Sepia wash with graphite underdrawing on paper

Unframed: 16.1 × 19 cm

Presented, 2019

NGI.2019.220

Brian Bourke, b.1936

Grazing Horse, c.1996

Chalk, graphite and coloured wash on watercolour paper

Unframed: 33 × 40 cm

Presented, 2019

NGI.2019.221

Áine Divine

Portrait of Mo Mowlam (1949–2005), 2004

Watercolour on paper

Unframed: 100 × 70 cm

Framed: 100 × 79 cm

Purchased, 2019

NGI.2019.222

Patrick Hickey, 1927–1998

Irish Landscape, January, c.1971

Lithograph

Sheet: 53 × 34 cm

Framed: 64.5 × 44.5 cm

Purchased, 2019

NGI.2019.223

PATRICK HICKEY, 1927–1998

East Coast Forest, 1971
 Carborundum print
 Sheet: 52.4 × 60.7 cm
 Purchased, 2019
 NGI.2019.224

Man Ray, 1890–1976

James Joyce, 1922, c.1932
 Gelatin silver print
 Unframed: 12.3 × 9 cm
 Purchased, 2019
 NGI.2019.225

Peter Beard, 1938–2020

Francis Bacon, 80 Narrow Street, London, 1972
 Vintage gelatin silver print
 Unframed: 8 × 7 cm
 Purchased, 2019
 NGI.2019.226

Madeline Green

Portrait of John McGahern, c.1980s
 Gelatin silver print
 Unframed: 42 × 59.4 cm
 Presented, 2019
 NGI.2019.227

Erich Hartmann, 1922–1999

Irish Actress Playing Molly Bloom, 1964
 Vintage gelatin silver print
 Unframed: 15 × 22 cm
 Presented, 2019
 NGI.2019.228

ERICH HARTMANN, 1922–1999

Returning from Hurling Match, 1964
 Vintage silver gelatin print
 Unframed: 15 × 22 cm
 Presented, 2019
 NGI.2019.229

Fionn McCann, b. 1973

Cezanne's Apple, 2018
 Photograph
 Unframed: 78.6 × 62.2 cm
 Framed: 81.2 × 64.8 × 3.4 cm
 Presented, the Artist, 2019
 NGI.2019.230

Kim Haughton

J.P Donleavy, 2015
 Archive C print
 Framed: 100 × 72 cm
 Purchased, 2019
 NGI.2019.231

Evelyn Hofer, 1922–2009

Portrait of Frank O'Connor, 1966, 2019
 Modern gelatin silver print
 Image: 37.6 × 29.4 cm
 Sheet: 50.8 × 40.4 cm
 Presented, Estate of Evelyn Hofer, 2019
 NGI.2019.232

EVELYN HOFER, 1922–2009

Portrait of Mary Lavin, 1966, 2019
 Modern gelatin silver print
 Sheet: 50.8 × 40.4 cm
 Image: 37.6 × 29.5 cm
 Presented, Estate of Evelyn Hofer, 2019
 NGI.2019.233

EVELYN HOFER, 1922–2009

Portrait of Patrick Kavanagh, 1966, 2019
 Modern gelatin silver print
 Sheet: 50.8 × 40.4 cm
 Image: 37.7 × 29.6 cm
 Presented, Estate of Evelyn Hofer, 2019
 NGI.2019.234

Sean Scully, b.1945

Aran Portfolio, 2006
 Portfolio of 24 black and white photographs and one title page signed by the artist
 Sheet (each): 40.6 × 50.8 cm
 Image (each): 34.9 × 48.3 cm
 Presented, Sean Scully, 2019
 NGI.2019.235.1-24

Unknown Artist

Portrait of Nuala O'Faolain, c.1970s, 2019
 Gelatin silver print
 Unframed: 30 × 37.5 cm
 Presented, 2019
 NGI.2019.236

Jane Bown, 1925–2014

Children on Pavement, Dublin, 1963
 Gelatin silver print
 Unframed: 27 × 37 cm
 Presented, 2019
 NGI.2019.237

Colin Davidson, b.1968

The Day I Heard that Mark Hollis had Died (Self-Portrait), 2019
 Oil on canvas
 Unframed: 105 × 97 cm
 Presented, Friends of the National Gallery of Ireland (Patrons of Irish Art Funds), 2019
 NGI.2019.238

John Comerford, 1770–1832

The Duke of Leinster, c.1809
 Graphite on paper
 Unframed: 17 × 14 cm
 Framed: 44 × 32 cm
 Purchased, 2019
 NGI.2019.239

JOHN COMERFORD, 1770–1832

Rt Hon. William Cunningham Plunket, c.1809
 Graphite on paper
 Unframed: 17 × 14 cm
 Framed: 44 × 32 cm
 Purchased, 2019
 NGI.2019.240

JOHN COMERFORD, 1770–1832

Francis Rawdon, Earl of Moira, c.1809
 Graphite on paper
 Unframed: 17 × 14 cm
 Framed: 44 × 32 cm
 Purchased, 2019
 NGI.2019.241

JOHN COMERFORD, 1770–1832*John Egan, Esq K.C., c.1809*

Graphite on paper

Unframed: 17 × 14 cm

Framed: 44 × 32 cm

Purchased, 2019

NGI.2019.242

**George Wallace,
1920–2009***Wexford Ledger with Sketches*

Book

Ink on paper

Object: 37.7 × 25.4 cm

Presented, the Wallace Estate, 2019

NGI.2019.243

**Günter Schöllkopf,
1935–1979***Ulysses Bloom, 1962*

Etching

Sheet: 54 × 38.4 cm

Plate: 39.8 × 29.8 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.244

GÜNTER SCHÖLLKOPF, 1935–1979*Ulysses 12 (Family), 1963*

Etching

Sheet: 54 × 37.5 cm

Plate: 49.5 × 32.7 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.245

GÜNTER SCHÖLLKOPF, 1935–1979*Bloom, 1977*

Etching

Sheet: 53.4 × 37.8 cm

Plate: 29.9 × 19.5 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.246

GÜNTER SCHÖLLKOPF, 1935–1979*Ulysses XXII, 1963*

Etching

Sheet: 46 × 65.2 cm

Plate: 39.7 × 49.2 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.247

GÜNTER SCHÖLLKOPF, 1935–1979*Scylla and Charybdis, 1978*

Etching

Sheet: 53.4 × 53 cm

Plate: 40.1 × 39.6 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.248

GÜNTER SCHÖLLKOPF, 1935–1979*Bloom Gassenjunge, 1977*

Etching

Sheet: 37.9 × 53.4 cm

Plate: 19.8 × 29.8 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.249

GÜNTER SCHÖLLKOPF, 1935–1979*Bloom-Peristaltik, 1978*

Etching

Sheet: 58.5 × 53.4 cm

Plate: 39.6 × 39.7 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.250

GÜNTER SCHÖLLKOPF, 1935–1979*Ulysses Metamorphoses, 1977*

Etching

Sheet: 38 × 53.3 cm

Plate: 19.8 × 29.7 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.251

GÜNTER SCHÖLLKOPF, 1935–1979*Two Persons in Dublin (Dädalus Mulligan),
1963*

Etching

Sheet: 54.5 × 76.4 cm

Plate: 40.7 × 49.3 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.252

GÜNTER SCHÖLLKOPF, 1935–1979*Leichenbegängnis, 1963*

Etching

Sheet: 55 × 53.2 cm

Plate: 39.3 × 39.6 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.253

GÜNTER SCHÖLLKOPF, 1935–1979*Turm (Ulysses I), 1963*

Etching

Sheet: 38.5 × 53.8 cm

Plate: 29.7 × 39.8 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.254

GÜNTER SCHÖLLKOPF, 1935–1979*Ulysses, God, 1963*

Etching

Sheet: 76 × 53.8 cm

Plate: 49.3 × 39.6 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.255

GÜNTER SCHÖLLKOPF, 1935–1979*Ulysses IV, 1963*

Etching

Sheet: 38 × 54 cm

Plate: 29.5 × 39.6 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.256

GÜNTER SCHÖLLKOPF, 1935–1979*Teacher I (Stephen Hero), 1962*

Etching

Sheet: 38.1 × 53.5 cm

Plate: 29.5 × 39.7 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.257

GÜNTER SCHÖLLKOPF, 1935–1979*Stephen teacher, 1977*

Ink and graphite on paper

Unframed: 26.7 × 38.4 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.258

GÜNTER SCHÖLLKOPF, 1935–1979*Dädalus teacher (Ulysses teacher), 1977*

Etching

Sheet: 37.9 × 53.4 cm

Plate: 29.7 × 40 cm

Presented, Heidrun Schöllkopf-Schober,
2019

NGI.2019.259

GÜNTER SCHÖLLKOPF, 1935–1979*Molly Bloom, 1964*

Etching

Sheet: 69.9 × 50.1 cm

Plate: 49.5 × 33 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.260

GÜNTER SCHÖLLKOPF, 1935–1979*Traum im Bordell, 1964*

Etching

Sheet: 56 × 53.5 cm

Plate: 39.2 × 39.8 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.261

GÜNTER SCHÖLLKOPF, 1935–1979*Nausikaa, 1977*

Etching

Sheet: 37.9 × 53.3 cm

Plate: 19.8 × 24.9 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.262

GÜNTER SCHÖLLKOPF, 1935–1979*Dubliners, 1977*

Ink and graphite on paper

Unframed: 38.4 × 53.5 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.263

GÜNTER SCHÖLLKOPF, 1935–1979*The Oxen, 1977*

Crayon

Unframed: 38.3 × 53.4 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.264

GÜNTER SCHÖLLKOPF, 1935–1979*Eccles Street, 1977*

Crayon, graphite, ink and gouache on paper

Unframed: 38.1 × 53.4 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.265

GÜNTER SCHÖLLKOPF, 1935–1979*Phoenix Park, 1971*

Ink

Unframed: 29.5 × 41.9 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.266

GÜNTER SCHÖLLKOPF, 1935–1979*Borstal Boy, 1971*

Ink and graphite on paper

Unframed: 29.5 × 41.9 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.267

GÜNTER SCHÖLLKOPF, 1935–1979*Hark!, 1971*

Graphite on paper

Unframed: 29.6 × 42 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.268

GÜNTER SCHÖLLKOPF, 1935–1979*Borstal Boy, 1971*

Ink and gouache on paper

Unframed: 29.5 × 41.9 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.269

GÜNTER SCHÖLLKOPF, 1935–1979*Attentat im Phoenix Park, 1976*

Etching

Sheet: 35.3 × 53.2 cm

Plate: 19.5 × 39.9 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.270

GÜNTER SCHÖLLKOPF, 1935–1979*Mulligan, 1971*

Etching

Sheet: 38.2 × 54 cm

Plate: 29.8 × 39.5 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.271

GÜNTER SCHÖLLKOPF, 1935–1979*Disputation, 1974*

Etching

Sheet: 46.5 × 60 cm

Plate: 29.6 × 39.5 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.272

GÜNTER SCHÖLLKOPF, 1935–1979*The Mass, 1971*

Watercolour, graphite, gouache and metallic paint on paper

Unframed: 44.5 × 47.2 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.273

GÜNTER SCHÖLLKOPF, 1935–1979*Martello-tower, 1977*

Etching

Sheet: 37.8 × 53.2 cm

Plate: 29.5 × 39.7 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.274

GÜNTER SCHÖLLKOPF, 1935–1979*O'Neill, 1977*

Etching

Sheet: 53.5 × 37.9 cm

Plate: 30.2 × 19.5 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.275

GÜNTER SCHÖLLKOPF, 1935–1979*Baudelaire, 1977*

Etching

Sheet: 26.7 × 22.5 cm

Plate: 13 × 8.7 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.276

GÜNTER SCHÖLLKOPF, 1935–1979*O Tell Me, 1971*

Etching

Sheet: 53.3 × 68.5 cm

Plate: 34.7 × 49.2 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.277

GÜNTER SCHÖLLKOPF, 1935–1979*The Tower, 1971*

Etching

Sheet: 37.9 × 42.6 cm

Plate: 19.8 × 29.7 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.278

GÜNTER SCHÖLLKOPF, 1935–1979*J.J. O. Molloy, 1971*

Etching

Sheet: 38.1 × 54.2 cm

Plate: 29.7 × 40.1 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.279

GÜNTER SCHÖLLKOPF, 1935–1979*Evangelisten, 1977*

Etching

Sheet: 38 × 53.5 cm

Plate: 29.8 × 40 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.280

GÜNTER SCHÖLLKOPF, 1935–1979*The Big Four, 1977*

Crayon and graphite on paper

Unframed: 38.3 × 53.4 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.281

GÜNTER SCHÖLLKOPF, 1935–1979*The Big Four, 1978*

Etching

Sheet: 31.7 × 31.2 cm

Plate: 19.7 × 20 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.282

GÜNTER SCHÖLLKOPF, 1935–1979*To Bed, 1971*

Etching

Sheet: 46.1 × 53.6 cm

Plate: 34.8 × 40.2 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.283

GÜNTER SCHÖLLKOPF, 1935–1979*Eccles Street, 1976*

Watercolour, graphite and metallic paint on paper

Unframed: 39.5 × 29.6 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.284

GÜNTER SCHÖLLKOPF, 1935–1979*Brendan Behan, (Das Narrenschiff), 1977*

Ink

Unframed: 29.7 × 39.7 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.285

GÜNTER SCHÖLLKOPF, 1935–1979*Bloom Shopping, 1963*

Ink

Unframed: 30.5 × 42.8 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.286

GÜNTER SCHÖLLKOPF, 1935–1979*Dublin Business, 1962*

Ink

Unframed: 29.6 × 41.8 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.287

GÜNTER SCHÖLLKOPF, 1935–1979*Bloomsday Bloom Annoncenaquisiteur, 1964*

Ink

Unframed: 29.6 × 41.9 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.288

GÜNTER SCHÖLLKOPF, 1935–1979*Bloom I, 1968*

Watercolour on paper

Unframed: 29.4 × 41.8 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.289

GÜNTER SCHÖLLKOPF, 1935–1979*The King and I, 1970*

Graphite on paper

Unframed: 29.7 × 41.9 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.290

GÜNTER SCHÖLLKOPF, 1935–1979*Bloom als..., 1977*

Ink on paper

Unframed: 38.4 × 53.4 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.291

GÜNTER SCHÖLLKOPF, 1935–1979*Tearoom, 1963*

Ink on paper

Unframed: 29.5 × 40.3 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.292

GÜNTER SCHÖLLKOPF, 1935–1979*Tryptychon I (Anfang Zreuzweg), 1963*

Ink on paper

Unframed: 30.5 × 42.9 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.293

GÜNTER SCHÖLLKOPF, 1935–1979*Der Kelch, 1963*

Ink on paper

Unframed: 30.3 × 43 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.294

GÜNTER SCHÖLLKOPF, 1935–1979*Dädalus Theseus, 1963*

Ink on paper

Unframed: 29.6 × 41.8 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.295

GÜNTER SCHÖLLKOPF, 1935–1979*Matthew Dillon, 1963*

Ink, watercolour and gouache on paper

Unframed: 29.6 × 41.9 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.296

GÜNTER SCHÖLLKOPF, 1935–1979*Waiting Daedallus II, 1964*

Ink on paper

Unframed: 21.2 × 30.2 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.297

GÜNTER SCHÖLLKOPF, 1935–1979*Mother Cries, 1964*

Ink on paper

Unframed: 31.2 × 43.9 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.298

GÜNTER SCHÖLLKOPF, 1935–1979*Stephen's Mutter, 1963*

Ink on paper

Unframed: 29.5 × 41.6 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.299

GÜNTER SCHÖLLKOPF, 1935–1979*Triptychon, 1976*

Blue, green and black ink on paper

Unframed: 29.6 × 40 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.300

GÜNTER SCHÖLLKOPF, 1935–1979*Miss Kennedy's Apples, 1971*

Ink, graphite and watercolour on paper

Unframed: 29.6 × 42 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.301

GÜNTER SCHÖLLKOPF, 1935–1979*The Prison Gate Girls, 1971*

Ink and gouache on paper

Unframed: 29.5 × 42 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.302

GÜNTER SCHÖLLKOPF, 1935–1979*Nausikaa, 1979*

Ink on paper

Unframed: 29.3 × 42 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.303

GÜNTER SCHÖLLKOPF, 1935–1979*Nausikaa, 1976*

Black ink on paper

Unframed: 29.6 × 39.6 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.304

GÜNTER SCHÖLLKOPF, 1935–1979*Triptychon Alp, 1976*

Black ink on paper

Unframed: 29.6 × 20.4 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.305

GÜNTER SCHÖLLKOPF, 1935–1979*Alp Telling Her Story (Triptychon Alp), 1976*

Blue and black ink and graphite on paper

Unframed: 29.6 × 20.5 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.306

GÜNTER SCHÖLLKOPF, 1935–1979*Oxen des Sonnengotts, 1976*

Graphite and metallic gold paint on paper

Unframed: 41.5 × 59 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.307

GÜNTER SCHÖLLKOPF, 1935–1979*Attentat im Phoenix Park, 1972*

Graphite and ink on paper

Unframed: 29.6 × 42 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.308

GÜNTER SCHÖLLKOPF, 1935–1979*Eccles Street I, 1971*

Graphite on paper

Unframed: 29.5 × 42 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.309

GÜNTER SCHÖLLKOPF, 1935–1979*Mulligan Prayer, 1972*

Ink, watercolour and gouache on paper

Unframed: 35.7 × 47.7 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.310

GÜNTER SCHÖLLKOPF, 1935–1979*Hearasay, 1964*

Ink on paper

Unframed: 42.8 × 29.8 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.311

GÜNTER SCHÖLLKOPF, 1935–1979*Hoke!, 1963*

Ink on paper

Unframed: 29.5 × 41.7 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.312

GÜNTER SCHÖLLKOPF, 1935–1979*Dying Paloola!!!, 1971*

Ink on paper

Unframed: 29.5 × 42 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.313

GÜNTER SCHÖLLKOPF, 1935–1979*Mattheehew, Markeehew, Lukeehew, Johnneehewheehew, 1971*

Ink on paper

Unframed: 29.5 × 42 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.314

GÜNTER SCHÖLLKOPF, 1935–1979*Morning, 1976*

Ink on paper

Unframed: 42 × 56.7 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.315

GÜNTER SCHÖLLKOPF, 1935–1979*To Bed I, 1977*

Black ink and graphite on paper

Unframed: 38 × 53.4 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.316

GÜNTER SCHÖLLKOPF, 1935–1979*Ulysses (Tiere, Bäume), 1965*

Ink etching

Unframed: 29.5 × 41.9 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.317

GÜNTER SCHÖLLKOPF, 1935–1979*Ulysses (Nutten Eccles Street)*

Ink and graphite on paper

Unframed: 29.5 × 42 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.318

GÜNTER SCHÖLLKOPF, 1935–1979*Finnegans Wake*

Ink, crayon and graphite on paper

Unframed: 53.3 × 38.3 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.319

GÜNTER SCHÖLLKOPF, 1935–1979*Ulysses (Komiss. Room)*

Ink on paper

Unframed: 29.6 × 39.6 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.320

GÜNTER SCHÖLLKOPF, 1935–1979*Ulysses Vegetation, 1961*

Etching

Unframed: 29.5 × 41.8 cm

Presented, Heidrun Schöllkopf-Schober, 2019

NGI.2019.321

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg ('Way of the Cross') (I–XIV), 1964*

Etchings

Purchased, 2019

NGI.2019.322

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg I, 1964*

Etching

Sheet: 53.3 × 38 cm

Plate: 33.5 × 19.8 cm

Purchased, 2019

NGI.2019.322.1

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg II, 1964*

Etching

Sheet: 53.3 × 38 cm

Plate: 32.8 × 19.7 cm

Purchased, 2019

NGI.2019.322.2

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg III, 1964*

Etching

Sheet: 53.1 × 37.8 cm

Plate: 32.9 × 19.8 cm

Purchased, 2019

NGI.2019.322.3

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg IV, 1964*

Etching

Sheet: 53.3 × 37.8 cm

Plate: 32.7 × 19.4 cm

Purchased, 2019

NGI.2019.322.4

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg V, 1964*

Etching

Sheet: 53.3 × 38 cm

Plate: 33.1 × 20.8 cm

Purchased, 2019

NGI.2019.322.5

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg VI, 1964*

Etching

Sheet: 53.2 × 38 cm

Plate: 32.8 × 19.8 cm

Purchased, 2019

NGI.2019.322.6

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg VII, 1964*

Etching

Sheet: 53.2 × 38 cm

Plate: 33 × 20.9 cm

Purchased, 2019

NGI.2019.322.7

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg VIII, 1964*

Etching

Sheet: 53.4 × 38 cm

Plate: 32.7 × 19.8 cm

Purchased, 2019

NGI.2019.322.8

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg IX, 1964*

Etching

Sheet: 53.1 × 38 cm

Plate: 32.9 × 19.9 cm

Purchased, 2019

NGI.2019.322.9

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg X, 1964*

Etching

Sheet: 54.4 × 37.1 cm

Plate: 32.7 × 19.3 cm

Purchased, 2019

NGI.2019.322.10

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg XI, 1964*

Etching

Sheet: 53.4 × 37.9 cm

Plate: 32.7 × 19.7 cm

Purchased, 2019

NGI.2019.322.11

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg XII, 1964*

Etching

Sheet: 53.3 × 38.1 cm

Plate: 32.8 × 19.6 cm

Purchased, 2019

NGI.2019.322.12

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg XIII, 1964*

Etching

Sheet: 53.3 × 37.8 cm

Plate: 32.7 × 19.7 cm

Purchased, 2019

NGI.2019.322.13

GÜNTER SCHÖLLKOPF, 1935–1979*Kreuzweg XIV, 1964*

Etching

Sheet: 53.7 × 37.9 cm

Plate: 32.8 × 19.8 cm

Purchased, 2019

NGI.2019.322.14

Ruth Lyons, b.1983

Salarium, 2014

Irish rock salt

Object (1): 10 × 12 × 15 cm

Object (2): 22 × 8 × 22 cm

Object (3): 14 × 22 × 38 cm

Purchased, 2019

NGI.2019.323

Samuel Laurence Cunnane, b.1989

Yew Trees, 2016

Hand-printed C-type print on archival photo paper

Unframed: 16.8 × 25.4 cm

Framed: 39.7 × 48.1 × 3 cm

Purchased, 2019

NGI.2019.324

Caoimhe Kilfeather, b.1979

in life (i), 2016

Black and white photograph

Unframed: 60 × 90 cm

Framed: 85 cm × 57 cm

Purchased, 2019

NGI.2019.325

CAOIMHE KILFEATHER, b.1979*in life (ii), 2016*

Black and white photograph

Unframed: 60 × 90 cm

Framed: 85 cm × 57 cm

Purchased, 2019

NGI.2019.326

**Yousuf Karsh,
1908–2002***George Bernard Shaw, 1943*

Vintage silver print

Unframed: 27.7 × 22.1 cm

Purchased, 2019

NGI.2019.327

Various Artists*Graphic Studio Dublin Sponsors' Portfolio
2018, 2018*

Portfolio

Purchased, with the support of Mr Peter
Woods and Mr Francis Ryan, 2019

NGI.2019.328

**Paul Muldoon,
b.1951***Likely to Go Unnoticed, 2018*

Letterpress

Sheet: 46 × 38 cm

Purchased, with the support of Mr Peter
Woods and Mr Francis Ryan, 2019

NGI.2019.328.1

**Ailbhe Barrett,
b.1978***Towards Errigal, 2018*

Etching

Sheet: 46 × 38 cm

Image: 30.5 × 24.5 cm

Purchased, with the support of Mr Peter
Woods and Mr Francis Ryan, 2019

NGI.2019.328.2

**Vaida Varnagiene,
b.1971***From Overseas, 2018*

Etching

Sheet: 46 × 38 cm

Image: 30.5 × 24.5 cm

Purchased, with the support of Mr Peter
Woods and Mr Francis Ryan, 2019

NGI.2019.328.3

**Julie Ann Haines,
b.1966***Block D, 2018*

Etching

Sheet: 46 × 38 cm (print: 30.5 × 24.5 cm)

Purchased, with the support of Mr Peter
Woods and Mr Francis Ryan, 2019

NGI.2019.328.4

Maser, b.1981*Untitled, 2018*

Carborundum; photo intaglio

Sheet: 46 × 38 cm

Image: 30.5 × 24.5 cm

Purchased, with the support of Mr Peter
Woods and Mr Francis Ryan, 2019

NGI.2019.328.5

Various Artists*Graphic Studio Dublin Sponsors' Portfolio
2019, 2019*

Portfolio

Purchased, with the support of Mr Peter
Woods and Mr Francis Ryan, 2019

NGI.2019.329

**Anne Enright,
b.1962***Indelible, 2019*

Letterpress

Sheet: 46 × 38 cm

Purchased, with the support of Mr Peter
Woods and Mr Francis Ryan, 2019

NGI.2019.329.1

**Colin Martin,
b.1973***Neural Lace, 2019*

Etching

Sheet: 46 × 38 cm

Image: 23 × 23 cm

Purchased, with the support of Mr Peter
Woods and Mr Francis Ryan, 2019

NGI.2019.329.2

**Niamh McGuinne,
b.1967***Mind's Eye, 2019*

Etching

Sheet: 46 × 38 cm (print: 23 × 23 cm)

Purchased, with the support of Mr Peter
Woods and Mr Francis Ryan, 2019

NGI.2019.329.3

**Clare Henderson,
b.1981***Witness to an Interrogation, 2019*

Etching

Sheet: 46 × 38 cm

Image: 23 × 23 cm

Purchased, with the support of Mr Peter
Woods and Mr Francis Ryan, 2019

NGI.2019.329.4

Marc Reilly, b.1956*23.6.18, 2019*

Etching

Sheet: 46 × 38 cm

Image: 23 × 23 cm

Purchased, with the support of Mr Peter
Woods and Mr Francis Ryan, 2019

NGI.2019.329.5

**Julia Margaret
Cameron, 1815–
1879***Browning's Sordello (Henry John Stedman
Cotton and Mary Ryan), 1867*

Albumen print

Image: 33.3 × 25.7 cm

Mount: 61 × 50.8 cm

Purchased, 2019

NGI.2019.330

Loans from the National Gallery of Ireland to Temporary Exhibitions in 2019

To the exhibition: Renaissance in Venice: Painting in the Age of Titian

At: Städelsches Kunstinstitut, Frankfurt
13-Feb-2019 to 26-May-2019
NGI.75 Titian, *Ecce Homo, 1558-1560*
Returned

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

At: Osaka City Museum of Fine Arts
16-Feb-2019 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: Moroni: The Riches of Renaissance Portraiture

At: The Frick Collection, New York
21-Feb-2019 to 02-Jun-2019
NGI.105 Giovanni Battista Moroni *Portrait of a Gentleman and his two Children, c.1572-1575*

To the exhibition: Mary Swanzy: Voyages

At: Crawford Art Gallery, Cork
15-Mar-2019 to 03-Jun-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: Picasso et la Guerre

At: Musée de l'Armée, Paris
05-Apr-2019 to 28-Jul-2019
NGI.1314 Pablo Picasso *A Bottle and Newspaper, 1913*

To the exhibition: Utrecht, Caravaggio and Europe

At: Alte Pinakothek, Munich
16-Apr-2019 to 21-Jul-2019
NGI.980 Orazio Gentileschi *David and Goliath, c.1605-1607*

To the exhibition: Art & Empire: The Golden Age of Spain

At: The San Diego Museum of Art
18-May-2019 to 02-Sep-2019
NGI.4538 Diego Velázquez *Kitchen Maid with the Supper at Emmaus, c.1617-1618*

To the exhibition: Renoir: The Body, The Senses

At: The Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
08-Jun-2019 to 22-Sep-2019
NGI.8011 Pierre-Auguste Renoir & Richard Guino *Pendule, Hymne à la Vie, 1914*

To the exhibition: Life above Everything: Lucian Freud and Jack B. Yeats

At: Irish Museum of Modern Art, Dublin
27-Jun-2019 to 19-Jan-2020
NGI.4595 Jack B. Yeats *June Night, 1929*
NGI.3319 Jack B. Yeats *Self-Portrait, c.1920*
NGI.3828 Jack B. Yeats *Gathering Seaweed, c.1912*
NGI.3829 Jack B. Yeats *The Country Shop, c.1912*
NGI.3830 Jack B. Yeats *The County of Mayo, 1903*
NGI.6317 Jack B. Yeats *The Man from Aranmore, 1905*

To the exhibition: Seen, not Heard

At: Crawford Art Gallery, Cork

28-Jun-2019 to 28-Oct-2019

NGI.797 Stephen Slaughter *Lady and Child, 1745*

NGI.1053 Walter Frederick Osborne *A Boy Blowing Bubbles*

NGI.3129 Harry Aaron Kernoff *Portrait of a Girl, 1952*

NGI.3150 Harry Aaron Kernoff *Portrait of a Boy, 1951*

NGI.6413 Michael Healy RHA *Two Children Seated on the Grass*

NGI.6414 Michael Healy RHA *Two Sisters Holding Hands*

NGI.6476 Michael Healy RHA *A Small Girl with Her Hands in Her Pockets*

To the exhibition: Oidhreach: Transforming Tradition

At: Highlanes Gallery, Drogheda

13-Jul-2019 to 14-Sep-2019

NGI.166 Joseph Patrick Haverty *The Blind Piper, 1841*

NGI.2374 George Petrie *Saint Laurence's Gate, Drogheda, County Louth, 1819*

NGI.4122 Trevor Thomas Fowler *Children Dancing at the Crossroads, c.1835*

NGI.4520 Gerard Dillon *The Little Green Fields, c.1946-1950*

NGI.6028 George Petrie *Gougane Barra Lake with the Hermitage of Saint Finbarr, County Cork, c.1831* Returned

NGI.6036 Frederic William Burton *Paddy Conneely, (d.1850), a Galway Piper*

NGI.6315 Daniel Maclise *The Marriage of Strongbow and Aoife, c.1854*

To the exhibition: Masterpieces of Dutch Landscape from the National Gallery of Ireland

At: Ulster Museum, Belfast

13-Sep-2019 to 26-Jan-2020

NGI.173 Ludolf Bakhuizen *The Arrival of the Kattendijk at Texel, 22 July 1702, 1702*

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

NGI.507 Salomon van Ruysdael *The Halt, 1661*

NGI.4531 Jacob van Ruisdael *The Castle of Bentheim, 1653*

To the exhibition: Cost of Revolution: The Life and Death of an Irish Soldier

At: Museum of the American Revolution, Philadelphia

26-Sep-2019 to 17-Mar-2020

NGI.4585 Hugh Douglas Hamilton *Portrait of Lieutenant Richard Mansergh Saint George Approved (1756/9-1798), c.1796*

To the exhibition: Rembrandt's Light

At the: Dulwich Picture Gallery, London

04-Oct-2019 to 02-Feb-2020

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

To the exhibition: Pieter de Hooch: From the Shadow of Vermeer

At: Museum Prinsenhof Delft

11-Oct-2019 to 16-Feb-2020

NGI.322 Pieter de Hooch *Players at Tric-trac, c.1652-1655*

To the exhibition: The Highlights of Vincent Van Gogh: His Life through Art

At the: The Ueno Royal Museum, Tokyo

11-Oct-2019 to 13-Jan-2020

NGI.2007.2 Vincent van Gogh *Rooftops in Paris, 1886* Returned

To the exhibition: James Tissot, 1836-1902

At: Legion of Honor Museum, San Francisco

12-Oct-2019 to 09-Feb-2020

NGI.4280 James Jacques Tissot *Marguerite in Church, c.1861*

To the exhibition: Van Dyck at the Alte Pinakothek

At: Alte Pinakothek, Munich

25-Oct-2019 to 02-Feb-2020

NGI.275 Anthony van Dyck *Study of a Naked Youth, c.1615-1618*

To the exhibition: Renoir: The Body, The Senses

At: Kimbell Art Museum, Texas

27-Oct-2019 to 26-Jan-2020

NGI.8011 Pierre-Auguste Renoir & Richard Guino *Pendule, Hymne à la Vie, 1914*

To the exhibition: Young Rembrandt

At: Stedelijk Museum De Lakenhal, Leiden

01-Nov-2019 to 09-Feb-2020

NGI.439 Rembrandt van Rijn *Interior with Figures, c.1628*

Staff List 2019

DIVISION	DEPARTMENT	TITLE	NAME
Directors Office	Director's Office	Director	Sean Rainbird
	Director's Office	Executive Assistant	Georgia Gannon
	Director's Office	Legal & Compliance Manager	Jane Brennan
Development	Development	Head of Development	Maria Noonan
	Development	Fundraising & Sponsorship Manager	Claire McDonagh
	Development	Development Assistant	Erin McNulty
	Development	Development Officer	Orla O'Brien
Friends	Friends of the National Gallery of Ireland	Manager - Friends of the National Gallery of Ireland	Sarah Conroy
	Friends of the National Gallery of Ireland	Membership Services - Retention Coordinator	Mary Dowling
Corporate Services	Corporate Services	Director of Corporate Services	Patricia Golden
	Corporate Services	Executive Assistant	Jacinta Benetti
	Human Resources	Head of HR	Ann Travers
	Human Resources	Senior HR Partner	Laura Malone
	Human Resources	HR Partner	Ben Doyle
	Human Resources	HR Partner	Rebecca Dunne
	Human Resources	HR Partner	Deirdre Horgan
	Corporate Contracts and Procurement	Contracts & Procurement Manager	Vivienne Lynch
	Commercial Department	Commercial Manager	Gillian De Marco
	Commercial Department	Corporate Engagement & Events Manager	Sarah Thomas
	Commercial Department	Gallery Assistant	Aislinn Lynch
	Commercial Department	Gallery Assistant	Aneta Kolaska
	Commercial Department	Gallery Assistant	Deirdre Stacey
	Commercial Department	Events Administrator	Sinead Leahy
	Commercial Department	Events Administrator	Melanie Murtagh
	Retail	Shop Manager	Jean Lambe
	Retail	Shop Supervisor	Niamh Deane
	Retail	Shop Assistant	Joe Palmer
	Retail	Shop Assistant	Hannah O'Brien Moller
	Retail	Shop Assistant	Grace Kristensen
	Retail	Bookshop Stores Person	David Dardis
	Retail	Shop Assistant	Iain Wynn-Jones
	Retail	Shop Assistant	Julie Duhy
	Retail	Shop Assistant	Ann Marie Barrett
	Retail	Shop Assistant	Leonora Ferguson
	Retail	Shop Assistant	Rosa Nutty
	Operations	Head of Operations	Christiaan Clotworthy
Operations	Security & Safety Manager	Noel Giles	
Operations	Security Supervisor	Andrew Kelly	
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Operations	Security Supervisor	Alan Proctor	
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Operations	Security Supervisor	Sean Kerr	

DIVISION	DEPARTMENT	TITLE	NAME
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	Operations	Acting Security Supervisor	Darijus Brizgys
	Operations	Facilities Supervisor	Richard French
	Operations	Facilities Assistant	Brian McGuckin
	Operations	Maintenance Attendant	Michael Carberry
	Operations	Maintenance Attendant	David Marry
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	Operations	Attendant Grade Security Staff	Jeffery Doyle
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	Operations	Attendant Grade Security Staff	John Gibson
	Operations	Attendant Grade Security Staff	Martin Buckley
	Operations	Attendant Grade Security Staff	Patrick Thompson
	Operations	Attendant Grade Security Staff	Stephen Keating
	Operations	Attendant Grade Security Staff	Paul Kelly
	Operations	Attendant Grade Security Staff	Tony Eady
	Operations	Attendant Grade Security Staff	Ronan Martin
	Operations	Attendant Grade Security Staff	Desmond Martin
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	Operations	Attendant Grade Security Staff	Michael Dunne
	Operations	Attendant Grade Security Staff	Ian Fleming
	Operations	Attendant Grade Security Staff	Robert Smith
	Operations	Attendant Grade Security Staff	Sarah Douglas
	Operations	Attendant Grade Security Staff	Clifford Rowe
	Operations	Attendant Grade Security Staff	Emmett Byrne
	Operations	Attendant Grade Security Staff	Michael Stapleton
	Operations	Attendant Grade Security Staff	Frank McKenna
	Operations	Attendant Grade Security Staff	Jimmy Kavanagh
	Operations	Attendant Grade Security Staff	Bernadette Tansey
	Operations	Attendant Grade Security Staff	Cathal Power
	Operations	Attendant Grade Security Staff	Paul O'Brien
	Operations	Attendant Grade Security Staff	David Mulligan
	Operations	Attendant Grade Security Staff	John Bird
	Operations	Attendant Grade Security Staff	Lee Boylan
	Operations	Attendant Grade Security Staff	Joseph McEaney
	Operations	Attendant Grade Security Staff	Malgorzata Szewc
	Operations	Attendant Grade Security Staff	Ellis Dolan
	Operations	Attendant Grade Security Staff	Tony Quilty
	Operations	Attendant Grade Security Staff	Jeffrey Crosdale
	Operations	Attendant Grade Security Staff	Marina Azzaro

DIVISION	DEPARTMENT	TITLE	NAME
	Operations	Attendant Grade Security Staff	Anthony Hyland
	Operations	Attendant Grade Security Staff	Michelle Mc Carron
	Operations	Attendant Grade Security Staff	John Rafter
	Operations	Attendant Grade Security Staff	Nigel Weber
	Operations	Attendant Grade Security Staff	Damien Long
	Operations	Attendant Grade Security Staff	Richard Crosdale
	Operations	Attendant Grade Security Staff	Sabina-Luciana Zapodeanu
	Operations	Attendant Grade Security Staff	Alessandra Stortoni
	Operations	Attendant Grade Security Staff	Ken Nicoletti
	Operations	Attendant Grade Security Staff	Patrick Doyle
	Operations	Attendant Grade Security Staff	Derek Prior
	Operations	Attendant Grade Security Staff	Michael Coyne
	Operations	Attendant Grade Security Staff	Richard Macken
	Operations	Attendant Grade Security Staff	Rachel Tierney
	Operations	Attendant Grade Security Staff	Colm Croke
	Operations	Attendant Grade Security Staff	Paul Doyle
	Operations	Attendant Grade Security Staff	Michael Lambe
	Operations	Attendant Grade Security Staff	Peter Vicidomina
	Operations	Attendant Grade Security Staff	John Tomlin
	Operations	Attendant Grade Security Staff	Tina Shone
	Operations	Attendant Grade Security Staff	John Shaw
	Operations	Attendant Grade Security Staff	Sarah Fagan
	Operations	Attendant Grade Security Staff	John McDonnell
	Operations	Attendant Grade Security Staff	Gerard Kennedy
	Operations	Attendant Grade Security Staff	Eoin O'Sullivan
	Operations	Attendant Grade Security Staff	Wayne Sugg
	Operations	Attendant Grade Security Staff	John Morrissey
	Operations	Attendant Grade Security Staff	John Breslin
	Finance	Finance Business Partner	June Cusack
	Finance	Accounts Payable Specialist	Maria Armas
	Finance	Accounts Payable Specialist	Brian Callinan
	Finance	Finance Requisition Assistant	Katie Haverty
	Finance	Payroll Supervisor	Orla Burrell
	Finance	Finance Business Partner	Bernadette Kenny
	IT	Head of IT	Will Brien
	IT	IT Manager	Niamh Gogan
	IT	IT Support Technician	Michael Paterson
	IT	IT Support Officer	Daniel Marsden
Collections & Research	Collections & Research	Head of Collections & Research	Kim Smit
	Conservation	Head of Conservation	Simone Mancini
	Conservation	Preventative Conservator	Noureen Qureshi
	Conservation	Painting Conservator	Letizia Marcattili
	Conservation	Paintings Conservator	Elline Von Monschaw
	Conservation	Paper Conservator	Niamh McGuinne
	Conservation	Paper Conservator	Ewelina Bykuc
	Conservation	Paper Conservator	Mathilde Renauld
	Conservation	Paintings Conservator	Muirne Lydon
	Conservation	Paintings Conservator	Maria Canavan

DIVISION	DEPARTMENT	TITLE	NAME
Public Engagement	Curators	Head Curator	Brendan Rooney
	Curators	Curator of Prints and Drawings	Anne Hodge
	Curators	Curator of British and Dutch Paintings	Adrian Le Harivel
	Curators	Curator of the Prints & Drawings Study Room	Niamh MacNally
	Curators	Curator of Italian and Spanish Art	Aoife Brady
	Curators	Curator of European Art 1850-1950	Janet McLean
	Exhibitions and Collection Services	Art Handling & Loans Manager	Lynn McGrane
	Exhibitions and Collection Services	Art Handling Coordinator	Chris Harbidge
	Exhibitions and Collection Services	Senior Art Handler	Kevin Kelly
	Exhibitions and Collection Services	Art Handler	Graham Cahill
	Exhibitions and Collection Services	Art Handler	Shane Power
	Exhibitions and Collection Services	Art Handler	Luke O'Callaghan
	Exhibitions and Collection Services	Project Manager - Exhibition Design	Susan O'Connor
	Exhibitions and Collection Services	Collection Registrar	Caroline Clarke
	Exhibitions and Collection Services	Documentation & Digitisation Assistant	Raffaella Lanino
	Exhibitions and Collection Services	Exhibition Coordinator	Mia Shirreffs
	Exhibitions and Collection Services	Exhibition Coordinator (Acting Up Secondment)	Niamh Keaveney
	Library & Archives	Head of Library and Archives	Andrea Lydon
	Library & Archives	H.W. Wilson Foundation Fellow	Mary Clare O'Brien
	Library & Archives	Assistant Archivist Sir Denis Mahon Library & Archive	Claire Doohan
	Library & Archives	ESB Centre for the Study of Irish Art (CSIA) Fellowship	Donna Rose
	Library & Archives	ESB Centre for the Study of Irish Art Fellow	Grace O'Boyle
	Library & Archives	Archivist	Leah Benson
	Library & Archives	Assistant Librarian	Iain Wynn Jones
	Library & Archives	Library Assistant	Aoife Lyons
	Library & Archives	CSIA Curator	Donal Maguire
	Library & Archives	Library Assistant	Andrew Moore
	Library & Archives	Assistant Librarian	Catherine Sheridan
	Publications and Images	Publications and Images Manager	Marie McFeely
	Publications and Images	Senior Photographer	Roy Hewson
	Publications and Images	Assistant Images & Licensing Officer	Brendan Maher
	Publications and Images	Assistant Images & Licensing Officer	Louise Morgan
	Publications and Images	Assistant Photographer	Chris O'Toole
	Publications and Images	Digital Media & Publishing Assistant	Sean Mooney
	Public Engagement	Head of Public Engagement	Catherine Griffin
	Communications, Marketing and Digital Engagement	Manager - Communications, Marketing and Digital Engagement	Kate O'Leary
	Communications, Marketing and Digital Engagement	Press and Communications Assistant	Emma Pearson
	Communications, Marketing and Digital Engagement	Digital Engagement Coordinator	Catherine Ryan
	Communications, Marketing and Digital Engagement	Digital Media Assistant	Claire Crowley
	Education Department	Education Manager	Sinéad Rice
	Education Department	Education Officer - Teachers, Schools and Young People	Catherine O'Donnell
	Education Department	Apollo Fellow	Jessica Supple
Education Department	Education Administrator	Jennie Taylor	

DIVISION	DEPARTMENT	TITLE	NAME
	Education Department	Tours Administrator	Kate Drinane
	Education Department	Education Officer - Outreach	Brina Casey
	Education Department	Education Officer - Administrator	Joanne Drum
	Education Department	Education Assistant: Access and Facilitation	Caomhán Mac Con Iomaire
	Visitor Experience	Visitor Experience Manager	Sile Boylan
	Visitor Experience	Visitor Experience Coordinator	Barry Carroll
	Visitor Experience	Visitor Experience Administrator	Louise Donnelly
	Visitor Experience	Visitor Experience Administrator	Kate Jameson

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