



**ANNUAL REPORT AND ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2022**

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INTRODUCTION

Board of Governors and Guardians

The Board comprises up to seventeen members. 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 a term of five years. Ex-officio members serve a term of varying duration, depending on the constitution of their organisation.

Further information on terms and appointment dates is available here:

[National Gallery of Ireland State Boards of Membership](#)

Ex-Officio Members:

Royal Dublin Society (RDS) | President and Vice President

Royal Hibernian Academy (RHA) | President

Royal Irish Academy (RIA) | President

Office of Public Works (OPW) | Chairman

All Members:

- Maurice Buckley (Chairman OPW)
- Mary Canning (President RIA)
- Diana Copperwhite RHA
- Gary Coyle RHA (appointed to the Board in January 2022)
- John Dardis (President RDS)
- Dan Flinter
- Jacqueline Hall

- Hilary Hough (Vice-President RDS) (appointed to the Board in December 2022)
- Gary Jermyn
- Mary Keane (Chairperson)
- Owen Lewis (President, RDS) (retired from the Board in December 2022)
- Abigail O'Brien (President RHA)
- John O'Doherty
- Barney Whelan (Vice-Chairperson)

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

Further information on the Board of Governors and Guardians is available on the Gallery website:

[National Gallery of Ireland Board of Governors and Guardians](#)

National Gallery of Ireland Corporate Structure

The Gallery's *Strategic Plan 2019 – 2023* sets out key strategic priorities to enrich lives and care for the collections that we hold in trust. The Gallery continues to place significant emphasis on good governance practice, ensuring that all necessary workplace policies and procedures are in place and operational. Within the organisational structure there are three strategic pillars of the Gallery. These are the Collections and Research Division, the Audience Development and Stakeholder Engagement Division, and the Corporate Services Division, led by the Director of the Gallery.

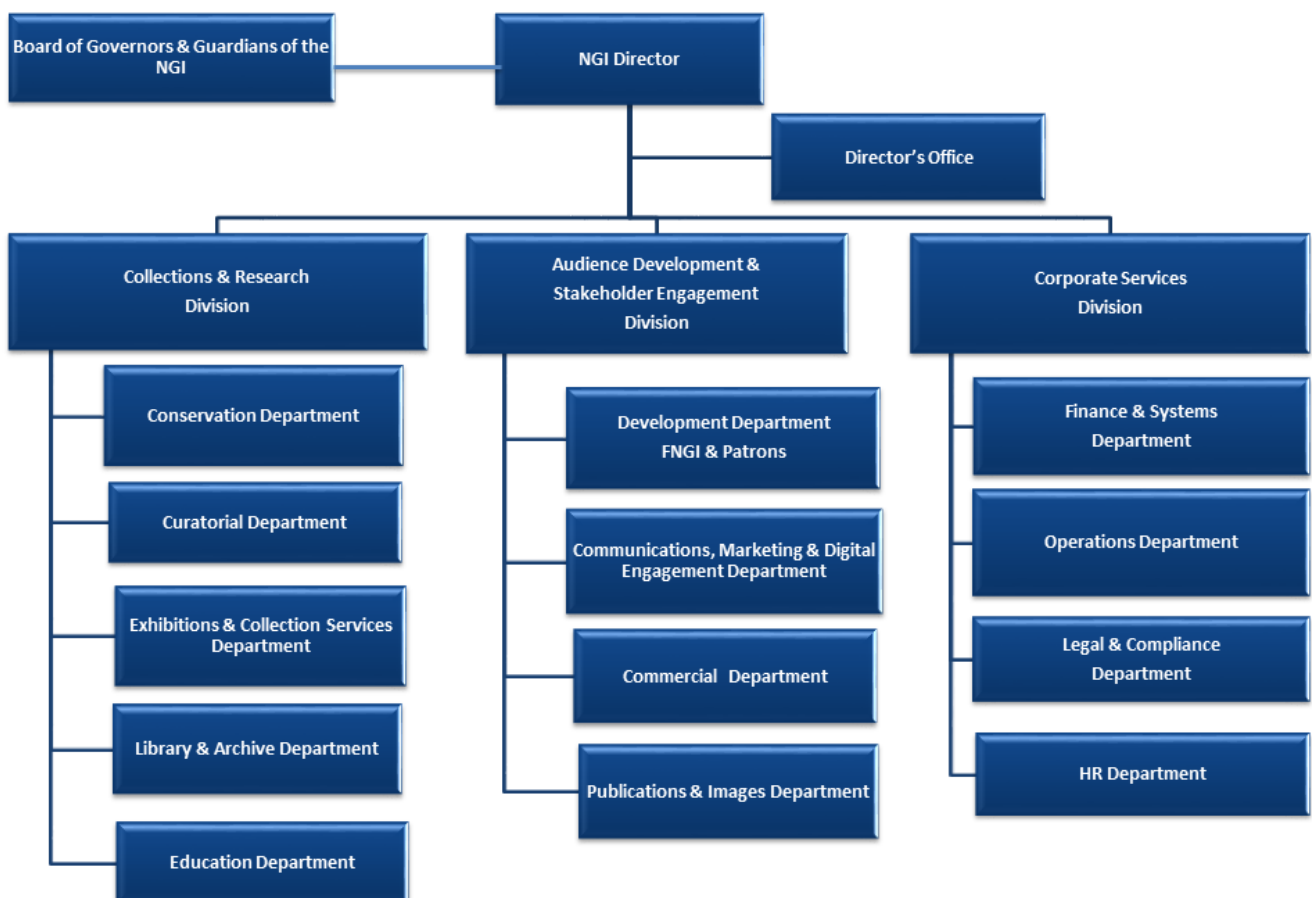
Executive Leadership Team

Director	Sean Rainbird (to 30 Sep 2022)
Director	Dr Caroline Campbell (from 28 Nov 2022)
Director of Corporate Services	Patricia Golden
Head of Collections & Research	Kim Smit
Head of Audience Development & Stakeholder Engagement	Andrew Hetherington (from 7 Mar 2022)

Staff Working Groups

- Access and Universal Design
- BCP
- Collection Care
- Communications
- Facilities
- Health & Safety
- MDP Group – Phase 4a and No. 7 (paused)
- Research

Organisational Structure (December 2022)



NGI Organisation Structure 2022

Statement from the Chair

I am pleased that in 2022 the Gallery was able to resume the range of programming and activity that was so impacted by the pandemic, serving audiences young and old across our island.

We welcomed over 788,000 visitors to the Gallery in 2022. This was more than a 3% increase on our 2019 figures. In 2022, over 1,075,000 people visited our website or followed us on social media and 277,160 participated in our schools programme.

Our onsite offering has been exceptionally strong, and much enjoyed by our returning visitors. We organised the first exhibition at the Gallery devoted to the Swiss sculptor Alberto Giacometti, one of the greatest international artists of the mid-twentieth century. A major collaboration with the Rijksmuseum brought masterpieces by Rembrandt and other artists of the Dutch 'Golden Age' to Dublin. The year began with the annual, much-loved display of the Vaughan Bequest watercolours by J.M.W. Turner, and finished with a special exhibition, *Turner: The Sun is God*, organised in cooperation with Tate. I am delighted that the Turner exhibition and three subsequent presentations of the Vaughan Bequest are supported by Grant Thornton.

Our flagship contemporary programme, the *Zurich Portrait Prize*, returned to the Gallery. David Booth, this year's prize winner, portrayed his fellow artist (and last year's winner) Salvatore of Lucan. We exhibited the *Zurich Young Portrait Prize*, won by thirteen-year-old Meilin Ava Song, beside the adult competition. The two prizes, supported by Zurich Insurance plc, exemplify the Gallery's commitment to people from within the artistic community and from all other areas of life. Together with Zurich we were honoured to have won the

Best Long Term Partnership Award at the Business to Arts Awards in September.

Mindful of our commitment to those who cannot visit the Gallery so easily, we have continued to develop our digital endeavours. Our online art appreciation courses have proved extremely popular, reaching visitors across Ireland and overseas. In March, with the support of Government, we launched Source, a new online resource providing access to archival and documentary collections. Exploring the story of Irish art, the platform enables everyone to access for free the remarkable collections held in the ESB Centre for the Study of Irish Art and Yeats Archive at the Gallery. We thank the Government and Minister Catherine Martin T.D. for their support.

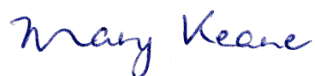
As part of our commitment to the Decade of Centenaries, we presented several important projects where artists engage with Ireland's past. These included Hughie O'Donoghue's *Original Sins*, which was made for the Shaw Room and takes Daniel Maclise's *The Marriage of Strongbow and Aoife* as the starting point, and sounding board, for a group of six new paintings. With the support of ESB, we also commissioned Alice Maher and Jamie Murphy to make the Gallery's first 'Artist Book' for the collection. *Memento Civitatem* reflects on what citizenship meant during the Revolutionary era and also in the present day.

In September, we said goodbye to Sean Rainbird, Director of the National Gallery from 2012. Sean's tenure was marked by the triumphant reopening of the historic wings of the Gallery in 2017, following the completion of Stage 3 of our Master Development Plan, a series of highly significant acquisitions of Irish and international art, and a very strong programme of exhibitions and other activity. On behalf of the Governors and Guardians of the National Gallery of

Ireland, I want to thank Sean for his achievements as Director and wish him very well for the future.

Dr Caroline Campbell, the first woman to direct the National Gallery of Ireland, began her tenure in November. Her vision for the Gallery will build on the achievements of her predecessors, working across Ireland and internationally, so that more people, in more places, can enjoy the Gallery and its collection. Together with the Board, the new Director will advance our plans to transform the Gallery's facilities into a world-class institution for Ireland, progressing towards the delivery of the final phase of the National Gallery's Master Development Plan. The Board and I look forward to working with Caroline and the Gallery's staff in the years ahead.

Mary Keane, Chair, Board of the Governors and Guardians, National Gallery of Ireland



Director's Welcome

At the start of 2022, the Gallery celebrated Jack B. Yeats, one of Ireland's most popular artists, in a major monographic show, happily supported by Key Capital. We ended the year by presenting *Turner: The Sun is God*, which was organised in cooperation with Tate and proudly supported by Grant Thornton. Our wide-ranging programmes helped us to welcome more visitors through our doors than in 2019, the last full year before the pandemic. The majority of our visitors were from the island of Ireland. Their joyful return is testimony to the special place that the Gallery holds in the hearts of many Irish people. Our visitor and security teams, as well as our volunteers, ensure that everyone receives a warm welcome.

Several of our programmes this year have introduced our audiences to important but less familiar artists. The Gallery's major spring exhibition was devoted to the Swiss-born sculptor Alberto Giacometti, whose elongated and contorted images of his wife Annette and brother Diego are among the most influential works of mid-twentieth-century art. Organised with the Fondation Giacometti, this was the first show of Giacometti's work in Ireland for many years, and one with a particular resonance given the artist's friendship with Samuel Beckett, and his more complex relationship with Francis Bacon.

In the autumn, we opened *Estella Solomons: Still Moments* in the Hugh Lane Room. Solomons, from a prominent Dublin Jewish family, was a committed nationalist and member of Cumann na mBan. We were pleased to hold this and two other exhibitions – Hughie O'Donoghue's powerful *Original Sins*, which was part of our contribution to the Decade of Centenaries, and Alice Maher and Jamie Murphy's *Memento Civitatem*. Our work with Irish artists of the past and present is underpinned by the ESB Centre for the Study of Irish

Art, and I would like to thank ESB for their continuing support of this important and growing resource.

In 2022, the Gallery extended its work with living artists. The artworks acquired in this year include Daphne Wright's *Maple Road Sunflowers* and Alice Maher's *Leda's Daughters (song of the worms)*. We welcomed the Wexford-born designer Richard Malone as our Artist in Residence with the support of the Arthaus Hotel as the Giacometti Artist Residency Accommodation Partner. His installation, *Knot Bind Gesture Bend*, created in response to Giacometti's work, was displayed in the Millennium Studio during the summer. Portraits of historian and human rights campaigner Catherine Corless by Paul MacCormaic, purchased by the Patrons of Irish Art, Justice Catherine McGuinness by Miseon Lee, presented by Tara Doyle and journalist Fergal Keane by Enda Bowe, winner of the 2019 *Zurich Portrait Prize* were among the additions to the national portrait collection.

No other public gallery in the country acquires across so many centuries, and we were pleased to add works by artists including Nicholas Berchem, Shirley Jaffe (acquired with funds from a donor who prefers to remain anonymous), Willie Doherty and Dorothy Cross to our holdings of Irish and international art. We are grateful that the Section 1003 scheme for Heritage Gifts, operated by the Government, enabled two significant paintings by major Irish artists, both made in 1898, to enter the national collection. These are Walter Osborne's tender *Portrait of Mrs Noel Guinness and her Daughter* (together with two preparatory studies and Mrs Guinness's silk dress), and Sir John Lavery's bravura *A Garden in France*, depicting his daughter Eileen and companions in the French garden of his friends Arthur and Célie Heseltine. For the addition of the Lavery we are indebted to Lochlann and Brenda Quinn, who are among the Gallery's long-standing and generous supporters.

The international nature of our work remains important. During 2022, exhibitions and displays have celebrated the National Gallery of Ireland's relationships with a number of international partners, including the Rijksmuseum, Tate and the Royal Collection. A major grant from the Getty Foundation is enabling structural treatment of two collages by Juan Gris and one painting by Francesco Guercino, and the training of three conservators who joined the Gallery for a year for this exciting project. A generous gift from a Patron of the Gallery, Ivor O'Shea, will see the Gallery develop a Conservation Science Hub over the next three years.

One of the most pleasing aspects of 2022 has been the full return of schools and families to the Gallery. It is a joy to see excited groups visiting the collection, and engaging with the art we hold in trust for them. Working with the younger generation is a vital part of our activity. The partnership of SMBC Aviation Capital is helping us to spread our Education programmes across the country, with the expansion of the *Your Gallery at Your School* programme. Twelve schools nationwide have been chosen to take part in an exciting series of art workshops, designed specifically for children who may not have access to the Gallery due to socio-economic, gender or geographic obstacles. The Gallery is committed to breaking down barriers for people who may have difficulty accessing culture and art. I am pleased that our expanded digital programmes offer more opportunities for engagement with the Gallery, across the island and internationally. Our Marketing, Communications and Digital Engagement teams, together with colleagues in the Library & Archive, Education, Conservation and Curatorial departments, are vital to this activity.

All our corporate and individual benefactors offer invaluable support. We are extremely grateful to all our supporters and stakeholders, particularly Minister Catherine Martin TD, and the officials of the Department of Tourism, Culture,

Arts, Gaeltacht, Sport and Media. I would also like to acknowledge the Governors and Guardians of the National Gallery of Ireland, and our Chair, Mary Keane, for their vital work for the Gallery.

I have loved the National Gallery of Ireland since my first visit as a teenager. I still recall the positive impressions made by that initial encounter. Over thirty years later, it is a deep honour to lead this great Irish institution, succeeding Sean Rainbird. Sean achieved so much in his decade as Director, from the reopening of the Gallery in 2017, to a lively programme that has weathered the many stresses of the pandemic. His commitment to artists has made a lasting difference to the Gallery's activity. I want to salute Sean, and the Gallery's dedicated staff, for all that has been done. Looking forward, I am excited by the challenges and opportunities ahead, as we build on these achievements to create a National Gallery that best serves the people of Ireland, in the 2020s and beyond.

Dr Caroline Campbell, Director, National Gallery of Ireland

A handwritten signature in black ink that reads "Caroline Campbell". The signature is written in a cursive, flowing style.

Mission | Vision | Role | Core Values

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

Vision: An outstanding experience that inspires an interest in and an appreciation of art.

Role: We are dedicated to bringing people and their art together.

Our core values are:

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.

Master Development Plan

In April 2018, in the Gallery's Shaw Room, government ministers announced *Project Ireland 2040*, relating to the improvement of cultural infrastructure.

The Gallery continues to pursue progress to build on the success of completing the first phases of the MDP, which concluded in June 2017 with the reopening of the refurbished, historic Dargan and Milltown wings.

The final phase of the MDP will be managed through the requirements of the Public Spending Code.

In November 2020, the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media provided new guidance on the Governance and Operational Arrangements between itself, the Office of Public Works (OPW) and the Gallery, for the progressing the *Project Ireland 2040* plan.

At the end of 2021, the Gallery's *Strategic Assessment Review* was finalised and submitted.

Strategy: Our Revised Strategic Focus up to 2023

As per 2021, the strategic objective of the Gallery continues to focus on the repurposed strategic goals:

1. **Greater Engagement** – To broaden and deepen engagement with the widest possible audience
2. **Sustainable Funding Sources** – To achieve greater financial resilience and freedom
3. **Advancing Legacy & Developing The Collection** – To sustain and enhance the Gallery's living legacy and the National Collection

2022 IN NUMBERS

- **12** Exhibitions
- **16,870** Works in the Collection
- **194** Works Acquired
- **788,650** Onsite Visitors
- **883,799** Website Visitors
- **192,145** Social Media Followers
- **37,021** Newsletter Subscribers
- **3,708** Press Articles
- **3,000+** New Library & Archive Additions
- **186** Employees
- **277,160** Education Participants
- **24,760** Library and Archive Items Digitised
- **715** Research Assisted
- **8** Publications
- **12,553** Publications Distributed
- **9,500+** Free High-Resolution Images Downloaded
- **114** Volunteers
- **1** New Director

Aims for 2023

As per our 2023 Performance Delivery Agreement, we aim to:

1. Welcome 750,000 visitors to the Gallery.
2. Have over 193,000 followers on our key social media profiles (Facebook, Instagram and Twitter).
3. Provide educational activities for 302,550 visitors.
4. Mount eleven temporary exhibitions, of which two will be ticketed.
5. Continue offering new and inventive ways of engaging with our audiences and increase access to the collection.

COLLECTIONS AND RESEARCH

LIST OF EXHIBITIONS

Turner & Place: Landscapes in Light and Detail (1 January 2022 – 31 January 2022)

Christ & His Cousin: Renaissance Rediscoveries (29 January 2022 – 8 May 2022).

Young Gainsborough: Rediscovered Landscape Drawings (5 March 2022 – 12 June 2022).

Hughie O'Donoghue: Original Sins (12 March 2022 – ongoing)

Giacometti: from Life (9 April 2022 – 4 September 2022)

Celebrating Ulysses (21 May 2022 – 21 August 2022)

Dutch Drawings: Highlights from The Rijksmuseum (16 July 2022 – 6 November 2022)

Keating's Allegories of Change (20 August 2022 – 27 November 2022)

Estella Solomons: Still Moments (3 September – 8 January 2023)

Turner: The Sun is God (8 October 2022 – 6 February 2023)

Roller Skates & Ruins (15 October 2022 – 10 March 2024)

Memento Civitatem (15 October 2022 – 19 November 2023)

Zurich Portrait Prize and Zurich Young Portrait Prize (26 November 2022 – 2 April 2023)

EXHIBITIONS

Turner & Place: Landscapes in Light and Detail

(1 January 2022 – 31 January 2022) | Print Gallery | Free Entry

Curator: Niamh MacNally

The annual display of the Vaughan Bequest of Turner watercolours was shown alongside a group of early topographical drawings by Francis Place (1647–1728). In terms of landscape, these two prominent English artists, working centuries apart, displayed radically different visions. The works on show, including accurately detailed views and evocative depictions, reflected the difference between the artists' approaches. Both artists revealed the importance of viewing the landscape at first hand, albeit with differing results.

Christ & His Cousin: Renaissance Rediscoveries

(28 January 2022 – 8 May 2022) | Hugh Lane Room | Free Entry

Curator: Aoife Brady

This exhibition displayed eight little-known Italian paintings from the Gallery's permanent collection, each of which depict the Christ Child with the infant Saint John the Baptist in various contexts. These sixteenth-century paintings were all painstakingly restored by the Gallery's Head of Conservation, Simone Mancini. Many of the paintings have never been displayed before. *Christ & His Cousin: Renaissance Rediscoveries* explored the symbolism and traditions that underpin these playful and lively compositions, and encouraged visitors to reconsider what are often dismissed as conventional and familiar images.

This exhibition was made possible with the support of a private donor.

Young Gainsborough: Rediscovered Landscape Drawings

(5 March 2022 – 12 June 2022) | Print Gallery | Free Entry

Curator: Anne Hodge

This exhibition presented for the first time in Ireland 25 landscape drawings recently attributed to the English artist Thomas Gainsborough. Produced in the late 1740s, when Gainsborough was in his early twenties, the drawings offer an intimate glimpse into the early career of the influential landscape artist. They were presented alongside paintings and works on paper borrowed from collections across the UK and Ireland, including the recently conserved masterpiece *Cornard Wood, near Sudbury, Suffolk, 1748*, from The National Gallery, London.

This exhibition was organised in collaboration with Royal Collection Trust, York Museums Trust, National Gallery of Ireland, and Nottingham Castle.

Hughie O'Donoghue: Original Sins

(12 March 2022 – 21 May 2023) | Shaw Room, Lower Dargan | Free Entry

Curator: Brendan Rooney

Conceived in response to Daniel Maclise's monumental *The Marriage of Strongbow and Aoife*, and presented as part of the National Gallery's contribution to the Decade of Centenaries, *Original Sins* explored questions of identity, the fugitive nature of truth, and Ireland's complex relationship with Britain. Produced specifically for the opulent surroundings of the Shaw Room, the installation comprised portraits of six historical figures - three men, three women; three Irish, three British – who have contributed in various ways and in different contexts, to the stories of the countries with which they are

identified. These figures included Saint Deirbhile, William the Conqueror, Emily Davison and Michael Collins. O'Donoghue likened the combination of media and materials – including, paint, photo trace, and industrial tarpaulin – to an archaeological excavation, which unearths historical possibilities while inviting further investigation. He wanted each painting to feel like a tapestry, a tactile artform used in the past to provide historical accounts. Each picture featured a hammerhead shape against which the principal figure appeared. This element, O'Donoghue explained, suggests the relentlessness of history, with the unseen anvil marking 'the point at which meaning is forged'.

This exhibition was supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media under the Decade of Centenaries Programme 2012–2023.

Giacometti: From Life

(9 April 2022 – 4 September 2022), Beit Wing (Rooms 6–10) | Ticketed

Co-Curators: Sean Rainbird and Janet McLean; Catherine Grenier and Thierry Pautot (Fondation Giacometti)

More than 50 works by Alberto Giacometti (1901–1966), including bronze and plaster sculptures, paintings, drawings and prints, were displayed in the first exhibition of the artist's work held at the National Gallery of Ireland. These dated from Giacometti's early years in his native home in Switzerland to his final years in his Paris studio. The exhibition highlighted the artist's close working relationships with family members and friends who modelled for him, among them his brother Diego, wife Annette, and writers and artists such as Simone de Beauvoir and Eli Lotar. The exhibition was co-organised with the Fondation Giacometti, Paris, which holds the world's largest collection of the artist's work.

This exhibition was co-organised by the National Gallery of Ireland and the Fondation Giacometti.

Celebrating Ulysses

(21 May 2022 – 21 August 2022) Hugh Lane Room | Free Entry

Curator: Niamh McNally

This exhibition celebrated James Joyce's *Ulysses*, which was published in its entirety in Paris on 2 February 1922 – the writer's 40th birthday. 34 works by German artist Günter Schöllkopf, presented by his sister to the National Gallery of Ireland, were displayed for the first time. The Stuttgart-born etcher and illustrator held a lifelong fascination with Joyce. These striking drawings and etchings from the 1960s and 70s bring to life characters and episodes from the modernist novel, offering a new context in which to see Molly and Leopold Bloom, Stephen Dedalus and Buck Mulligan.

Dutch Drawings: Highlights from the Rijksmuseum

(16 July 2022 – 6 November 2022) I Print Gallery | Free Entry

Curator: Anne Hodge

This exhibition offered a rare opportunity to view in Ireland works by seventeenth-century Dutch artists from the collection of the world-famous Rijksmuseum. Drawings and prints by such renowned figures as Rembrandt, Hendrick Avercamp, Jan van Goyen and Jacob van Ruisdael took centre stage. From records of a child's first steps and a study of a weaver at work to peaceful wooded landscapes, the exquisitely skilful works on paper in Dutch Drawings provided an insight into life and sensibility in the Netherlands centuries ago. The exhibition featured a preparatory study by Dirck Hals for his and Dirck van Delen's *An Interior with Ladies and Cavaliers* in the Gallery's own collection.

This exhibition was organised in cooperation with the Rijksmuseum in Amsterdam.

Keating's Allegories of Change

(20 August – 27 November 2022) Room 15, Lower Milltown | Free Entry

Curator: Brendan Rooney

Sean Keating chronicled in his painting one of the most turbulent periods in Irish history. As the struggle for independence played out, and the Free State was established, Keating's own political position developed and shifted. The devastation and human cost of the Civil War in particular prompted him to re-evaluate the political and social course Ireland was taking. *Keating's Allegories of Change* plotted, through a selection of key works, including *Men of the West* (Hugh Lane Gallery, 1915), *On the Run – War of Independence* (Crawford Art Gallery, c.1924) and *Homo Sapiens: An Allegory of Democracy* (NGI, 1929-30), Keating's artistic movement from documentary political painting and the elevation of heroic archetypes towards pictures that communicated their meaning symbolically. At the heart of the display was Keating's painting *Allegory* (NGI, 1924), a complex synopsis of the state of the nation in the wake of the Civil War. In many ways, Keating would establish himself as the unofficial artist of the Free State, and maintained a keen interest in the interplay between history, culture, economics and politics, and the ways in which this influenced lives of ordinary Irish people.

This exhibition was supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media under the Decade of Centenaries Programme 2012–2023.

Estella Solomons: Still Moments

(3 September – 8 January 2023) | Room 31 | Free Entry

Curator: Niamh MacNally

This exhibition explored the familial, social and political associations of the remarkable Dublin-born artist Estella Solomons, and the portraits that they inspired. These unsentimental, modestly sized portraits were created without the aid of preparatory studies, and exemplify Solomons's penetrative vision. Solomons was politically active for several years, joining Cumann na mBan, and producing many of her finest portraits, of nationalist and literary friends, during the Revolutionary period. Paintings from the Gallery's collection along with portraits from Dublin City Gallery, The Hugh Lane, Ulster Museum, Belfast, The Model, Sligo, The Jewish Museum, Dublin, Trinity College, Dublin and private collections were included.

This exhibition was supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media under the Decade of Centenaries Programme 2012–2023.

Turner: The Sun is God

(8 October 2022 – 6 February 2023) | Rooms 6 -10 | Ticketed

Curator: Niamh McNally

Almost 90 artworks by the English artist J.M.W. Turner were displayed in Ireland for the first time in this exhibition of works from Tate's collection. Devised by world-renowned Turner scholar David Blayney Brown, *Turner: The Sun is God* explored Turner's fascination with meteorological and atmospheric phenomena; the sun, moon and clouds, as well as the vast, humbling forces of nature. The exhibition traced the development of Turner's compositions from

early sketches and exploratory ‘colour beginnings’ to finished watercolours, oils and published prints. The selection revealed how watercolour was instrumental in Turner’s scientific yet intuitive approach; one that allowed him to capture the intensity of nature’s forces with an unparalleled expressive accuracy.

This exhibition was organised in cooperation with Tate. Proudly supported by Grant Thornton, Turner Exhibitions Partner.

Roller Skates & Ruins

(15 October 2022 – 10 March 2024) | Room 11 | Free admission

Co-Curators: Andrea Lydon, Marie Lynch & Donal Maguire

Through a selection of historical archives and artworks from the National Gallery of Ireland collections, this exhibition highlighted the diverse experiences of six Irish artists who contributed or bore witness to the social, cultural and political developments during the period 1912–23: Grace Gifford, Sarah Cecilia Harrison, Aloysius O’Kelly, William Orpen, Sarah Purser and Jack B. Yeats. A variety of narratives emerged from the assembled sketchbooks, letters, drawings, memoirs, scrapbooks and ephemera, ranging from witty and irreverent to deeply poignant. These archival objects and drawings offered a fresh insight into the artists’ daily lives, working conditions, political interests, and their individual reactions to the extraordinary events of the time.

This exhibition was supported by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media under the Decade of Centenaries Programme 2012–2023.

Memento Civitatem

(15 October 2022 – 19 November 2023) | Room 11 | Free admission

Co-Curators: Andrea Lydon, Marie Lynch & Donal Maguire

A response to *Roller Skates & Ruins*, *Memento Civitatem* is a collaborative work by visual artist Alice Maher and book artist Jamie Murphy. It is the first artists' book to be commissioned by the National Gallery of Ireland, and was specially designed for display at the Gallery. Maher and Murphy were invited to create an artists' book in response to the Gallery's archives of artists who lived through the social and political developments commemorated by Ireland's Decade of Centenaries.

Originating from Maher's research into the art, lives and ideals of six Irish artists – Grace Gifford, Sarah Cecilia Harrison, Aloysius O'Kelly, William Orpen, Sarah Purser and Jack B. Yeats – *Memento Civitatem* explores our contemporary relationship with culture, citizenship, imagination and activism. Inspired by the Tarot card, a medium open to diverse and contradictory readings, the book presents twenty-one iconic image cards alongside words and phrases that are open to interpretation. Through the hand-set typography and an intuitive approach to image-making, *Memento Civitatem* is an ode to some of the artistic practices and the letterpress production processes of the period.

This exhibition was supported by ESB, sponsor of the ESB Centre for the Study of Irish Art.

Zurich Portrait Prize & Zurich Young Portrait Prize 2022

(26 November 2022 – 2 April 2023) | Room 23 | Free admission

Co-Curators: Brendan Rooney and Dara McElligott

The 2022 *Zurich Portrait Prize* and *Zurich Young Portrait Prize* attracted hundreds of submissions from all over Ireland, as well as several from overseas. Represented among them were works in a wide range of media, from photographs and drawings to sculpture and painting. The high quality of the work presented the judges (Anna O’Sullivan, Diana Copperwhite and Nick Miller) with a challenge in settling first on a shortlist of twenty-six works, and then the award winners. David Booth’s *Salvatore* (a portrait of the 2021 winner of the Zurich Portrait Prize, Salvatore of Lucan) was selected as the winner of the Zurich Portrait Prize. Cara Rose’s *Double Self Portrait* and Gavin Leane’s *Several Days Hence* were selected as the two highly commended works. *New Beginning, 2022*, a painting on canvas by Meilin Ava Song, age 13 and from Dublin, was selected as the overall winner of the Zurich Young Portrait Prize. The 2022 Zurich Portrait Prize exhibitions travelled to the RCC in Letterkenny in 2023.

Sponsored by Zurich Insurance Plc, organised by the National Gallery of Ireland.

COLLECTION HIGHLIGHTS

NEW ACQUISITIONS

Dorothy Cross

(b.1956 Cork)

Paper Mountain, 2014

Photograph

25 x 40 cm

Presented, 2022

NGI.2022.2

This photograph relates to Dorothy Cross's sculpture *Paper Mountain*, which, composed of nine sheets of cast paper on a trestle, represented a tall mountain range. The sculpture featured in the exhibition 'View' (Kerlin Gallery, 2014), which comprised photography, and sculpture in conventional, precious and repurposed materials. This dramatically lit and textured photograph was one of a group taken through the slats of the crate in which the sculpture was transported.

Nathaniel Hone the Younger

(Dublin 1831 – 1917 Dublin)

The Pont du Gard, 1885

Oil on canvas

86 x 127 cm

Purchased, 2022

NGI.2023.8

This is one of the finest works ever painted by Nathaniel Hone, whose decision to travel to France in the 1850s inspired subsequent generations of Irish artists to do the same. Hone's choice of subject, the celebrated Pont du Gard, completed in the first century AD, is a testament to his enduring interest in architecture and archaeology. The bridge is emphatically the subject of the picture, the figures on top of the bridge and on the riverbank below merely providing scale.

Paul MacCormaic

(b.1961 Dublin)

Portrait of Catherine Corless, Historian and Human Rights Campaigner, 2021

Oil and acrylic on canvas

122 x 91 cm

Presented, Friends of the National Gallery of Ireland (Patrons of Irish Art Funds), 2022

NGI.2022.28

This portrait belongs to an active series entitled 'The Vanquished Writing History', with which Paul MacCormaic acknowledges figures who have championed and campaigned on behalf of the marginalised and disenfranchised. Catherine Corless has spearheaded an investigation into the deaths between 1925 and 1961 of over 800 children at the Bon Secours Mother and Baby Home in her native Tuam. Having honed her skills as an historian, and drawing on her own memories of the institution as a resident of

the Galway town, she has carried out exhaustive analysis of council archives and records held by libraries and churches.

Harry Aaron Kernoff

(London 1900 – 1974 Dublin)

Sunday Evening – Place du Combat, Paris, 1937

Oil on board

62.2 x 96.5 cm

Purchased, 2022

NGI.2022.32

This picture depicts a busy junction on the Boulevard de la Villette (now the Place du Colonel Fabien) that is unrecognisable today. Kernoff visited Paris several times in the 1920s and 1930s, and exhibited Parisian subjects in Dublin and London. While he often included himself in urban interiors, here he implies his presence by including a beverage on the edge of a table in the foreground. The painting marks the enduring appeal to artists of the French capital, and Kernoff's particular interest in places of casual congregation.

Miseon Lee

(b.1959 South Korea)

Justice Catherine McGuinness, Supreme Court Judge and Reformer, 2022

Oil on linen

Framed: 92 x 65 cm

Presented, Tara Doyle, 2022

NGI.2022.33

The finesse and sensitivity of this portrait of the remarkable Catherine McGuinness are typical of the work of Miseon Lee. Having served as a member of Seanad Éireann and the Council of State, Belfast-born McGuinness (née Ellis) became the first woman to be appointed a judge of the Circuit Court. She was elevated to the High Court in 1996, and four years later to the Supreme Court, where she served as a judge until 2006. In 2005, she was appointed adjunct professor of law at NUIG and became President of the Law Reform Commission. She has also served on the Forum for Peace and Reconciliation and as Chair of the Campaign for Children.

Willie Doherty

(b.1959 Derry)

Derry, 30th January, 2022

Pigment print on Hahnemühle, Photo Rag Baryta 315gsm

106.6 x 133.3 cm

Purchased, 2022

NGI.2022.36

Willie Doherty took this photograph at the junction of Chamberlain Street and Harvey Street in Derry, where, exactly fifty years earlier, Father Edward Daly, white handkerchief in hand, led a group trying to carry a stricken Jackie Duddy to safety. Doherty's views of post-conflict sites, particularly those produced after the Good Friday Agreement, invite the viewer to contemplate the traumatic events that haunt those locations.

Enda Bowe

(b.1975, Carlow)

Fergal Keane (b.1951)

Journalist and Author, 2021

Photograph – C-type print

50.8 x 76.2 cm

Commissioned, National Gallery of Ireland, 2022

NGI.2022.37

Enda Bowe created this portrait in the apartment of award-winning foreign correspondent and author Fergal Keane in February 2021. He wrote that the picture ‘captured the sort of thing I’d hoped [for]: an ordinary moment that feels like a film still taken from Fergal’s life, and so natural with Fergal’s surroundings’. The portrait was commissioned as part of the *Zurich Portrait Prize* 2019.

Alice Maher

(b.1959 Kilmoyler, Co. Tipperary)

Self-Portrait, 2022

Charcoal and chalk on 638g paper

122 x 102 cm

Purchased, 2022

NGI.2022.38

Though drawing has always been of central importance to Alice Maher's practice, this is the first self-portrait she has drawn. It is the product, the artist says, of repeatedly 'drawing and thinking, and thinking and drawing'. As the work developed, the face was erased and the hair 'took a form and energy of its own'. Maher has long been interested in the language of hair, and its significance in the creation and expression of identity, particularly for women.

James Coleman

(b.1941 Roscommon)

Still-life (yellow version), 2013–16

Digital projection, continuous, colour, silent,

(Edition of 3 + Artist's Copy)

Purchased, 2022

NGI.2022.44

A pioneer of lens-based installation art, James Coleman is recognised internationally for his influence on twentieth-century conceptual art. This work, which moves almost imperceptibly slowly, is a contemplation on the history of still-life and flower painting in Western European art. The monumental scale and contrived setting belie the ephemeral nature of the subject and emphasise its symbolic qualities.

Nicolaes Pietersz Berchem

(Haarlem 1620/21 – 1683 Amsterdam)

A Deer Hunt, 1657–58

Black chalk on paper

24.1 x 38.7 cm

Purchased, 2022

NGI.2022.45

Haarlem-born Nicolaes Pietersz Berchem's extensive oeuvre of paintings, drawings and etchings includes hunting, biblical and mythological scenes, as well as the Italianate landscapes for which he was best known. This animated chalk drawing, in which light and movement are expertly handled, exemplifies his superb drawing skills. This work relates directly to Berchem's painting *The Stag Hunt*, also in the Gallery's collection.

John Lavery

(Belfast 1856 – 1941 Co. Kilkenny)

A Garden in France, 1898

Oil on canvas

101 x 127 cm

Heritage Gift, Lochlann and Brenda Quinn, 2022

NGI.2022.138

This is one of three paintings John Lavery showed at the inaugural exhibition of the International Society of Sculptors, Painters and Gravers in London in 1898. It marks at once the artist's affection for the area around Fontainebleau but

also the way in which his style and technique had developed since his first visit to the region over fifteen years earlier. He painted it during a visit with his six-year-old daughter, Eileen, to his friends the Heseltines in Marlotte, whose terraced garden dropped down to the river Loing.

***A full list of acquisitions in 2022 can be found in the Appendix 1**

CONSERVATION

Key Projects

Calisto by Richard Rothwell

A comprehensive conservation treatment of Calisto, the reclining female nude by Athlone-born nineteenth-century painter Richard Rothwell took place. The project presented an opportunity for the Conservation team to use innovative, cutting-edge nano-structured cleaning gels for the first time. These new cleaning techniques, developed by the EU-funded NANOFORART research project, allowed conservators to employ more sustainable, less toxic methods. This painting was restored with funds donated by Ewan Currie and Ailbhe Fallon, Friends of the National Gallery of Ireland.

Malahide Castle

Our major conservation projects included our work with Fingal County Council on the refurbishment of the Great Hall at Malahide Castle. Alongside the refurbishment, an extensive conservation project of the long-term loans from the Gallery's collection was undertaken. Over 30 works were conserved and restored during this project.

New Scientific Research Hub & Conservation Research Scientist

2022 saw the establishment of the new Scientific Research Hub within the Conservation Department. This new hub ensures the highest standards in the research and conservation of a vast range of works of art. It will be key to furthering scholarly understanding and appreciation of the Gallery's collection and its long-term safekeeping. During the year, the Gallery appointed its first Conservation Research Scientist. We were grateful to Ivor O'Shea for his

support of the Scientific Research Hub and Conservation Research Scientist position.

Heritage Council's Conservation Internship Programme

For the third year the Gallery shared this internship programme with the Hugh Lane Gallery. The selected intern took part in the conservation treatments of a contemporary artwork *The Sofa* (Hugh Lane Gallery Collection) by Northern Ireland artist Rita Duffy; and an Italian 14th-century panel painting attributed to Giovanni del Biondo, *The Virgin with Child with Angels*, (NGI.943, National Gallery of Ireland Collection).

Turner watercolours

For the exhibition *Turner & Place: Landscapes in Light and Detail*, the paper Conservation team focused on a new display solution for 31 watercolours. The watercolours are usually stored with mounts in their original frames, but for this exhibition the works were unframed and displayed and mounted in the wall vitrines in the Print Gallery.

Collection Monitoring Programme

The collection monitoring programme saw the survey and housekeeping of a tapestry by Louis Le Brocquy, *The Triumph of Cuchulainn*, NGI.12259, on display in the hall of the Millennium wing. A contemporary artwork by Dorothy Cross, *Submarine*, NGI.2019.43, also underwent a tailored plan of analyses and conservation treatment.

Environmental Monitoring Programme

During 2022 the Environmental Monitoring Programme was further implemented, with additional data loggers added to the system in all of storage locations and galleries such as the Dargan wing's Shaw Room and the upper Grand Gallery. This has improved the aggregation of data across these locations and enabled more informed decision-making. Similarly, 6 additional air handling unit (AHU) sensors have been fitted in the upper Millennium wing to assist with this as well.

Conservation of New Acquisitions

The acquisition of Isabel Nolan's *Miracle of Fire*, NGI.2022.24, a work of art made from hand-tufted wool, required forward planning in order to implement a successful collection care programme at the acquisition. Early discussion of proposed acquisitions allows Conservation, Art Handling and other relevant departments to coordinate the appropriate handling, access and preventative care requirements for these objects.

J. Paul Getty Foundation Conserving Canvas Initiative

A substantial grant awarded to the Gallery through the J. Paul Getty Foundation Conserving Canvas Initiative allowed for the research and structural treatments of three important paintings: Guercino, *Saint Joseph with the Christ Child*, NGI.192; Juan Gris, *A Guitar, Glasses and a Bottle*, NGI.1313.1; Juan Gris, *Carafe, Cups and Glasses*, NGI.1313.2. The project, planned over a period of 12 months, saw the Gallery's senior Conservation staff work with early-career conservators who were recruited with the support of the grant. The project team will publish its findings and research later.

LIBRARY & ARCHIVES

Key Projects

Source – Digital Collections

The Gallery launched Source in 2022, which provides access to digitised collections held in the ESB Centre for the Study of Irish Art and the Yeats Archive. When launched Source provided access to 16,670 catalogue records relating to Irish art and over 6,000 associated digital images. It continues to grow as cataloguing and digitisation of our library and archive collections progress.

Source was developed with funding from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media. Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media, Catherine Martin TD, commented,

It is wonderful to see Source come to life following funding of €300,000 allocated by my Department to the National Gallery of Ireland in 2017 under the Cultural Digitisation Scheme. This funding has supported the development of systems and technical infrastructure required for digital collections management and discovery. Thousands of records are now accessible to every person in Ireland and this is a landmark moment in Irish art.

Sarah Cecelia Harrison Essay Prize

Sarah Cecelia Harrison was an accomplished artist, as well as an advocate of social reform in Ireland in the early twentieth century. In 2022, the Gallery launched the Sarah Cecelia Harrison Essay Prize, in honour of the artist's legacy. The prize is generously supported by the descendants of the sister of Sarah Cecilia Harrison, Beatrice Chisholm, and aims to recognise excellence in research and writing relating to women working in the visual arts in Ireland.

The inaugural prize was awarded to Chiara Harrison Lambe for her essay ‘Stella Steyn (1907–1987): A Name to Remember’, at a special event held in the Gallery in November. The award ceremony also marked the publication of the fully digitised Sarah Cecilia Harrison and Hugh Lane Archive, which was acquired in 2019.

The Watson Archive

The Watson Archive was transferred from the Crawford Art Gallery to the Gallery in 2022. This collection consists of designs and cartoons by James Watson & Son, a stained-glass studio that flourished in Youghal in the nineteenth and twentieth centuries. Dating back to the 1890s, the collection features over one thousand items, including designs, account books and other materials.

The Homan Potterton Archive Collection

In 2022, we acquired the archives of the former Director of the Gallery, Homan Potterton, presented by Alex Heusen. Potterton was an art historian, a journalist, an author and the youngest ever Director of the Gallery. While his time at the Gallery was challenging, he developed the collection with a number of significant purchases and acquisitions, including the gift of the Beit paintings.

EDUCATION HIGHLIGHTS

Key Projects

Artist & Community Collaboration

Knot Bind Gesture Bend: Richard Malone Residency

In summer 2022, as part of our learning and engagement programme supporting the exhibition *Giacometti: From Life*, the award-winning Irish artist and designer, Richard Malone was invited to participate in a residency at the Gallery. Responding to the exhibition and related material in the collection and archive, Malone created a new body of artistic work, onsite in the Education Studio at the Gallery. An exhibition of this work entitled *Knot Bind Gesture Bend* was open to the public to view throughout August, and Malone's art and practice was interpreted for the public by a team of facilitators. 10,919 people engaged with the residency, exhibition and programme. The exhibition subsequently toured to Ormston House, Limerick.

Arthaus Hotel were our Giacometti Artist in Residency Accommodation Partner.

My Primary School is at the Museum

My Primary School is at The Museum – in Partnership with Catherine McAuley National School and The Marino Institute of Education

This project is designed to engage inner-city schools with the Gallery by placing both the classroom and students at the heart of the museum. 6th class students from Catherine McAuley National School were our first 'school in residence'. For a week in February, they based themselves in the Millennium Wing Studio. They used the Gallery as their classroom to explore subjects

across the curriculum including Art, English, Maths, Geography and History. In their second week, the pupils acted as tour guides for the rest of their school. 2,033 people attended weekend Open Studios. Many of the students visited with their families for the first time.

Youth Panel

New Connections

Following an open call in September, nineteen young people (aged 16–25) were selected for the Gallery's first Youth Panel. This group of young people brings a diverse range of lived experiences, perspectives and interests. They include Transition Year students, those studying for undergraduate or Master's degrees, and some in full-time employment. While many live in the Dublin area, there are members from Laois, Kildare, Wicklow, Louth, Antrim, Galway and Kerry. The members spent learning about the Gallery and organised a public event to inform the development of the Panel. They invited staff, the public, family and friends to share their thoughts about the Gallery and the Youth Panel through sticky notes, collage making, vox pops and music. The conversations informed how the young people shape the Youth Panel and its future programming in 2023. The Youth Panel is a part of the Apollo Project. The Apollo Fellowship is supported by the Apollo Foundation.

Online Engagement

After several formats were piloted, online lifelong learning programmes for adults became embedded in the Gallery offering in 2022. Online art appreciation courses have proved a successful way to deepen engagement nationally and internationally.

Three online art appreciation courses were offered in 2022. They covered themes including art and literature, Irish women artists, and the art of light. Each course ran for eight weeks. A recording was made available of each lecture.

We also programmed a range of online classes throughout 2022. We offered a series of three Saturday morning drawing classes inspired by works on display in the exhibition *Dutch Drawings: Highlights of the Rijksmuseum*. The classes were led by artist and book illustrator P. J. Lynch and attracted participants from Ireland, the United Kingdom, France and Germany.

Irish Sign Language

As we aim to make our programming increasingly accessible to the deaf community, we engaged two guides to deliver Irish Sign Language (ISL) programming in 2022. Their work has encouraged members of the ISL community to visit the Gallery and attend our free public tours and ISL interpreted events. It has also resulted in more ISL schools and community groups requesting free tours.

The Gallery will build on this activity in 2023 by introducing ISL public tours of the Gallery's temporary exhibitions and embedding ISL interpretation for all Introductory Curator's Talks. Our website will also have a dedicated ISL page.

The Jack B. Yeats: Painting & Memory Schools Competition Winners

To celebrate the exhibition Jack B. Yeats: Painting & Memory, the Gallery held an art competition for primary school and post-primary schools on the island of Ireland, which was supported by Key Capital. This competition celebrated the diverse communities of Ireland, offering schools the opportunity to engage with the themes of place and memory.

The competition invited schools to work as a team, and create a collaborative artwork inspired by the memories of people in their local area. Schools could choose to create their artwork in any form.

- **56** schools signed up for the Post-Primary School Webinar
 - **29** entered the competition
- **73** schools signed up for the Primary School Webinar
 - **27** entered the competition
- **97** group artworks were submitted to the competition

Jack B. Yeats: Painting & Memory Schools Competition Winners

Primary Level Schools

- St Fintan's NS, Lismacaffrey, Westmeath
- Scoil Eoin, Tralee, Kerry
- SN Éadan Fhionnfhraoich/ Edeninfagh NS, Glenties, Donegal
- Ballinlig NS, Skreen, Sligo
- Scoil Maelruain Senior, Tallaght, Dublin
- Killurney NS, Clonmel, Tipperary

Post-Primary Level Schools

- John the Baptist Community School, Hospital, Limerick
- Colaiste Muire, Ballymote, Sligo
- St Louise's Comprehensive College, Belfast
- St Joseph's Secondary School, Rush, Dublin
- De La Salle College, Waterford
- St Benildus College, Stillorgan, Dublin

AUDIENCE DEVELOPMENT & STAKEHOLDER ENGAGEMENT

COMMUNICATIONS, MARKETING & DIGITAL ENGAGEMENT

Communications, Marketing and Digital Engagement were a vital aspect of the Gallery's operations in 2022. Using all of our communications channels, our team focused on keeping our audiences informed, inspired and entertained. Across all digital platforms, we balanced key safety information with information about our exhibitions, programming and how the collection is evolving. The delivery of our annual communications plans involves working collaboratively with Gallery colleagues to tell stories and create engaging content.

Key Highlights

The *Turner & Place: Landscapes in Light and Detail* exhibition opened in January 2022. Pandemic-related restrictions meant that the exhibition had to be adapted for the audience. A virtual tour was created for visitors to ensure that the restrictions did not affect those who wanted to see it.

In late January, we announced the winners of The Jack B. Yeats: Painting & Memory Schools Competition, which was supported by Key Capital. The competition helped to connect the Gallery with schools and young people across the island.

Our summer and winter flagship exhibitions *Giacometti: From Life* and *Turner: The Sun is God* were enhanced by RTÉ Supporting the Arts radio advertising campaigns.

In October, November and December we also presented a three-part *Thursday Lates* series of free music, art, craft and design evening events, funded by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media in support of the Night-Time Economy.

In December, we returned to an in-person *Zurich Portrait Prize* and *Zurich Young Portrait Prize* award ceremony and exhibition run. The communications campaign achieved an increase of 126% in digital media reach, an increase of 100% in print media coverage and a 50% increase in broadcast media coverage.

From April, onsite visitor numbers were higher than the comparable months in 2019. By the end of the year, we welcomed over 788,000 visitors, which represented a 3.5% increase on 2019's visitor numbers. By the end of 2022, we also had 883,799 website visitors, 192,145 social media followers, 37,021 newsletter subscribers and had 3,708 press articles published.

A list of press coverage highlights is contained in Appendix 3

Commercial

The Gallery's commercial activities returned to more normal operating conditions in 2022. A new Commercial Manager was recruited by the Gallery to oversee and develop the shop's sales, café operator relationship, café commission, event hire fees and exhibition ticket sales following the pandemic.

Key Highlights

In the shop, a range of new exhibition-specific merchandise, collaborations with Irish designers, promotions and events enabled the shop to reach total sales of €1,369,108 and generate gross profit of €269,224 (20%).

Following a public tender process, Aramark were appointed as operators of the Gallery café. Their mobilisation was complete by mid-year and regular performance monitoring was in place. Corporate partner events, weddings, civil ceremonies and other event hire bookings recommenced following the pandemic.

Over 52,500 tickets were issued to the three ticketed exhibitions that ran during the year, *Jack B. Yeats: Painting & Memory*, *Giacometti from Life* and *Turner: The Sun is God*.

DEVELOPMENT, FRIENDS & PATRONS

Key Highlights

Grant Thornton

The Gallery announced a new corporate partnership with Grant Thornton. They will sponsor a series of exhibitions by world-renowned artist J. M. W. Turner over three years.

ESB Centre for the Study of Irish Art

ESB, sponsor of the ESB Centre for the Study of Irish Art, supported the first artist book commissioned by the Gallery. *Memento Civitatem* is a collaborative artwork by visual artist Alice Maher and book artist Jamie Murphy.

SMBC Aviation Capital

SMBC Aviation Capital continued their support of *Your Gallery at School*, a holistic schools outreach programme which aims to break down barriers that young people encounter when engaging with art.

New Acquisition

Tara Doyle presented a portrait by Miseon Lee, *Justice Catherine McGuinness, Supreme Court Judge and Reformer, 2022*.

Thank you to all our loyal funders, corporate partners, members and donors who supported the Gallery in 2022.

Our Supporters

The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

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Individual Donors

Tony Ahearne

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Others who wish to remain anonymous

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Others who prefer to remain anonymous

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Lochlann and Brenda Quinn
Gayle Ralph
Nora Rice and Maurice Collins
Sonia Rogers
Maureen Beary Ryan
Norma Smurfit
Randall and Nuala Tierney

Susie Tinsley

Michael and Alison Walsh

Terry Walsh and Brid Kemple

Ian Whyte

Dr Jean Whyte

Peter Woods MBE

Others who prefer to remain anonymous

PUBLICATIONS & IMAGES

Key Highlights

Gallery Publications

In 2022, we published four exhibition publications, three issues of the *Gallery* magazine, the *Year in Review* and *Annual Report*. The books accompanying exhibitions were *Hughie O'Donoghue: Original Sins* as part of the Decade of Centenaries Programme, *Dutch Drawings: Highlights from the Rijksmuseum* and the annual *Zurich Portrait Prize 2022. The Works of J. M. W Turner at the National Gallery of Ireland* was refreshed and republished in hardback format, supported by Grant Thornton, Turner Exhibition Partner.

The three issues of *The Gallery* magazine in 2022 were produced in partnership with Cultureshock. The magazine provides news and features on the Gallery's activities, behind-the-scene stories, and articles by Gallery staff and guests. *The Gallery* magazine is posted to our Patrons and Friends three times a year, and is available to purchase in the Gallery Shop.

Other publications included the National Gallery of Ireland Diary, Year Planner and the National Gallery of Ireland Calendar 2022.

Creative Commons

The Gallery provides free high-quality images of works from the collection through Creative Commons. By the end of 2022 over 1,300 works were made available. Access to images via Creative Commons will increase further annually. This is an important step for the Gallery, in order to facilitate greater engagement with the collection, and to enable audiences to be creative with our artworks. There were more than 9,500 images downloaded from Creative Commons in 2022.

CORPORATE SERVICES

CORPORATE SERVICES

Finance

The Finance Department is responsible for correctly processing and recording all financial transactions in the Gallery, preparing and presenting timely financial reports and implementing and maintaining an effective system of internal financial control. It is also responsible for preparing and managing the Gallery's annual budgeting system.

In 2022, 3,879 invoices and 2,976 payments were processed. 62% of total payments were made within 15 days and 29% of payments were made within 16 to 30 days. 9% of payments were made in excess of 30 days, of which 24 payments were subject to LPI and compensation costs.

Operations

Significant relaxation of Covid-19 measures were introduced in January 2022 and many of the mitigation measures such as capacity limits, contact tracing and the one-way system at the Gallery were removed. Volunteer staff also returned to front of house duties in February 2022.

Following a short vacancy, a new facilities manager was recruited in September 2022. A new operations manager commenced during the same period, following a minor restructure of the operations department.

Works were undertaken to convert the Merrion Square cloakrooms to a self-service facility. This was completed in November 2022.

The Operations Department attended the WRC in September 2022 for conciliation, with regard to the reversal of Haddington Road hours for Attendant grade staff.

Legal and Compliance Office

The Legal and Compliance Department is responsible for oversight of legal, compliance and risk management. It also serves as DPO, Board Secretary and carries out company secretarial duties for the Gallery's Irish and UK corporate entities.

Key Highlights

- Maintaining effective communication and engagement with the Board and resuming onsite induction
- Achieving Triple Lock Status from Charities Institute Ireland
- Maintaining the Gallery's annual NSAI SWiFT 3000 corporate governance accreditation
- Improving web accessibility throughout the Gallery, including the Gallery website's web accessibility score
- Meeting new obligations under the Official Languages (Amendment) Act 2021
- Processing an increased volume of information requests (FOI and data protection)
- Maintaining the Gallery's risk management framework
- Maintaining the Gallery's Corporate Governance Framework and other compliance records
- Advising generally on legal, data protection, compliance and risk-related issues.

Statutory Reporting Obligations

Public Sector Equality and Human Rights Duty – Action Plan 2022–2023

All public bodies in Ireland have responsibility, under the Public Sector Equality and Human Rights Duty, to promote equality, prevent discrimination and protect the human rights of their employees, customers, service users, and everyone affected by their policies and plans. This is a legal obligation and is contained in Section 42 of the Irish Human Rights and Equality Act 2014. In this regard, the following key priorities for 2022 were identified for the Gallery:

- Introduction of an equality, diversity & inclusion (**EDI**) Policy
- Recruitment of an EDI Officer
- Improving Web Accessibility
- Improving Diversity in Recruitment
- Consultation with affected groups to inform the Gallery’s next Strategic Plan.

As regards progress on the above priorities:

- An EDI Officer post for the Gallery has been included in the Workforce Plan. Subject to budget availability, once Sanction is received, recruitment for this role will progress.
- Significant progress has been made in the area of web accessibility across a number of the Gallery’s public facing platforms and social media activity
- EDI will be a key consideration in the planning and consultation phase for the Gallery’s next Strategic Plan (2024–2029).

The Gallery’s current Action Plan runs to the end of our current strategic planning cycle (2023). It will continue to evolve with the functions and

activities of the Gallery, reflecting the fact that this is an ongoing duty that must be continuously monitored, reviewed and developed.

Official Languages (Amendment) Act 2021

The Official Languages (Amendment) Act 2021 (the **Act**) came into law in December 2021. In 2022, in support of fulfilling its obligations under the Act, the following actions were taken:

- Pursuant to Section 4(B) of the Act, the Gallery appointed a senior member of staff to oversee the performance and reporting in relation to Gallery's obligations under the Act.
- Pursuant to Section 10(A) of the Act, the Gallery commenced tracking compliance in relation to bilingual advertising using the template provided by An Coimisinéir Teanga.
- The Legal and Compliance Department continue to communicate the details of all Department and An Coimisinéir Teanga Information Seminars on the Act to all staff.
- The Gallery has promoted use of Freagra, a free translation service fully funded by the Irish language development body, Foras na Gaeilge for short pieces of translation, such as email signatures.
- The Gallery's Communication, Marketing and Digital Engagement Department have made incremental improvements to Irish language content use on the Gallery's social media channels and advertising.
- The Gallery's Education Department has hosted free Irish Language Ciorcal Comhrá events.

The Gallery awaits the publication (and related consultation phase) of the new Irish Language Standards in accordance with the provisions of the Act.

IT

The Gallery's IT Department successfully supports the secure operation and infrastructure of all IT systems and hardware. The IT Department continues to support the Civil Service Blended Working Policy Framework introduced in early 2022 which enables a work life balance for Gallery staff. The Department continues to liaise with the Office of the Government Chief Information Officer (OGCIO) on solutions the OGCIO may implement regarding services and infrastructure which best cater for the Gallery needs and growth.

In conclusion the Galley's IT Department guides the Gallery with a number of projects to further strengthen the Gallery's IT infrastructure and systems in parallel with expansion projects across the Gallery which will greatly assist the Gallery and visitors needs for this renowned sought after tourist destination in Ireland.

Human Resources

Human Resources (HR) ensures that programmes, policies, and procedures enable staff to maximise their contribution toward achieving the Gallery's overall strategic objectives. HR promotes a supportive and inclusive work environment, fosters positive staff well-being through engagement initiatives, and enhances work performance through career and professional development opportunities.

With the cessation of Covid-19 pandemic restrictions in 2022, Gallery staff returned to onsite activities under a pilot blended working scheme in accordance with departmental guidance.

During the year, a management development program was launched for all people managers across the organisation. The purpose of this program was to

equip line managers with the tools and techniques to manage the key people responsibilities of their roles, aligning with the Gallery's mission, values, and strategy.

Additional learning and development initiatives throughout the year included Project Management and Presentation Skills, Customer Service Training, Dignity at Work Awareness, and an Introduction to Equality, Diversity, and Inclusion.

HR coordinated 61 recruitment campaigns, and 26 new positions were sanctioned, with the remaining 35 being replacement posts. Broken down by division, Corporate Services welcomed 22 new hires, ADSE saw 20, and Collections and Research added 19. Concurrently, 56 staff members left the Gallery in 2022.

FINANCIAL STATEMENTS FOR THE YEAR ENDED
31 DECEMBER 2022

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 Department).

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 Executive Leadership Team (ELT). The Director and the ELT 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.

Since 2017, the Gallery has been certified under the National Standards Authority of Ireland (NSAI) SWiFT 3000 standard. SWiFT 3000 is a standard relating to Corporate Governance in Ireland and is assessed against the Code of Practice for the Governance of State Bodies (the Code). 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. In 2022, the Gallery underwent its annual SWiFT 3000 review process and on 8 December 2022, the Gallery received its annual SWiFT 3000 accreditation, with an improved overall score of 3.97/4.

In 2022, the Gallery was the first National Cultural Institution to receive the Triple Lock Accreditation from Charities Institute of Ireland (CII). Achieving this standard provides assurance to the Gallery's donors, stakeholders and the general public of the Gallery's commitment to maintain this standard of excellence.

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, the Charities Governance 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 (the Minister) 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, with the consent of the Minister for Public Expenditure, NDP Delivery 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 review of the Gallery, by reference to its annual plan and budget, was carried out at regular intervals at Board meetings throughout 2022.

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 2022.

Board Structure

The Board comprises up to seventeen members, of which ten are appointed by the Minister, 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:

Ministers' Nominees (5-year term)

Name	Appointed	Expiration Date
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
Adrian O'Carroll	18 January 2023	17 January 2028
Margie McCarthy	18 January 2023	17 January 2028
Sandra Collins	18 January 2023	17 January 2028
Michelle D. Cullen	18 January 2023	17 January 2028

Ministers' Nominees (Re-appointments)

Name	First Appointed	Reappointment	Expiration Date
Jacqueline Hall	17 November 2016	17 November 2021	16 November 2023
Gary Jermyn	17 November 2016	17 November 2021	16 November 2023
Barney Whelan (Vice-Chairperson)	17 November 2016	17 November 2021	16 November 2023

RHA Nominees (3 year term)

Name	Appointed	Expiration Date
Diana Copperwhite RHA	6 May 2020	6 May 2023
Gary Coyle RHA	1 January 2022	31 December 2024

Ex-officio Members

Name	Appointed	Expiration Date
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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
John Dardis (President RDS)	5 December 2019	5 December 2025
Hilary Hough (Vice-President RDS)	8 December 2022	7 December 2028

Board Changes

Gary Coyle was appointed as an RHA Nominee on 1 January 2022.

In December 2022, Owen Lewis’ term on the Board expired on 8 December 2022 and Hilary Hough (Vice-President, RDS) was appointed on 8 December 2022.

In relation to Ministerial appointments, Sandra Collins, Michelle D. Cullen, Margie McCarthy and Adrian O’Carroll were appointed to the Board on 18 January 2023. As such, there are currently no Ministerial vacancies on the Board.

Board Committees

During 2022, the Board operated five committees as follows:

Acquisitions & Exhibitions Committee

The role of the Committee is to recommend potential acquisitions, donations, gifts and purchases of works of art and exhibition proposals to the Board for its approval. The Committee reports to the Board in writing after each meeting. The Committee currently comprises five members, of which one is the Chairperson 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 2022.

Committee Members 2022¹: Mary Canning, Gary Jermyn (Committee Chairperson), Mary Keane, J Owen Lewis and Abigail O'Brien.

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 of eight members, including one external member and the Chairperson of the Board. The Director, the Director of Corporate Services and the Head of Finance and I.T. Systems attend all meetings. The Gallery's Internal and External Auditors attended relevant meetings throughout the year. There were seven meetings of the Committee in 2022.

Committee Members 2022²: J Owen Lewis (Committee Chairperson), Maurice Buckley, Dan Flinter, Jean Philippe Grigy (external member), Mary Keane, Kieran Wallace (external member until 31 December 2022) and Barney Whelan.

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, The Committee currently comprises seven members, including the Chairperson of the Board. The Director, Head of Audience Development and

¹ Serving during 2022

² Same as note above

Stakeholder Engagement and the Head of Development attend all meetings. There were six meetings of the Committee in 2022.

Committee Members 2022³: John O’Doherty (Committee Chairperson) John Dardis, Dan Flinter (Committee member until 3 February 2022), Mary Keane, Gary Coyle, Jacqueline Hall.

Audience Committee (Education & Public Engagement Committee)

The role of the Committee is to oversee the development and implementation of key strategic objectives in the area of audience engagement and development at the Gallery. The Committee updated its Terms of Reference and name in 2022. The Committee reports to the Board in writing after each meeting. The Committee currently comprises of six members, including two external members and the Chairperson of the Board. The Director, Heads of Audience Development and Stakeholder Engagement and Collections and Research attend all meetings. There were five meetings of the Committee in 2022.

Committee Members 2022⁴: Mary Canning, Jacqueline Hall (Committee Chairperson until 3 February 2022), Barney Whelan (appointed as Committee Chairperson on 3 February 2022), Diana Copperwhite, James Hanley (external member), Martina Byrne (external member), and Mary Keane.

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

³ Same as note above

⁴ Same as note above

plan and on external legislative and strategic matters. The Committee reports to the Board in writing after each meeting. This Committee currently comprises five Board members, of which one is the Chairperson of the Board. The Director and the Director of Corporate Services attend all meetings. There were five meetings of the Committee in 2022.

Committee Members 2022⁵: Mary Keane, Barney Whelan (Committee Chairperson until 3 February 2022), Jacqueline Hall (appointed as Committee Chairperson on 3 February 2022), Dan Flinter and John Dardis.

Board Meetings and Expenses

The Board meets at least six times a year and, in 2022, met seven 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 €
Mary Keane (Chairperson)	7/7	2,827
Maurice Buckley	6/7	-
Mary Canning	6/7	-
Diana Copperwhite	7/7	-
Gary Coyle	6/7	-
John Dardis	7/7	-
Dan Flinter	7/7	-
Jacqueline Hall	7/7	-
Hilary Hough	0/1	-
Gary Jermyn	6/7	-

⁵ Same as note above

J Owen Lewis	6/6	-
Abigail O'Brien	6/7	-
John O'Doherty	6/7	-
Barney Whelan	6/7	1,255
		4,082

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 2022

	Acquisitions & Exhibitions	Audit, Risk & Finance	Development	Audience	Governance & Strategy
No. of meetings	6	7	6	6	5
Mary Keane (Chairperson)	6/6	6/7	4/6	5/6	4/5
Maurice Buckley		3/7			
Jean-Philippe Grigy (external)		6/6			
Jacqueline Hall				1/1	5/5
James Hanley				5/6	
Gary Jermyn	5/6				
J Owen Lewis	4/6	7/7			
Abigail O'Brien	5/6				
Kieran Wallace (external)		3/7			
Barney Whelan		5/7		5/5	
Martina Byrne (external)				5/6	

Mary Canning	6/6			4/6	
Dan Flinter		6/7	1/1		4/5
John Dardis			6/6		5/5
John O'Doherty			6/6		
Diana Copperwhite			1/1	3/5	
Gary Coyle			4/5		

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.

	2022	2021
	€	€
Legal Fees	122,117	22,234
Economic/MDP	43,103	22,210
Financial	21,162	4,858
Human Resources	9,891	4,220
Operational	8,664	2,207
Total	204,937	55,729

Travel and Subsistence Expenditure

2022	2021
------	------

	€	€
Domestic		
- Board	7,807	154
- Employees	1,687	686
- Non Staff ¹	3,644	474
	-	-
International		
- Board	-	-
- Employees	28,151	1,546
- Non Staff ¹	6,525	-
- Friends of the NGI	-	-
Total	47,814	2,860

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

	2022 €	2021 €
Travel and Subsistence in the Statement of Financial Activities	40,007	2,706
Board Travel and Subsistence included in Note 9 (Other Costs)	7,807	154
Bookshop Travel and Subsistence included in Note 7 (Operating Costs)	-	-
Total	47,814	2,860

Hospitality Expenditure

The Statement of Financial Activities includes the following hospitality expenditure:

	2022 €	2021 €
Staff hospitality	9,642	555
Client hospitality	8,686	-
Total	18,328	555

Protected Disclosures

Section 22 of the Protected Disclosures Act 2014 (as amended) requires the submission of an annual report to the Minister for Public Expenditure, NDP Delivery and Reform and the publication of a report on the Gallery's website each year. The Gallery can confirm that no disclosures were made during the

period 1 January 2022 – 31 December 2022 and the required reporting has been completed.

Statement of Compliance

The Board has adopted the Code of Practice for the Governance of State Bodies (2016) and has put procedures in place to ensure compliance with the Code. The Gallery was in full material compliance with the Code during 2022.

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



Mary Keane

Chairperson

Date: 14/12/2023

Hilary Hough

Board Member

Date: 14/12/2023

Statement on Internal Control

Scope of Responsibility

On behalf of the Board of Governors and Guardians of the National Gallery of Ireland, 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, NDP Delivery and Reform was in place in the Gallery for the year ended 31 December 2022 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 seven members, with financial and audit expertise, one of whom is Chairperson of the

Board. The ARF met seven times in 2022. The ARF produces an annual report of activity which is circulated to the Board.

The Gallery has outsourced the internal audit function and Deloitte were the Gallery's internal auditor for the three-year internal audit cycle (2019–2021). Deloitte's contract was extended for a further 12 months in 2021. Further to the completion of Deloitte's term in 2022, Mazars were appointed as the Gallery's internal auditor on 20 December 2022. 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 framework which outlines risk appetite, and 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, compliance 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 by the Executive Leadership Team and the Board and is updated 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.

In 2022, Deloitte provided 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 2022 took place. The following reviews were undertaken in 2022; Health and Safety, Registrations and Recordings, Communications (including Social Media), I.T. Access Management Controls and Internal Finance Controls. Reports were 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 2022 Internal Audit Work Plan.

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 and reviewed in full by the ARF annually
- There are systems aimed at ensuring the security of the Information and Communication Technology (ICT) systems
- There are appropriate capital investment control guidelines and formal project management disciplines
- The Gallery ensures that there is an appropriate focus on good practice in purchasing and that procedures are in place to ensure compliance with all relevant guidelines

Ongoing Monitoring and Review

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

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

Procurement

I confirm that the Gallery has procedures in place to ensure compliance with current procurement rules and guidelines, including a corporate procurement

plan and a procurement operational plan and that during 2022, the Gallery complied with these procedures.

Information Technology Access Management

Deloitte conducted a review of the Information Technology access management controls, processes and procedures for the Gallery's key systems as part of their Internal Audit cycle in 2022. This review also examined the remediation of issues previously identified. As a result of this review 18 areas of concern were raised, 2 classified as high risk, 16 as important. The ARF approved the Deloitte report in September 2022 and tasked management with the immediate remediation of these issues.

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 2022.

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 2022, based on a review carried out by Deloitte in November 2022, which noted no significant findings.

Covid-19

In 2022, the Gallery resumed a range of programming and activity that had been impacted by the Covid-19 pandemic, serving audiences young and old. The Gallery welcomed over 788, 000 visitors to the Gallery in 2022 which was a more than 3% increase on 2019 figures.

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



Mary Keane

Chairperson

Date: 14/12/2023

Comptroller & Auditor General Report for Presentations to the House of the Oireachteas



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 2022 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 2022 and of its income and expenditure for 2022 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.

Mary Henry
For and on behalf of the
Comptroller and Auditor General

15 December 2023

Statement of Financial Activities for the Year Ended 31 December 2022

	Note	Unrestricted Funds €	Restricted Funds €	2022 Total €	Unrestricted Funds €	Restricted Funds €	2021 Total €
Incoming resources							
Oireachtas Grant	2	11,314,752	958,000	12,272,752	10,423,000	985,572	11,408,572
Oireachtas Grant - Other	2a	1,266,811	1,850,000	3,116,811	309,696	1,941,092	2,250,788
Donations Revenue		148,684	-	148,684	103,561	82,967	186,528
Café/Events Revenue		127,494	-	127,494	70,168	-	70,168
Exhibitions Income		396,368	-	396,368	240,393	-	240,393
Education Income	3	120,544	-	120,544	183,152	-	183,152
Royalties		40,510	-	40,510	25,481	-	25,481
Sponsorship/Research Income	4	459,030	1,049,742	1,508,772	278,610	1,011,297	1,289,907
Miscellaneous Income	5	222,591	13,798	236,389	41,251	3,315	44,566
Heritage Asset Donations	10	-	2,228,392	2,228,392	-	1,217,065	1,217,065
Net Income from Friends of the NGI	6	(14,834)	-	(14,834)	135,376	-	135,376
Net Income from Shop	7	269,224	-	269,224	183,103	-	183,103
Total Income		14,351,174	6,099,932	20,451,106	11,993,791	5,241,308	17,235,099
Resources expended							
Charitable Activities							
Collections and Research	8b&c	8,452,526	149,549	8,602,075	8,277,061	122,857	8,399,918
Public Engagement	8b&c	3,612,498	-	3,612,498	1,766,118	-	1,766,118
Education	8b&c	1,251,340	31,593	1,282,933	1,154,351	38,064	1,192,415
Development	8b&c	771,203	-	771,203	758,725	-	758,725
Total Resources expended	8b&c	14,087,567	181,142	14,268,709	11,956,255	160,921	12,117,176
Surplus for the year before Appropriations		263,607	5,918,790	6,182,397	37,536	5,080,387	5,117,923
Transfer (to)/from the Capital Account	10	145,912	-	145,912	125,773	-	125,773
Transfer (to) Heritage Asset Reserve	11	(9,878)	(6,138,191)	(6,148,069)	(8,124)	(5,134,488)	(5,142,612)

Unrealised revaluation loss on investments	13	(832,905)	(253,628)	(1,086,533)	(516,690)	(135,520)	(652,210)
Gain /(loss) on investment disposals	13	(57,318)	(30,464)	(87,782)	1,391,260	340,706	1,731,966
MDP commissioning costs		(30,180)	-	(30,180)	(40,319)	-	(40,319)
Surplus/(Deficit) for the year after Appropriations		(520,762)	(503,493)	(1,024,255)	989,436	151,085	1,140,521

The statement of Cash Flows and Notes 1 to 27 form part of these financial statements.

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

Mary Keane

Hilary Hough

Mary Keane

Hilary Hough

Chair

Board Member

Date: 14/12/2023

Date: 14/12/2023

**Statement of Comprehensive Income
For the Year Ended 31 December 2022**

	Note	Unrestricted Funds	Restricted Funds	2022	2021 Total
		€	€	€	€
Surplus /(loss) for the year after Appropriations		(520,762)	(503,493)	(1,024,255)	1,140,521
Revaluation of Property	12	(110,000)	(90,000)	(200,000)	-
Other Comprehensive loss for the year		(110,000)	(90,000)	(200,000)	-
Total Comprehensive loss for the Year		(630,762)	(593,493)	(1,224,255)	1,140,521

The statement of Cash Flows and Notes 1 to 27 form part of these financial statements.

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

Mary Keane

Mary Keane

Chair

Date: 14/12/2023

Hilary Hough

Hilary Hough

Board Member

Date: 14/12/2023

Statement of Financial Position For the Year Ended 31 December 2022

	Note	2022	2021
Fixed Assets		€	€
Heritage Assets ¹	10/11	54,218,587	48,075,396
Property, Plant & Equipment	12	6,283,579	6,711,758
Financial Assets	13	6,480,471	7,702,637
Total Fixed Assets		66,982,637	62,489,791
Current Assets			
Inventory	14	312,196	383,737
Receivables	16	1,248,455	255,821
Cash and Cash Equivalents	15	6,785,429	3,273,414
Total Current Assets		8,346,080	3,912,972
Current Liabilities (amounts falling due within one year)			
Payables	17	4,799,757	1,799,383
Deferred Income - Government Grant	19	1,618,848	624,780
Deferred Income - Other	20	2,573,366	2,414,878
Total Current Liabilities		8,991,971	4,839,041
Net Current (Liabilities)		(645,891)	(926,069)
Total Net Assets		66,336,746	61,563,722
<i>Representing</i>			
Capital Account	10	619,296	765,208
Unrestricted Reserves	21	7,752,647	8,383,409
Restricted Reserves	21	3,746,216	4,339,709
Capital Account - Heritage Assets	11/21	54,218,587	48,075,396
Total Reserves		66,336,746	61,563,722

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

The statement of Cash Flows and Notes 1 to 27 form part of these financial statements.

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

Mary Keane

Hilary Hough

Chair
Date: 14/12/2023

Board Member
Date: 14/12/2023

Statement of Changes in Reserves and Capital Account For the Year Ended 31 December 2021

		Unrestricted Funds		Restricted Funds		
		Capital Account	Reserves	Capital Account - Heritage Assets	Other Restricted Reserves	Total
	Note	€	€	€	€	€
Balance 1 January 2021		890,981	7,393,973	42,932,784	4,188,624	55,406,362
Surplus for the year after appropriations		-	989,436	-	151,085	1,140,521
Other Comprehensive Income		-	-	-	-	-
Heritage Assets purchased	10/11	-	-	3,925,547	-	3,925,547
Heritage Assets at valuation	10/11	-	-	1,217,065	-	1,217,065
Payment to acquire Fixed Assets	10	184,056	-	-	-	184,056
Amortisation of Fixed Assets	10	(309,829)	-	-	-	(309,829)
Balance at 31 December 2021		765,208	8,383,409	48,075,396	4,339,709	61,563,722

Statement of Changes in Reserves and Capital Account For the Year Ended 31 December 2022

	Note	Unrestricted Funds		Restricted Funds		Total
		Capital Account	Reserves	Capital Account - Heritage Assets	Other Restricted Reserves	
		€	€	€	€	€
Balance 1 January 2022		765,208	8,383,409	48,075,396	4,339,709	61,563,722
Deficit for the year after appropriations		-	(520,762)		(503,493)	(1,024,255)
Other Comprehensive Loss		-	(110,000)		(90,000)	(200,000)
Heritage Assets purchased	10/11	-	-	3,914,799	-	3,914,799
Heritage Assets at valuation	10/11	-	-	2,228,392	-	2,228,392
Payment to acquire Fixed Assets	10	61,488	-	-	-	61,488
Amortisation of Fixed Assets	10	(207,400)	-	-	-	(207,400)
Balance at 31 December 2022		619,296	7,752,647	54,218,587	3,746,216	66,336,746

Included in the balances at 31 December 2022:

Value of property revaluations:

Unrestricted Reserves	€	2,540,000
Restricted Reserves		2,840,000

Statement of Cash Flows

For the Year Ended 31 December 2022

	2022	2021
	€	€
Net Cash Flows from Operating Activities		
Excess Income / (Loss)	(1,024,255)	1,140,521
Depreciation and impairment of fixed assets	321,973	429,721
Decrease in Inventory	71,541	(31,767)
Increase in Receivables	(992,635)	(33,821)
Increase in Payables	3,000,374	633,292
Bank Interest received	-	8
Dividends received	(55,880)	(35,875)
Increase in Deferred Government Grant	994,068	46,934
Increase in Deferred Income - Other	158,488	138,936
Movement on Capital Account	(145,912)	(125,773)
Net Cash Inflow from Operating Activities	<u>2,327,762</u>	<u>2,162,176</u>
Cash Flows from Investing Activities		
Payments to acquire property, plant and equipment	(93,794)	(192,856)
Disposals of property, plant and equipment		-
Payments to acquire quoted investments	(1,402,371)	(6,282,897)
Receipts from disposal of quoted investments	633,189	7,152,941
Movement of investment cash balances	817,035	(897,328)
Unrealised revaluation gain on investments	1,086,532	652,210
Gain on investment disposals	87,782	(1,731,966)
Net Cash Flows from Investing Activities	<u>1,128,373</u>	<u>(1,299,896)</u>
Cash Flows from Financing Activities		
Bank interest received	-	(8)
Dividends received	55,880	35,875
Net Cash Flows from Financing Activities	<u>55,880</u>	<u>35,867</u>
Net Increase in Cash and Cash Equivalents	3,512,015	898,147
Cash and Cash Equivalents at 1 January	<u>3,273,414</u>	<u>2,375,267</u>
Cash and Cash Equivalents at 31 December	<u><u>6,785,429</u></u>	<u><u>3,273,414</u></u>

Notes to Financial Statements

1. Accounting Policies

The basis of accounting and significant accounting policies adopted by 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 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 Financial Activities, 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 (Notes 19 & 20)

John Barry/Petronella Brown Scholarship Fund	This fund was established in 1988 to provide for a Scholarship for the promotion and encouragement of educational research.
Dargan Council	The Dargan Council was established in 2005 to raise funds to purchase major works of art that will most benefit the Gallery's Collection. This fund was fully utilised and closed in 2022.
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 21)

Shaw Fund	This fund was established in 1950 on the death of George Bernard who bequeathed one-third of
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	the residuary income of his estate to the Gallery to be expended at the discretion of the Board of Governors and Guardians (the Board). The Shaw Fund royalties effectively ceased in 2020.
National Gallery Shop	The shop was initially established under The Magawley Banon Trust set up to fund reproductions and catalogues of works of art in the collection.
Own Resources Accounts	This account records all transactions in respect of monies donated to the Gallery and commercial income generated including sponsorships, educational activities, restaurant licence income and the hire of Gallery facilities. This account also records income and expenditure relating to Exhibitions.

The following are legal entities, separate to the Gallery, limited by guarantee (Note 6):

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

(e) Format for Charities

The Gallery is a registered charity (CHY2345). In accordance with recommended practice for charities, the Gallery’s Statement of Financial Activities 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 Financial Activities* over the useful life of the related assets. The Capital Account represents the unamortised funds utilised for the acquisition of fixed assets.

(g) Revenue

Income accounted for on a cash receipts basis includes:

- Oireachtas 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 Statement of Financial Position 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.

(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 Financial Activities*.

(i) Recognition of Expenditure

All expenditure is recognised in the period to which it relates and any such expenditure incurred but unpaid at the Statement of Financial Position 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. 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 Financial Activities 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 Financial Activities when incurred.

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

(k) Property, Plant and Equipment

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

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

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

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 two 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 Financial Activities*.

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.

(l) Financial Assets

The Gallery has a number of funds relating to amounts both bequeathed and gifted to the Gallery for specific purposes. The funds are managed by external fund managers and included in the *Statement of Financial Position* at market value. The funds are valued at the end of each reporting period and the changes in the value of the managed funds due to changes in market value are recognised in the *Statement of Financial Activities* as unrealised gains or losses. Any gains or losses on disposal of investments are recognised in the *Statement of Financial Activities*.

(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 Financial*

Activities. 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 Financial Activities*.

(o) Employee Benefits

Short-term Benefits

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

Retirement Benefits

The Gallery operates the following pension schemes:

The *defined benefit pension* is 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.

The *Single Public Services Pension Scheme* (Single Scheme) 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) is a scheme 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.

2. Oireachtas Grant¹ – received from Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

	Unrestricted Funds €	Restricted Funds €	2022 €	2021 Total €
Current - Contribution to Administration costs	11,299,000	-	11,299,000	10,423,000
Capital-Contribution to Refurbishment, Conservation & Library	-	958,000	958,000	985,572
Current - Contribution to Jesuit Fellowship	-	-	-	-
Release of deferred grant for Conservation, Library & Jesuit Fellowship	15,752	-	15,752	-
	11,314,752	958,000	12,272,752	11,408,572

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.

2a. Oireachtas Grant – Other- received from Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media & Revenue

	Unrestricted Funds €	Restricted Funds €	2022 Total €	2021 Total €
Current - Contribution to Mondrian Exhibition costs			-	98,685
Current - Contribution to Administration costs ²	1,228,000	-	1,228,000	-
Current - TWSS & EWSS ³	-	-	-	122,993
Capital - Contribution to acquisition of Heritage Assets ¹	-	1,850,000	1,850,000	1,941,092
Night Time Economy (Thursday Lates)	5,631	-	5,631	-
MDP4 No 88 to 90 Relocation	30,180	-	30,180	26,789
Drawing Day	3,000	-	3,000	1,895
Digitised Collection Funding Scheme	-	-	-	59,334
	1,266,811	1,850,000	3,116,811	2,250,788

¹ Includes €1,850,000 once off special grant from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media's Regional Museums, Galleries, Cultural Centres and Project Fund.

² Includes three special grants for €550,000, €420,000 and €258,000 from the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media's Regional Museums, Galleries, Cultural Centres and Project Fund.

³ TWSS & EWSS – received from Revenue Commissioners.

3. Education Income

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

4. Sponsorship/Research Income

	Unrestricted Funds €	Restricted Funds €	2022 Total €	2021 Total €
	-	-	-	-
Education Sponsorships	50,000	25,000	75,000	113,302
Library and Archives	-	34,925	34,925	56,381
Development Office	263,946	1,000,000	1,263,946	-
	-	-	-	-
Corporate Sponsorship	351,986	-	351,986	1,088,269
	665,932	1,059,925	1,725,857	1,257,952
Total transferred from Deferred Income	(206,902)	(10,183)	(217,085)	31,955
	459,030	1,049,742	1,508,772	1,289,907

5. Miscellaneous Income

	Unrestricted Funds	Restricted Funds €	2022 Total €	2021 Total €
Bank Interest	-	-	-	8
Dividends	42,082	13,798	55,880	35,875
Heritage Council	16,383	-	16,383	-
Bord Fáilte (Digital that Delivers)	10,500	-	10,500	-
Other Income	153,626	-	153,626	8,683
	222,591	13,798	236,389	44,566

6. Friends of the National Gallery of Ireland

	Unrestricted	Restricted	2022	2021
	Funds	Funds	Total	Total
		€	€	€
Income	334,267	-	334,267	370,736
Operating Costs	349,101	-	349,101	235,360
Surplus / (Deficit)	(14,834)	-	(14,834)	135,376

7. Shop

	Unrestricted	Restricted	2022	2021
	Funds	Funds	Total	Total
	€	€	€	€
Sales / Other Income	1,369,108	-	1,369,108	926,733
Cost of Sales	(679,924)	-	(679,924)	(413,786)
	689,184	-	689,184	512,947
Operating Costs	(419,960)	-	(419,960)	(329,844)
Net profit	269,224	-	269,224	183,103

8a. Analysis of Total Expenditure

	Collections and Research	Audience Development and Stakeholder Engagement	Education	Development	Total
	€	€	€	€	€
2022					
Remuneration & Other Pay Costs	2,217,128	975,587	338,956	206,175	3,737,846

Collection Care & Exhibition Costs	1,063,630	25,969	-	-	1,089,599
Advertising, Promotion & Publicity	150,606	188,419	102,674	9,209	450,908
Lectures and Tours	-	3,279	80,077	2,613	85,969
Consultancy/Professional Fees	36,511	5,863	-	28,266	70,640
Office and Administration Costs	118,129	75,947	3,357	30,961	228,394
	<u>3,586,004</u>	<u>1,275,064</u>	<u>525,064</u>	<u>277,224</u>	<u>5,663,356</u>

Support costs	5,016,071	2,337,434	757,869	493,979	8,605,353
	<u>8,602,075</u>	<u>3,612,498</u>	<u>1,282,933</u>	<u>771,203</u>	<u>14,268,709</u>

2021

Remuneration & Other Pay Costs	2,022,506	400,888	289,097	188,997	2,901,488
Collection Care & Exhibition Costs	442,427	20,730	-	-	463,157
Advertising, Promotion & Publicity	121,823	136,329	56,404	2,014	316,570
Lectures and Tours	-	-	36,440	161	36,601
Consultancy/Professional Fees	20,881	-	-	-	20,881
Office and Administration Costs	58,750	4,316	824	-	63,890
	<u>2,666,387</u>	<u>562,263</u>	<u>382,765</u>	<u>191,172</u>	<u>3,802,587</u>

Support costs	5,733,531	1,203,855	809,650	567,553	8,314,589
	<u>8,399,918</u>	<u>1,766,118</u>	<u>1,192,415</u>	<u>758,725</u>	<u>12,117,176</u>

8b. Resources Expended for Charitable Purpose – Restricted

	Collections and Research €	Audience Development and Stakeholder Engagement €	Education €	Development €	Total €
Restricted					
2022					
Remuneration & Other Pay Costs	117,989	-	21,622	-	139,611
Collection Care & Exhibition Costs	27,673	-	-	-	27,673
Advertising, Promotion & Publicity	740	-	11,606	-	12,346
Consultancy/Professional Fees	14,525	-	-	-	14,525
Office and Administration Costs	1,934	-	805	-	2,739
	<u>162,861</u>	-	<u>34,033</u>	-	<u>196,894</u>
Support costs	-	-	-	-	-
Transfer of funds from Deferred Funding	(13,312)	-	(2,440)	-	(15,752)
	<u>149,549</u>	-	<u>31,593</u>	-	<u>181,142</u>
2021					
Remuneration & Other Pay Costs	109,183	-	18,786	-	127,969
Collection Care & Exhibition Costs	25,794	-	-	-	25,794
Advertising, Promotion & Publicity	-	-	21,363	-	21,363
Consultancy/Professional Fees	-	-	-	-	-
Office and Administration Costs	-	-	-	-	-
	<u>134,977</u>	-	<u>40,149</u>	-	<u>175,126</u>
Support costs	(12,120)	-	(2,085)	-	(14,205)
Transfer of funds from Deferred Funding	-	-	-	-	-
	<u>122,857</u>	-	<u>38,064</u>	-	<u>160,921</u>

8c. Resources Expended for Charitable Purpose – Unrestricted

	Collections and Research €	Audience Development and Stakeholder Engagement €	Education €	Development €	Total €
Unrestricted					
2022					
Remuneration & Other Pay Costs	2,099,139	975,587	317,334	206,175	3,598,235
Collection Care & Exhibition Costs	1,035,957	25,969	-	-	1,061,926
Advertising, Promotion & Publicity	149,866	188,419	91,068	9,209	438,562
Lectures and Tours	-	3,279	80,077	2,613	85,969
Consultancy/Professional Fees	21,986	5,863	-	28,266	56,115
Office and Administration Costs	116,195	75,947	2,552	30,961	225,655
	<u>3,423,143</u>	<u>1,275,064</u>	<u>491,031</u>	<u>277,224</u>	<u>5,466,462</u>
Support costs	5,029,383	2,337,434	760,309	493,979	8,621,105
	<u>8,452,526</u>	<u>3,612,498</u>	<u>1,251,340</u>	<u>771,203</u>	<u>14,087,567</u>
2021					
Remuneration & Other Pay Costs	1,913,323	400,888	270,311	188,997	2,773,519
Collection Care & Exhibition Costs	416,633	20,730	-	-	437,363
Advertising, Promotion & Publicity	121,823	136,329	35,041	2,014	295,207
Lectures and Tours	-	-	36,440	161	36,601
Consultancy/Professional Fees	20,881	-	-	-	20,881
Office and Administration Costs	58,750	4,316	824	-	63,890
	<u>2,531,410</u>	<u>562,263</u>	<u>342,616</u>	<u>191,172</u>	<u>3,627,461</u>
Support costs	5,745,651	1,203,855	811,735	567,553	8,328,794
	<u>8,277,061</u>	<u>1,766,118</u>	<u>1,154,351</u>	<u>758,725</u>	<u>11,956,255</u>

Activities included in support costs

	2022	2021
	€	€
Remuneration & Other Pay Costs	5,235,960	5,489,132
Advertising, Promotion & Publicity	-	848
Consultancy/Professional Fees	238,513	118,387
Recruitment, Training & Education	132,316	152,200
Travel & Subsistence	25,350	2,288
Security Costs	401,220	398,932
Insurance	41,907	32,837
Postage & Telecoms	84,823	81,625
IT Costs	356,767	329,891
Printing, Stationery & Supplies	45,757	26,486
Premises Expenses	1,502,932	1,158,100
OACG Audit Fees ¹	53,200	51,125
Other Audit Fees	47,103	2,234
Depreciation	287,307	428,205
Office and administration costs	152,198	42,299
	<u>8,605,353</u>	<u>8,314,589</u>

¹The 2022 Comptroller and Auditor General's audit fee is €50,300. The 2021 audit fee is €45,700.

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:

	2022	2021
	€	€
Collections and Research	5,016,071	5,733,531
Audience Development and Stakeholder		
Engagement	2,337,434	1,203,855
Education	757,869	809,650
Development	493,979	567,553
	<u>8,605,353</u>	<u>8,314,589</u>

9a. Remuneration & Other Pay Costs

The staff costs are comprised of:

	Unrestricted Funds €	Restricted Funds €	2022 Total €	2021 Total €
Wages and salaries	7,520,431	124,867	7,645,298	7,212,546
Employers PRSI	755,428	14,743	770,171	739,623
Agency Staff	558,337	-	558,337	438,451
	8,834,196	139,610	8,973,806	8,390,620

Aggregate Employee Benefits

Aggregate Employee Benefits

	2022 €	2021 €
Staff short-term benefits	8,062,510	7,650,997
Termination benefits	141,125	-
Retirement benefit costs	-	-
Employer's contribution to social welfare	770,171	739,623
	8,973,806	8,390,620

Staff Short-Term Benefits

Staff Short-Term Benefits

	2022 €	2021 €
Basic Pay	8,248,539	7,941,262
Overtime	14,051	-
Allowances	11,754	10,907
Agency	558,337	438,451
	8,832,681	8,390,620

Staff Costs classified elsewhere (See Notes 6 & 7)

Unrestricted	Restricted	2022	2021
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	Funds	Funds	Total	Total
	€	€	€	€
Shop	330,053	-	330,053	275,263
Friends of the NGI:	-	-	-	-
Payroll Costs	205,064	-	205,064	111,210
Pension Costs	5,834	-	5,834	-
Agency Staff	16,765	-	16,765	51,400
	557,716	-	557,716	437,873
Total Remuneration	9,250,787	139,610	9,390,397	8,828,493

(b) Number of employees

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

	2022	2021
	F.T.E	F.T.E.
Office staff	99.1	85.5
Attendants	74	80.5
	173.1	166

(c) Key Management Personnel

Key management personnel in NGI consists of the Director, the Director of Corporate Services, Head of Collections & Research and Head of Audience Development & Stakeholder Engagement. The total value of employee benefits for key management personnel is set out below.

	2022	2021
	€	€
Salary	351,714	301,338
Allowances	-	-
Termination benefits	-	-
Health Insurance	-	-
	351,714	301,338

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 2022 the Director(s) of the Gallery were paid a salary of €108,621 (S Rainbird €100,455 and C Campbell €8,166) (2021: €117,806). The superannuation entitlements of the Director are the standard entitlements of the public sector defined benefit superannuation scheme. In 2022, the Director of the Gallery incurred expenses of €9,066 (2021: €339).

(e) Employee benefits breakdown

		No. of Employees	No. of Employees
Range of total employee benefits		2022	2021
From	To		
€60,000	€69,999	12	12
€70,000	€79,999	4	6
€80,000	€89,999	6	1
€90,000	€99,999	-	-
€100,000	€109,999	1	1
€110,000	€119,999	1	1

(f) Termination Payment

The termination benefits above relate to settlements with 1 staff during the reporting period. Legal costs of €61,158 were also incurred in relation to concluding the termination agreement.

10. Capital Account

	2022	2021
	€	€
Balance 1 January	765,208	890,981
<i>Transfer from Statement of Financial Activities:</i>		-
Additions to Plant, Property and Equipment	61,488	184,056
Asset Depreciation	(207,400)	(309,829)
Total Movement in the Year	(145,912)	(125,773)
Closing Balance 31 December	619,296	765,208
 <i>Heritage Assets:</i>		
Balance 1 January	48,075,396	42,932,784
Assets Purchased in the Year	3,914,799	3,925,547
Assets Donated Under Section 1003 Taxes Consolidation Act, 1997	-	-
Other Asset Donations	2,228,392	1,217,065
Total Movement in the Year	6,143,191	5,142,612
Closing Balance 31 December	54,218,587	48,075,396

11. Heritage Assets

The Gallery is Ireland's major national cultural institution devoted to the collection and care of fine art comprising some 18,009 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 567 works of art are currently on public display in the Gallery and 462 are on loan elsewhere. Works on paper are available to view on request.

The Board is prohibited from disposing of any Heritage Asset. The Gallery houses the national collection of paintings, sculpture and prints and drawings. Spanning the history of western European art, from around 1300 to the present day, The Gallery houses an impressive range of masterpieces by artists from the major European schools of art, whilst also featuring the world's most comprehensive collection of Irish art. The collection includes well-known artists from Vermeer and Titian to Monet and Picasso. The Gallery also holds objets d'art, silverware, furniture and archival collections, and is the home of the national portrait collection. There is also a significant library collection, which includes 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 2021	14,863,308	28,069,476	42,932,784
Additions 2021	3,925,547	1,217,065	5,142,612
As at 1 January 2022	18,788,855	29,286,541	48,075,396
Additions 2022	3,914,799	2,228,392	6,143,191
As at 31 December 2022	22,703,654	31,514,933	54,218,587

All Heritage Assets acquired since 1 January 2007 have been included in the Statement of Financial Position at their cost or value at the date of acquisition. Where Heritage Assets have been acquired under the Section 1003 of the Taxes Consolidation Act, 1997, valuations are provided by an external professional valuer appointed by the Revenue Commissioners. Where pictures have been donated, bequeathed or acquired other than on the open market, valuations have been performed by the Gallery's curators, who are recognised experts in their field. The primary method of valuation involves the analysis of recent market values for comparable works, together with a detailed technical assessment of the painting's physical condition to arrive at a reasonable valuation. However, there is an inherent limitation to valuation of works acquired by the Gallery, because by their nature they are usually unique works of art for which little or no comparable market.

Five-year financial summary of acquisitions

	2022	2021	2020	2019	2018
		€	€	€	€
Total cost of acquisitions	3,914,799	3,925,547	939,874	933,603	1,216,394
Total valuation of acquisitions	2,228,392	1,217,065	283,053	1,330,116	555,185
Total	6,143,191	5,142,612	1,222,927	2,263,719	1,771,579

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	18,009	1,805	10.02%	16,204	89.98%

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

12. Property, Plant & Equipment

12. Property, Plant & Equipment

	Land and Buildings €	Office Equipment & Motor Vehicles €	Furniture & Fittings €	Assets Under Development €	Total €
Cost					
At 1 January 2022	5,580,000	1,833,266	1,774,560	34,667	9,222,493
Additions		16,252	77,542		93,794
Write down ¹				(34,667)	(34,667)
Revaluation ²	(200,000)				(200,000)
					121

At 31 December 2022	5,380,000	1,849,518	1,852,102	-	9,081,620
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Depreciation	€	€	€	€	€
At 1 January 2022	-	1,329,573	1,181,162	-	2,510,735
Disposals	-	-	-	-	-
Charge for the year	-	167,863	119,443	-	287,306
At 31 December 2022	-	1,497,436	1,300,605	-	2,798,041

Net Book Value					
At 31 December 2022	5,380,000	352,082	551,497	-	6,283,579
At 31 December 2021	5,580,000	503,693	593,398	34,667	6,711,758

¹ Cost included for the Customer Relationship Manager (CRM) project, which were classified under Assets Under Development, were written off in 2022 as the project ceased before going into an operational phase.

² The valuation of the land and buildings was carried out by qualified Chartered Surveyors of independent valuers Lambert Smith Hampton. The Assets were individually valued on 31 December 2022 at an aggregate fair value of €5,380,000. 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. This is a reduction in the valuation from that as at the 31st December 2021. 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.

Property, Plant & Equipment 2021

	Land and Buildings	Office Equipment & Motor Vehicles	Furniture & Fittings	Assets Under Development	Total
Cost	€	€	€	€	€
At 1 January 2021	5,580,000	1,410,172	1,755,031	284,434	9,029,637

Additions	-	173,327	19,529	-	192,856
Disposals	-	-	-	-	-
Reclassification ¹	-	249,767		(249,767)	-
Revaluation ²	-	-	-	-	-
At 31 December 2021	5,580,000	1,833,266	1,774,560	34,667	9,222,493

Depreciation	€	€	€	€	€
At 1 January 2021	-	1,014,233	1,066,781	-	2,081,014
Disposals	-	-	-	-	-
Charge for the year	-	315,340	114,381	-	429,721
At 31 December 2021	-	1,329,573	1,181,162	-	2,510,735

Net Book Value					
At 31 December 2021	5,580,000	503,693	593,398	34,667	6,711,758
At 31 December 2020	5,580,000	395,939	688,250	284,434	6,948,623

¹ The reclassification is related to the Source Project which went live in 2021 with any spend previously been classified as Asset under Development.

² The valuation 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 2021 at an aggregate fair value of €5,580,000. 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. There is no change on the valuation as at the 31st December 2020. 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	Restricted	2022	2021
	Funds	Funds	Total	Total
Depreciation charge	€	€	€	€
Charged to the Income & Expenditure Account	286,821	-	286,821	427,720

Charged elsewhere:	-	-	-	-
Shop	-	-	-	1,516
Friends of the National Gallery of Ireland	485	-	485	485
Total	287,306	-	287,306	429,721

13. Financial Assets

	2022	2021
	Total	Total
	€	€
Market Value at 1 January	6,620,650	6,410,938
Additions at cost	1,402,372	6,282,897
Disposals at market value	(633,189)	(7,152,941)
Realised Gain/(Loss) on disposal	(87,782)	1,731,966
Unrealised Gain/(Loss) on revaluation	(1,086,532)	(652,210)
Value of Quoted Investments at 31 December	6,215,519	6,620,650
Cash held as part of the Investment Portfolio	264,952	1,081,987
At 31 December	6,480,471	7,702,637

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

14. Inventory

	2022	2021
	Total	Total
	€	€
Stock in Trade	312,196	383,737

The Gallery operates a shop on its premises. Inventory consists of goods for re-sale in these operations. Inventory to the value of €679,924 (2021: €413,786) was charged to the cost of sales.

15. Cash & Cash Equivalents

	2022	2021
	€	€
Current Accounts	6,501,814	2,990,142
Deposit Accounts	283,167	283,167
Credit Cards	(6,890)	(3,982)
Petty Cash	3,643	392
Other	3,695	3,695
Total	6,785,429	3,273,414

16. Receivables

	2022	2021
	€	€
Trade Debtors	78,063	19,418
Other Debtors	31,300	24,045
Prepayments	1,139,092	212,358
	1,248,455	255,821

17. Payables

2022	2021
€	€

Trade Creditors	399,582	270,157
VAT, PSWT & PAYE/PRSI	278,110	271,658
Other Creditors	31,418	45,351
Accruals		
	4,090,647	1,212,217
	4,799,757	1,799,383

18. Related Party Disclosures

Key management personnel in the Gallery consists of the Director and members of the Board. Details of the salary and expenses of the Key Management Personnel is included in Notes 9 (c). 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.

19. Deferred Income – Government Grant

	2022	2021
	€	€
Jesuit Fellowship	20,817	36,569
Exchequer - Energy Support	1,460,000	-
MDP4 Grant	138,031	168,211
Support for Yeats Exhibition Grant	-	420,000
	1,618,848	624,780

20. Deferred Income – Other

	Balance	Movement	Movement	Balance
	1 January 2022	Income	Expenditure	31 December 2022
	€	€	€	€
Millennium Wing Fund	786,222	-	-	786,222
Dargan Council Fund	97,110	-	(97,110)	0
British Fund	21,725	3,918	-	25,643
Fellowship Fund	251,353	-	-	251,353
Friends of the NGI	416,580	35,198	-	451,778
John Barry/Petronella Brown Scholarship Fund	216,287	-	(29,011)	187,276
Lane Fund	45,541	-	-	45,541
Bank of America Merrill Lynch Conservation Project	14,815	-	-	14,815
Sir Denis Mahon Archive Fund	6,727	-	-	6,727
Decipher EU Library Research Fund	87,815	-	-	87,815
Wilson Library Project	5,249	34,925	(18,354)	21,820
Kress Foundation – Library Fund	-	39,275	(14,525)	24,750
Getty Conserving Canvas	178,843	-	(25,259)	153,584
Murillo Conservation	9,364	-	-	9,364

Apollo	39,472	-	(21,864)	17,608
Monument Trust	2,451	-	(1,409)	1,042
Centre for the Study of Irish Art	66,840	50,000	(81,548)	35,292
Portrait Competition	87,195	-	(56,617)	30,578
Sarah Cecilia Harrison Fund	29,545	-	(2,438)	27,107
Hospital Saturday Fund	13,500	-	-	13,500
Your Gallery at School Project	38,244	-	(11,364)	26,880
Conservation Science Fund		180,426	-	180,426
Lavina Fontana Exhibition Fund		174,245	-	174,245
Total	2,414,878	517,987	(359,499)	2,573,366

Deferred Income – Other 2021

	Balance 1 January 2021 €	Movement Income €	Movement Expenditure €	Balance 31 December 2021 €
Millennium Wing Fund	786,222	-	-	786,222
Dargan Council Fund	97,110	-	-	97,110
British Fund	12,907	33,449	(24,631)	21,725
Fellowship Fund	268,924	-	(17,571)	251,353
Friends of the NGI	290,507	337,287	(211,214)	416,580
John Barry/Petronella Brown Scholarship Fund	216,287	-	-	216,287
Lane Fund	45,541	-	-	45,541
Bank of America Merrill Lynch Conservation Project	40,096	-	(25,281)	14,815
Sir Denis Mahon Archive Fund	6,727	-	-	6,727
Decipher EU Library Research Fund	87,815	-	-	87,815
Wilson Library Project	27,898	35,201	(22,649)	40,450
Getty Conserving Canvas	178,843	-	-	178,843
Murillo Conservation	10,143	-	(779)	9,364
Apollo	3,065	25,799	(24,593)	4,271
Monument Trust	1,451	1,000	-	2,451
Centre for the Study of Irish Art	99,340	50,000	(82,500)	66,840
Portrait Competition	20,021	125,000	(57,826)	87,195
Sarah Cecilia Harrison Fund	29,545	-	-	29,545

Sarasin Fund	15,000	-	(15,000)	-
Hospital Saturday Fund	13,500	-	-	13,500
Your Gallery at School Project	25,000	25,000	(11,756)	38,244
Total	2,275,942	632,736	(493,800)	2,414,878

21. Reserves

	Unrestricted	Restricted	Total	Total
	Funds	Funds	2022	2021
	€	€	€	€
Heritage Assets ¹		54,218,587	54,218,587	48,075,396
Capital Account	619,296		619,296	765,208
Exchequer	936,641	(279,016)	657,625	216,338
Own Resources ²	128,179	375,840	504,019	1,079,338
Shaw Fund	7,587,219		7,587,219	8,477,442
Millennium Wing Fund		2,750,000	2,750,000	2,950,000
Balance as at 31 December	9,271,335	57,065,411	66,336,746	61,563,722

¹ Heritage Assets acquired since 1 January 2007 have been capitalised in line with FRS 102, Section 34.

² Incorporates Donations, Exhibitions and Gallery Shop.

22. 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. The refurbishment of the offices in 88 to 90 Merrion Square is planned for 2023-2024. This will involve the temporary relocation of the offices to No.7 Merrion Square. The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media has provided €495,000 to the Gallery for refurbishment costs of which €300,000 is specifically for work and costs incurred by the Office of Public Works.

23. Contingent Liabilities

The Gallery is involved in a number of legal challenges which may give rise to financial liabilities depending on their outcome. The total amount or timing of these contingent liabilities cannot be estimated with certainty at this time but it is unlikely to exceed €200,000 in any event.

24. 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.

25. Events after the Balance Sheet

In relation to the COVID-19 global pandemic which emerged in early 2020, the Governors & Guardians consider that as the Gallery provides a public service and is principally funded by the Department, it is appropriate to prepare these financial statements on a going concern basis.

26. 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).

27. Approval of Financial Statements

The financial statements were approved by the Board on 14/12/2023

APPENDICES

APPENDIX 1 – Acquisitions in 2022

Shirley Jaffe

On the Quai, 2006

Oil on linen canvas

175 x 200 cm

Purchased, with the support of a private donor, 2022

NGI.2022.1

Dorothy Cross

Paper Mountain, 2014

Photograph

25.8 x 40.5 cm

Presented, 2022

NGI.2022.2

Unknown Artist

Swords Castle 18th century

Watercolour on paper

Framed: 24 x 35 cm

Presented, Matthew Russell, in memory of Homan Potterton, Director,
National Gallery of Ireland, 1980–1988, 2022

NGI.2022.3

Estella Frances Solomons

Hoey's Court, Birthplace of Dean Swift, c.1915

Etching on paper

16 x 20 cm

Presented, Matthew Russell, thought the Friends of the National Collections of Ireland, 2022

NGI.2022.4

Estella Frances Solomons

Kings Inns, Dublin, c.1915

Etching on paper

16 x 20 cm

Presented, Matthew Russell, thought the Friends of the National Collections of Ireland, 2022

NGI.2022.5

Caroline Tisdall

Giant's Causeway (Northern Ireland, 1974), 2021

Archival Monoprint

47 x 71 cm

Purchased, Professor Caroline Tisdall, 2022

NGI.2022.6

Caroline Tisdall

Giant's Causeway (Northern Ireland, 1974), 2021

Archival Monoprint

71 x 47 cm

Purchased, Professor Caroline Tisdall, 2022

NGI.2022.7

Caroline Tisdall

The Brain of Europe, 2021

Archival Monoprint

47 x 71 cm

Purchased, Professor Caroline Tisdall, 2022

NGI.2022.8

Caroline Tisdall

Lecturing in Derry at the Magee Institute of Continuing Education, 2021

Archival Monoprint

47 x 71 cm

Purchased, Professor Caroline Tisdall, 2022

NGI.2022.9

Caroline Tisdall

Contemplating Joyce's scrotum-tightening sea, Sandycove, 2021

Archival monoprint

70 x 90 cm

Purchased, Professor Caroline Tisdall, 2022

NGI.2022.10

Caroline Tisdall

Urinal, Sandycove, 2021

Archival monoprint

70 x 90 cm

Purchased, Professor Caroline Tisdall, 2022

NGI.2022.11

Caroline Tisdall

New Grange: the ancient Celtic carvings, 2021

Archival monoprint

71 x 47 cm

Purchased, Professor Caroline Tisdall, 2022

NGI.2022.12

Caroline Tisdall

Detail of the Urinal at Sandycove, 2021

Archival monoprint

70 x 90 cm

Purchased, Professor Caroline Tisdall, 2022

NGI.2022.13

Daniel de Chenu

McDonalds, Grafton Street, Dublin, 1982, 1982–86

Silver gelatin print

19.5 x 29.5 cm

Purchased, 2022

NGI.2022.14

Daniel de Chenu

Café, Grafton Street, Dublin, 1985, 1982–86

Selenium toned silver gelatin print

31.5 x 21 cm

Purchased, 2022

NGI.2022.15

Daniel de Chenu

Parents Watching the Ferry to Wales, Dun Laoghaire Pier, 1985, 1982–86

Silver gelatin print

37 x 25 cm

Purchased, 2022

NGI.2022.16

Daniel de Chenu

Mountmellary Grotto, County Tipperary, 1986, 1982–86

Silver gelatin print

Framed: 53 x 42.9 cm

Purchased, 2022

NGI.2022.17

Daniel de Chenu

Connemara, County Galway, 1985, 1982–86

Silver gelatin print

25 x 37 cm

Purchased, 2022

NGI.2022.18

Daniel de Chenu

Sheriff Street, Dublin, 1985, 1982–86

Silver gelatin print

37 x 24 cm

Purchased, 2022

NGI.2022.19

Daniel de Chenu

Sheriff Street, Dublin, 1985, 1982–86

Silver gelatin print

36 x 24 cm

Purchased, 2022

NGI.2022.20

Daniel de Chenu

Georgie, Sheriff Street, Dublin, 1985, 1982–86

Silver gelatin print

19.4 x 29.5 cm

Purchased, 2022

NGI.2022.21

Daniel de Chenu

Sheriff Street, Dublin, 1985, 1982–86

Silver gelatin print

36 x 25 cm

Purchased, 2022

NGI.2022.22

Daniel de Chenu

Church of the Holy Redeemer, Bray, County Wicklow, 1986, 1982–86

Silver gelatin print

37 x 25 cm

Purchased, 2022

NGI.2022.23

Isabel Nolan

Miracle of Fire, 2021

Hand-tufted 100% New Zealand Wool, 15mm pile

300 x 224 cm

Purchased, 2022

NGI.2022.24

Isabel Nolan

Interior with Fire, 2019

Graphite and colouring pencil on paper

Framed: 34.5 x 43.5 cm

Presented, 2022

NGI.2022.25

A. E. Child

St Nicholas, c.1910

Stained glass

122 x 32 cm

Presented, Keith Dungan, Grandson of the Artist, 2022

NGI.2022.26

A. E. Child

St Nicholas (cartoon), c.1910

Charcoal and graphite on paper

Framed: 129 x 39.5 x 2.5 cm

Presented, Keith Dungan, Grandson of the Artist, 2022

NGI.2022.27

Paul MacCormaic

Portrait of Catherine Corless, Historian and Human Rights Campaigner, 2021

Oil and acrylic on canvas

122 x 91cm

Presented, Friends of the National Gallery of Ireland (Patrons of Irish Art Funds), 2022

NGI.2022.28

Alice Maher

Leda's Daughters (song of the worms), 2021

Scrimshaw on ostrich eggs

12 x 15 cm (each)

Purchased, 2022

NGI.2022.29

Jack B. Yeats

The Overcoat, c.1902

Watercolour on paper

46 x 30.8 cm

Presented, the Moynihan Family, in Honor of Senator Daniel Patrick Moynihan, 2022

NGI.2022.30

Donald Teskey

Harbour Wall, Union Hall, 1999–2002

Oil on canvas

109 x 127 cm

Presented, Michael Corrigan and Mary Kilcullen, 2022

NGI.2022.31

Harry Aaron Kernoff

Sunday Evening – Place du Combat, Paris, 1937

Oil on board

62.2 x 96.5 cm

Purchased, 2022

NGI.2022.32

Miseon Lee

Justice Catherine McGuinness, Supreme Court Judge and Reformer, 2022

Oil on linen

Framed: 92 x 65 cm

Presented, Tara Doyle, 2022

NGI.2022.33

Nathaniel Hone the Younger

The Pont du Gard, 1885

Oil on canvas

86 x 127 cm

Purchased, 2022

NGI.2022.34

William Scott

Trees, Ruabon, 1945

Watercolour, pen and ink on paper

Framed: 56.5 x 66 cm

Purchased, 2022

NGI.2022.35

Willie Doherty

Derry, 30th January 2022, 2022

Pigment print on Hahnemühle Photo Rag Baryta 315gsm

106.6 x 133.3 cm

Purchased, 2022

NGI.2022.36

Enda Bowe

Fergal Keane (b.1961), Journalist and Author, 2021

Photography – C-type print

50.8 x 76.2 cm

Commissioned, National Gallery of Ireland, 2022

NGI.2022.37

Alice Maher

Self-Portrait, 2022

Charcoal and chalk on paper

122 x 102 cm

Purchased, 2022

NGI.2022.38

George Petrie

View of Glendalough, 1822

Watercolour and graphite on paper

20.5 x 28.5 cm

Purchased, 2022

NGI.2022.39

John Lavery

Central Park, New York, Evening, 1926

Oil on canvas

76.5 x 63.5 cm

Purchased, 2022

NGI.2022.40

Barbara Rae

Northwest Passage, 2021

Carborundum print on paper

105 x 134 cm

Purchased, 2022

NGI.2022.41

Patrick Graham

Deposition, 2018

Intaglio on paper

62 x 77 cm

Purchased, 2022

NGI.2022.42

Donald Teskey

Fractured Shoreline VI, 2013

Carborundum and intaglio on paper

69 x 69 cm

Presented, Stoney Road Press, 2022

NGI.2022.43

Donald Teskey

Fractured Shoreline VI – plate 1, 2013

Acetate plate

43.5 x 41.5 cm

Presented, Stoney Road Press, 2022

NGI.2022.43.1

Donald Teskey

Fractured Shoreline VI – plate 2, 2013

Acetate plate

43.5 x 41.5 cm

Presented, Stoney Road Press, 2022

NGI.2022.43.2

Donald Teskey

Fractured Shoreline VI – plate 3, 2013

Acetate plate

43.5 x 41.5 cm

Presented, Stoney Road Press, 2022

NGI.2022.43.3

Donald Teskey

Fractured Shoreline VI – plate 4, 2013

Acetate plate

43.5 x 41.5 cm

Presented, Stoney Road Press, 2022

NGI.2022.43.4

Donald Teskey

Fractured Shoreline VI – Plate 5, 2013

Photo polymer plate

43.5 x 41.5 cm

Presented, Stoney Road Press, 2022

NGI.2022.43.5

James Coleman

Still Life (yellow version), 2013–16

Digital projection, continuous, color, silent

400 x 225 x 500 cm

Purchased, 2022

NGI.2022.44

Nicolaes Berchem the Elder

A Deer Hunt, 1657–58

Black chalk on paper

24.1 x 38.7 cm

Purchased, 2022

NGI.2022.45

Brian Bourke

Sweeney Enchained, 1988

Mixed media on paper

112 x 76 cm

Purchased, 2022

NGI.2022.46

Brian Bourke

Sweeney Mocked, 1988

Mixed media on paper

112 x 76 cm

Purchased, 2022

NGI.2022.47

Brian Bourke

Sweeney in Frantic Flight, 1988

Mixed media on paper

112 x 76 cm

Purchased, 2022

NGI.2022.48

Brian Bourke

Sweeney and the Mill Hag, 1988

Mixed media on paper

112 x 76 cm

Purchased, 2022

NGI.2022.49

Brian Bourke

Sweeney Falls to Captivity, 1988

Mixed media on paper

112 x 76 cm

Purchased, 2022

NGI.2022.50

Brian Bourke

Sweeney Meets Alan, 1988

Mixed media on paper

112 x 76 cm

Purchased, 2022

NGI.2022.51

Vukašin Nedeljkovic

Untitled (Lissywollen Direct Provision Centre, Athlone), 2013, 2015

C-Print

50 x 75 cm

Purchased, 2022

NGI.2022.52

Vukašin Nedeljkovic

Untitled (Kilmacud House, Direct Provision Centre, Stillorgan, Dublin), 2013,

2015

C Print

50 x 75 cm

Purchased, 2022

NGI.2022.53

Vukašin Nedeljkovic

Untitled (Christmas Tree, Direct Provision Centre), 2008, 2015

C Print

50 x 75 cm

Purchased, 2022

NGI.2022.54

Vukašin Nedeljkovic

Untitled (The Old Convent, Direct Provision Centre, Ballyhaunis, Co.Clare), 2008, 2015

C Print

50 x 75 cm

Purchased, 2022

NGI.2022.55

Brian Maguire

Aleppo I (from the Series WAR CHANGES ITS ADDRESS 2017/18), 2017

Acrylic on linen

200 x 160 cm

Purchased, 2022

NGI.2022.56

Sean Scully

The Fifty, 2022

Digital archival pigment print on etching paper

35.6 x 27.9 cm (each)

Presented, 2022

NGI.2022.57

Brian Fay

Rotation and Translation 9, 2019–21

Graphite on paper

Framed: 83 x 64 cm

Purchased, 2022

NGI.2022.58

Brian Fay

MJ Four Elements, 2019–21

Graphite on paper

Framed: 83 x 64 cm

Purchased, 2022

NGI.2022.59

Arthur Armstrong

In Bertraghboy Bay, c.1960–79

Oil on hardboard

76 x 61 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.60

Brian Ballard

Figure & Lemons, 1987

Oil on canvas

45.8 x 60.7 x 2 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.61

John Behan

Bull, c.1980

Green patinated bronze

24 x 16 x 38 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.62

Liam Belton

Free Range, c.1990

Oil on canvas

44 x 60 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.63

Basil Blackshaw

Heaney's Black, 1980

Oil on canvas

Framed: 94 x 92 x 7 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.64

Cecily Brennan

Haystacks, 1982

Mixed media on paper

51 x 71 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.65

Cecily Brennan

Haystacks, 1982

Mixed media on paper

52 x 69 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.66

Eithne Carr

California Hills, 1998

Oil on canvas

30 x 30 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.67

Eithne Carr

Mexican Landscape, 1998

Oil on canvas

30 x 30 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.68

Carey Clarke

Malin Head

Oil on canvas

66.5 x 81.4 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.69

Peter Collis

The Obelisk, Killiney, c.1980

Oil on pressboard

71 x 78 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.70

Eamon Colman

In Memory of Martin Thomas, c.2018

Mixed media on canvas

77 x 91 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.71

Barrie Cooke

Tekapo Blue, 1987–89

Oil on canvas

137 x 153 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.72

Elizabeth Cope

Sunflowers, 1993

Oil on canvas

81.5 x 66 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.73

William Crozier

The Yellow Road, 1993

Lithograph (32/75)

Framed: 73 x 74.5 x 4 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.74

Gráinne Cuffe

Big Tulip I

Etching

82 x 72.8 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.75

Cora Cummins

Corn Field, 2018

Etching on paper

Framed: 78 x 91.5 x 2 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.76

Clíodhna Cussen

Taobh na Coille, 1976

Lithograph

54.5 x 60.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.77

Paul Doran

Ripe Field, 1990s

Acrylic on wooden board

53.5 x 53.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.78

Paul Doran

Clear Water, 1990s

Acrylic on wooden panel

53.5 x 53.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.79

Paul Doran

Midday Heat, 1990s

Acrylic on wooden board

53.5 x 53.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.80

Paul Doran

Rainbow Emerging, 1990s

Acrylic on wooden board

53.5 x 53.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.81

Paul Doran

Looking Out, 1997

Oil on wooden board

53.5 x 53.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.82

Cliona Doyle

Stargazers

Etching

50.5 x 50 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.83

Cliona Doyle

Tree Poppies

Etching

50.5 x 50 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.84

Felim Egan

Inis Eoghain (a)

Etching

70 x 66 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.85

Mary Farl Powers

Reflections

Watercolour on paper

Framed: 116 x 90.5 x 4.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.86

Micheal Farrell

La Rencontre, 18 Mai 1922, 1984

Etching with aquatint on paper

Framed: 89.5 x 130.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.87

Micheal Farrell

Pressé with Red, 1974

Etching on paper

Framed: 86.5 x 85.8 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.88

Mary Fitzgerald

Waiting House

Etching

Framed: 82 x 62 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.89

T. P. Flanagan

Ballina Bog

Oil on canvas board

Framed: 50.5 x 60.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.90

T. P. Flanagan

Drumcliffe Bay, Evening, 1982

Arylic/oil on canvas board

Framed: 55 x 60.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.91

T. P. Flanagan

Morning Benbulbin, 1983

Watercolour

Framed: 60.5 x 70.5 x 2 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.92

T. P. Flanagan

Thinnings, 1987

Oil on canvas

Framed: 50.5 x 60.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.93

T. P. Flanagan

A Wind from the South, 1987

Oil on canvas board

Framed: 50.5 x 61 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.94

T. P. Flanagan

An Evening, 1987

Oil on canvas board

Framed: 50.5 x 60.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.95

T. P. Flanagan

Sperrins, 1991

Oil on canvas

Framed: 80 x 93 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.96

T. P. Flanagan

Towpath, 1991

Oil on canvas panel

Framed: 70.5 x 80.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.97

Andrew Folan

A Living Landscape, 1993

Heliogravure on paper

Framed: 62 x 76.3 x 3.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.98

Andrew Folan

Revelation, 1995

Heliogravure on paper

Framed: 120.6 x 88.3 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.99

Martin Gale

The Flyer, 1997

Oil on canvas

119.7 x 119.7 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.100

Martin Gale

Dublin Bay, 1993

Oil on canvas (5 canvases)

152.4 x 60.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.101

Tim Goulding

Autumn, Djouce, 1986

52 x 45 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.102

Anita Groener

Come in from the Cold Diptych, 1996

Oil and gold leaf on canvas

76 x 76 cm (each)

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.103

Samuel Walsh

Still, 1999

Silkscreen (2/10)

61 x 52.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.104

Patrick Hickey

Bulls Field, Co. Wicklow, 1974, 1974

Etching

Framed: 93.5 x 83 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.105

Patrick Hickey

In Glenmalure I – The Way Down

Etching

58 x 77 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.106

Margaret Irwin

Standing Stones, Ballinakill, 1986

Colour etching on paper

Framed: 68.5 x 75.3 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.107

Michael Kane

Man with a Pick, 2007

Mixed media on paper

Framed: 80 x 103 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.108

Michael Kane

Woman with Mill Buildings, 2007

Mixed media on paper

Framed: 80 x 103 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.109

John Kelly

Icarus, 1995

Graphite and pastel on paper

Framed: 53.8 x 42.7 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.110

Cecil King, Irish

Intrusion, c.1974

Oil on canvas

91.8 x 121.8 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.111

Cecil King, Irish

6 Baggot Street Series, c.1969

Oil on canvas

76 x 102 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.112

Jennifer Lane

Cedar

Woodcut

62 x 53 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.113

Stephen Lawlor

The Riding School II

Lithograph

Framed: 68.2 x 59.1 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.114

Louis le Brocquy

The Táin. The Invisible Chariot, 1969

Lithograph (Lithographic brush drawing)

54 x 38 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.115

Louis le Brocquy

The Táin. Swordsman, 1969

Lithograph (lithographic brush painting)

54 x 38 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.116

Louis le Brocquy

Leda, 1950

Oil on canvas

Framed: 176.5 x 146.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.117

Marie Louise Martin

Lottie

Etching (9/25)

Framed: 78 x 54.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.118

Dora McCavera

Blue Lough Binnion, 1995

Lithograph

54.8 x 38 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.119

James McCreary

Goldfish, Flower, Branch and Moon

Lithograph (8/28)

Framed: 64.5 x 77 x 4.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.120

James McCreary

Mountain Side

Lithograph on paper

Framed: 63.5 x 79.6 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.121

Sean McSweeney

Fields, Cloonagh, 1993

Oil on canvas

45 x 60 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.122

Nick Miller

Still Life, 1995

Oil on canvas

86 x 86 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.123

Niall Naessens

The Custom House, Dublin, 1993

Colour etching on paper

Framed: 55.5 x 82.5 x 2 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.124

Makiko Nakamura

Untitled, 2001

Oil on canvas on board

Framed: 60.8 x 61 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.125

Lars Nyberg

Iraklion

Drypoint etching

48.5 x 61 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.126

Gwen O'Dowd

Towards the North Rim, 1994

Mixed media on paper

140 x 99 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.127

Tony O'Malley

April Panel, 1994

Oil and mixed media on wood panel

86 x 18 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.128

Charles Oakley

Georgian Doorway

Mixed media

72 x 92 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.129

Thomas Ryan

The Lime Kiln Beach, Ards, Co. Donegal, 1985

Oil on canvas

40.5 x 51 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.130

Thomas Ryan

Liffey Wall with Figures, 1978

Oil on canvas

Framed: 59 x 69 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.131

Anthony Scott

Study of a Horse

Bronze

48 x 40 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.132

Vincent Sheridan

Snow Buntings, 1993

Etching

Framed: 91 x 119.1 x 2 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.133

Francis Tansey

Chameleon, 1982

Acrylic on canvas

Framed: 81.5 x 131 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.134

Francis Tansey

LA Bike Path, 1993

Acrylic on canvas

178 x 127.3 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.135

Donald Teskey

Keys Cut, 1986

Oil on paper/board

59.5 x 80 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.136

Samuel Walsh

Still 2, 1999

Silkscreen (2/10)

61 x 52.5 cm

Presented, Ulster Bank Ireland DAC, 2022

NGI.2022.137

Sir John Lavery

A Garden in France, 1898

Oil on canvas

101 x 127 cm

Heritage Gift, Lochlann and Brenda Quinn, 2022

NGI.2022.138

APPENDIX 2 – Loans from the National Gallery of Ireland to Temporary Exhibitions in 2022

Exhibition: ***Collage: Political Act***

Venue: Ulster Musuem, Belfast, UK

Dates: 11/01/2022 – 05/07/2022

Works:

NGI.2019.8, Aoife Layton, *Focus*, Etching and collage on paper, 60 x 80 cm

NGI.2015.12, Micheal Farrel, *Remember Gulliver*, Collage on paper, 66 x 50 cm

Exhibition: ***Portrait Artist of the Year: The Exhibition***

Venue: Compton Verney Art Gallery and Park, UK

Dates: 19/02/2022 – 05/06/2922

Work:

NGI.2017.7, Gareth Reid, *Graham Norton (b.1963, Dublin), Broadcaster, Comedian, Actor and Writer*, Oil on canvas, 137 x 107 cm

Exhibition: ***Murillo: Picturing the Prodigal Son***

Venue: Meadows Museum, Dallas, USA

Dates: 20/02/2022 – 12/06/2022

Works:

NGI.4540, Bartolomé Esteban Murillo, *The Prodigal Son Receiving his Portion*, Oil on canvas, 104.5 x 134.5 cm

NGI.4541, Bartolomé Esteban Murillo, *The Departure of the Prodigal Son*, Oil on canvas, 104.5 x 134.5 cm

NGI.4542, Bartolomé Esteban Murillo, *The Prodigal Son Feasting*, Oil on canvas, 104.5 x 135.5 cm

NGI.4543, Bartolomé Esteban Murillo, *The Prodigal Son Driven Out*, Oil on canvas, 104.5 x 134.5 cm

NGI.4544, Bartolomé Esteban Murillo, *The Prodigal Son Feeding Swine*, Oil on canvas, 104.5 x 134.5 cm

NGI.4545, Bartolomé Esteban Murillo, *The Return of the Prodigal Son*, Oil on canvas, 104.5 x 134.5 cm

Exhibition: ***Renoir: Rococo Revival***

Venue: Städel Museum, Frankfurt, Germany

Dates: 02/03/2022 – 19/06/2022

Work:

NGI.8011, Pierre-Auguste Renoir; Richard Guino, *Pendule, Hymne à la Vie*, Bronze, 71 x 51 x 26 cm

Exhibition: ***Fashioning Masculinities: The Art of Menswear***

Venue: Victoria and Albert Museum, London, UK

Dates: 19/03/2022 – 06/11/2022

Works:

NGI.17, Sofonisba Anguissola, *Portrait of Prince Alessandro Farnese (1545–1592), later Duke of Parma and Piacenza*, Oil on canvas, 107 x 79 cm

NGI.216, Joshua Reynolds, *Portrait of Charles Coote, 1st Earl of Bellamont (1738–1800), in Robes of the Order of the Bath*, Oil on canvas, 245 x 162 cm

Exhibition: ***Donatello or the Renaissance***

Venue: Palazzo Strozzi, Florence, Italy

Dates: 19/03/2022 – 31/07/2022

Work:

NGI.603, Paolo Uccello, *The Virgin and Child*, Tempera on wood panel, 58 x 37 cm

Exhibition: ***Rosa Bonheur (1822–1899)***

Venue 1: Musée des Beaux-arts de Bordeaux, Bordeaux, France

Dates: 18/05/2022 – 18/09/2022

Venue 2: Musée d'Orsay, Paris, France

Dates: 17/10/2022 – 16/01/2023

Work:

NGI.4211, *Rosa Bonheur, A Stag*, Oil on canvas, 46 x 38 cm

Exhibition: ***Bellotto 300***

Venue: Gemäldegalerie Alte Meister, Dresden, Germany

Dates: 21/05/2022 – 8/08/2022

Work:

NGI.181, Bernardo Bellotto, *Dresden from the Right Bank of the Elbe, above the Augustus Bridge*, Oil on canvas, 51.5 x 84 cm

Exhibition: ***Eva Gonzalès Is What Dublin Needs***

Venue: Hugh Lane Gallery, Dublin, Ireland

Dates: 01/06/2022 – 18/09/2022

Works:

NGI.4050, Eva Gonzalès, *Children on the Sand Dunes, Grandcamp*, Oil on canvas, 46 x 56 cm

NGI.19422, William Orpen, *Study for 'Homage to Manet'*, Graphite, ink and watercolour with white highlights on paper, 22.5 x 18 cm

NGI.502, Helen Mabel Trevo, *Self-Portrait*, Oil on canvas, 66 x 55 cm

Exhibition: ***Colin Davidson: Selected Paintings 1986 – 2022***

Venue: F.E. McWilliam Gallery and Studio, UK

Dates: 11/06/2022 – 10/09/2022

Work:

NGI.2019.238, Colin Davidson, *The Day I Heard that Mark Hollis had Died (Self-Portrait)*, Oil on canvas, 105 x 97 cm

Exhibition: ***Murillo: From Heaven to Earth***

Venue: Kimbell Art Museum, Forth Worth, USA

Dates: 18/09/2022 – 29/01/2023

Works:

NGI.4542, Bartolomé Esteban Murillo, *The Prodigal Son Feasting*, Oil on canvas, 104.5 x 135.5 cm

NGI.4543, Bartolomé Esteban Murillo, *The Prodigal Son Driven Out*, Oil on canvas, 104.5 x 134.5 cm

NGI.30, Bartolomé Esteban Murillo, *Portrait of Josua van Belle*, Oil on canvas, 125 x 102 cm

Exhibition: ***Goya***

Venue: Ulster Museum, Belfast, UK

Dates: 28/10/2022 – 29/01/2023

Work:

NGI.4539, Francisco José de Goya y Lucientes, *Portrait of Doña Antonia Zárate*,
Oil on canvas, 103.5 x 82 cm

Exhibition: ***Guido Reni: The Beauty of the Divine***

Venue: Städel Museum, Frankfurt, Germany

Dates: 23/11/2022 – 05/03/2023

Works:

NGI.70, Attributed to: Guido Reni, *The Ecstasy of Saint Cecilia*, Oil on canvas, 234
x 147 cm

NGI.4651, Guido Reni, *The Suicide of Cleopatra*, Oil on canvas, 77 x 65 cm

Exhibition: ***Poussin and Love***

Venue: Musée des Beaux-arts de Lyon, Lyon, France

Dates: 26/11/2022 – 05/03/2023

Works:

NGI.814, Nicolas Poussin, *Acis and Galatea*, Oil on canvas, 98 x 137 cm

NGI.816, Nicolas Poussin, *Nymph and Satyr*, Oil on canvas, 73 x 59 cm

APPENDIX 3 – National Gallery Staff – Media, Lectures and Publications 2022

2022

Press Highlights

Staff National Radio Interviews

- *Brendan O'Connor*, RTÉ Radio 1: [interview on *Turner & Place: Landscapes in Light and Detail* with Director Sean Rainbird](#) (2 January 2022)
- *An Cúinne Dána*, Raidió na Gaeltachta: [Irish language interview on *Turner & Place* with the Gallery's Caomhán Mac Con Iomaire](#) (15 January 2022, first item on programme)
- Sunday Independent / Independent.ie: 'Giacometti goes on display in Ireland for first time in 30 years' feature on *Giacometti: From Life* includes interview with curator Janet McLean (20 March 2022)
- *Arena*, RTÉ Radio 1: [interview in the Gallery's Shaw Room with Hughie O'Donoghue about exhibition *Original Sins*](#) (1 April 2022)
- 'The Way it Is' with Brian Redmond, KCLR96FM / kclr96fm.com: live broadcast and [podcast of 'The Way it Is' features interview about the Zurich Portrait Prizes with the Gallery's Dr Brendan Rooney](#) (15 June 2022)
- *Arena*, RTE Radio 1: [interview about *Estella Solomons: Still Moments* with exhibition curator Niamh MacNally](#) (5 September 2022)
- *Where It's At* (Dublin South FM): interview with curator Anne Hodge about *Dutch Drawings* (13 September 2022)
- *Morning Ireland*, RTÉ Radio 1: [interview with curator Niamh MacNally features *Turner: The Sun is God*](#) (7 October 2022)

Staff National Print and Online Interviews

- Thegloss.ie: [‘All you need to know about the new Giacometti Exhibition’](#), article about the exhibition and interview with curator Janet McLean (8 April 2022)
- Irishtimes.com: [‘New exhibition of ‘one of the key figures of 20th Century art’ opens in Dublin’](#), features video about exhibition and interview with curator Janet McLean (8 April 2022)
- *Sunday Independent*: interview with the Gallery’s Leah Benson on Sarah Cecilia Harrison and the associated essay prize (10 July 2022)
- *History Ireland*: ‘History in the News’ feature on *Estella Solomons: Still Moments*, written by curator Niamh MacNally (2 November 2022)

Exhibition Coverage and Reviews

- *Irish Examiner* / Irishexaminer.com: full page magazine feature on *Turner & Place* ‘Annual Turner Show is Back’ / [‘Turner watercolour exhibition opens in National Gallery’](#) (1 January 2022)
- *Sunday Independent* / Independent.ie: ‘On Show: Two to View’ includes illustrated *Turner & Place* exhibition panel (9 January 2022)
- Thegloss.ie: [‘The best exhibitions to see this month’ features Turner & Place exhibition at the top of the list](#) (12 January 2022)
- Sundayworld.com: [Taoiseach Michael Martin visits the Turner & Place exhibition](#) (21 January 2022)
- *Dublin Gazette* / Dublingazette.com: [‘Major award for Rush TY students in NGI Yeats competition’ local feature on Jack B. Yeats: Painting and Memory schools art competition includes sponsor Key Capital](#) (3 & 4 February 2022)

- *Irish Arts Review*: ‘Emblems of nationhood’ feature on *Hughie O’Donoghue: Original Sins* (4 April 2022)
- *Image Magazine*: ‘Take it all in’ culture feature previews *Celebrating Ulysses* (4 April 2022)
- *The Irish Examiner*/irishexaminer.com: ‘Landmark exhibition’/ [‘Giacometti at the National Gallery is a must-see’](#), article about the exhibition featuring a selection of works (16 April 2022)
- *The Irish Times*: ‘Seeing Ulysses: intriguing art spawned by novel’ - illustrated feature on *Celebrating Ulysses* (28 May 2022)
- *Irish Independent*: ‘Strike a Pose: Malone makes his bow at the National Gallery’ photocall image highlights Richard Malone’s Giacometti: From Life residency (8 June 2022)
- *The Irish Times*: ‘Forward Facing: Malone take up residency’ photocall image highlights Richard Malone’s Giacometti: From Life residency (8 June 2022)
- *The Business Post* / Businesspost.ie: [‘Portrait of the artists: Designer Richard Malone takes up residency at the National Gallery’s Giacometti exhibit’](#) (6 July 2022)
- *The Irish Examiner* / Irishexaminer.com: [‘Display from the Rijksmuseum opens at Ireland’s National Gallery’ feature on Dutch Drawings](#) (16 June 2022)
- *The Herald*: ‘Picture of the day’ – photocall image of Jane Turner, former head of the Rijksmuseum’s Print Room, with current head Ilona Van Tuinen, at the media preview of *Dutch Drawings* (16 July 2022)
- *The Irish Times*: ‘17th-century Netherlands in focus as Dutch Masters arrive in Dublin (16 July 2022)

- *The Irish Examiner* / Irishexaminer.com: [‘Hughie O’Donoghue: Why I paired Michael Collins with Suffragette activist Emily Davison’ feature on Hughie O’Donoghue and *Original Sins*](#) (26 & 27 July 2022)
- *Irish Daily Star*: ‘Change is as good as the best at Gallery’ previews the forthcoming exhibition *Keating’s Allegories of Change* (11 August 2022)
- *The Irish Times*: ‘News Review: This Week – In case you missed it’ *Pictures of the week* includes selected shortlisted artists for the Zurich Portrait Prize 2022 (20 August 2022)
- Rte.ie: [‘In the picture – Zurich Young Portrait Prize 2022 shortlist’](#) (24 August 2022)
- Businessplus.ie: [‘Zurich Gallery Partnerships win Business to Arts Award’](#) (21 September 2022)
- *The Irish Times*: ‘Exciting exhibition: JMW Turner art goes on display at the National Gallery’ photocall image from *Turner: The Sun is God* features on page 3 and includes Tate and sponsor Grant Thornton in the caption (7 October 2022)
- *The Sunday Times*: ‘A dance between gloom and glow’ Cristín Leach reviews *Turner: The Sun is God* review (6 November 2022)
- *Sunday Independent*: photo from the Zurich Portrait Prize exhibition, taken on 26 November 2022, the day of its opening to the public (27 November 2022)
- *Village Magazine*: Review of the exhibition *Turner: The Sun is God* (2 November 2022)
- Trinitynews.ie: [review about *Keating’s Allegories of Change* exhibition](#) (29 November 2022)

- *News2Day*, RTÉ TV 2: [Coverage of the Zurich Young Portrait Prize winners is featured in Children's news programme](#) (6 December 2022, 2 mins 55 secs into clip)
- *Six One News*, RTÉ TV 1: [Coverage of the Zurich Young Portrait Prize ceremony with winners announcement by Zurich's Neil Freshwater, with visible sponsor branding, and interviews with Brendan Rooney and Sinead Rice in the Zurich Portrait Prizes exhibition](#) (6 December 2022, highlighted during programme, as well in full news segment)
- *Nine O'Clock News*, RTÉ TV 1: [Coverage of the Zurich Portrait Prize and Young Portrait Prize ceremonies with winners announcement by Zurich's Neil Freshwater, with visible sponsor branding, and an interview with Brendan Rooney in the Zurich Portrait Prizes exhibition](#) (6 December 2022)
- *Irishexaminer.com*: ['Winner of Zurich Portrait Prize revealed: Painting of fellow artist scoops top spot'](#) (6 December 2022)
- *RTE.ie*: News: ['Dublin Girl, 13, wins Zurich Young Portrait Prize / Dublin artist David Booth wins Zurich Portrait Prize'](#) (6 December 2022)
- *The Sunday Times*: 'Facing back and forward' - detailed review of the Zurich Portrait Prize exhibition by Cristín Leach, also mentions the Zurich Young Portrait Prize (18 December 2022)
- *Arena*, RTÉ Radio 1: [feature interview on the Gallery's annual exhibition Turner: The Henry Vaughan Bequest with Jess Fahy and Sean Rocks, with live tweeting of the works discussed during the broadcast](#) (20 December 2022)
- *Arena*, RTÉ Radio 1: [Interview with artists Alice Maher and Jamie Murphy on their collaboration Memento Civitatem and accompanying exhibition Roller Skates & Ruins, along with live Twitter posts of artworks](#)

[during the interview](#) (9 December 2022, mentioned at start of programme, and interview from 4 mins 50 secs into clip.)

Photocall Front Pages

- *Irish Independent*: front cover pic of Taoiseach Michael Martin's visit to the *Turner & Place* exhibition (21 January 2022)

External Lectures, Conferences and Presentations in 2022

- Brina Casey, Education Officer, was awarded a travel grant to participate in the event NEMO Training-day: *Open Doors, Participatory Museums Today: Museums and Wellbeing*; Location: Brescia Museums Foundation, Brescia, Italy, 28 September 2022.
- Oisín Kenny, Apollo Fellow; Catherine O'Donnell, Education Officer for Schools, Teachers, and Youth, presented talks at MuseumNext The Creative Museums Summit, online pre-recorded video, 27 June 2022.
- Oisín Kenny, Apollo Fellow, presented a talk at MuseumNext Next Generation Summit, online pre-recorded video, 18 July 2022.
- Kate Drinane, Education Officer for Tours, Talks, Training and Interpretation Officer; Oisín Kenny, Apollo Fellow; Catherine O'Donnell, Education Officer for Schools, Teachers and Youth; Betha Stallard, Queer Mind, Body and Soul artist and project participant, presented talks at the Irish Museum Association Education Outreach Forum 2022, Lecture Theatre, National Museum of Ireland, 16 May 2022.
- Oisín Kenny, Apollo Fellow, presented talk at COMCOL Young Professionals Network, online live webinar, 8 December 2022.

- Oisín Kenny, Apollo Fellow; Catherine O'Donnell, Education Officer for Schools, Teachers, and Youth, presented talks at The National Trust Children and Young People (CYP) hubs' skill sharing session, online live webinar, 13 December 2022.
- Aoife Brady, Curator of Italian and Spanish Art, invited public lecture on Murillo's Prodigal Son series 'From Seville to Dublin: The Journey of Murillo's Prodigal Son', Meadows Museum, Dallas, 17 February 2022, video available to view here:
https://www.youtube.com/watch?v=3MANV8IBIOM&ab_channel=MeadowsMuseumDallas
- Aoife Brady, Curator of Italian and Spanish Art, organised five panel sessions and one roundtable, chair of two sessions, presented paper entitled 'Guercino's Pre-Roman Painting Technique: The Cardinal Serra Commission', Renaissance Society of America Annual Conference, Dublin, 28 March – 2 April 2022.
- Aoife Brady, Curator of Italian and Spanish Art, podcast with Jonquil O'Reilly for Athena Art Foundation, recorded 12 May 2022, interview can be accessed here:
<https://youtu.be/-rB2-ancLJE?si=4gCVo3XaOaD9L6QE>
- Aoife Brady, Curator of Italian and Spanish Art, presented paper on *The Ecstasy of Saint Cecilia* (recently attributed to Guido Reni), at public conference on Guido Reni, Galleria Borghese, Rome, 16 May 2022.
- Aoife Brady, Curator of Italian and Spanish Art, organised conference and presented introductory paper with Philip Cottrell, UCD School of Art History and Cultural Policy, at symposium Venice in Dublin: New Perspectives on Venetian Paintings, National Gallery of Ireland, 22 October 2022.

- Aoife Brady, Curator of Italian and Spanish Art, presented talk on Goya's *Portrait of Doña Antonia Zárate*, Ulster Museum, Belfast, 8 December 2022.
- Leah Benson, Archivist, presented talk on *The Archives of Sir Denis Mahon*; Catherine Sheridan, Digital Collections Librarian, presented talk on *The Library of Sir Denis Mahon*, as part of the panel *The Art of Giving: Sir Denis Mahon at the National Gallery of Ireland*, at the Renaissance Society of America conference, National Gallery of Ireland, 30 March 2022.
- Leah Benson, Archivist; Catherine Sheridan Digital Collections Librarian, presented on the Source Digital Collections project at the 'Increasing Access & Discoverability' conference, organised by the Council of National Cultural Institutions Digitisation and Cataloguing sub-committee, Chester Beatty Library, 19 October 2022.
- Leah Benson, Archivist, presented a paper on the Sir Denis Mahon Archives at the British Records Association annual conference, 'Creative Encounters: Art in the Archives', held at The Gallery, Cowcross Street, London, 27 September 2022.
- Muirne Lydon, Paintings Conservator, presented lecture 'Murillo; Picturing the Prodigal Son' for Masters students in Conservation of Cultural Heritage at the University of Amsterdam (UVA), 10 November 2022.
- Muirne Lydon, Paintings Conservator, presented lecture *Conservation of the Great Hall at Malahide Castle*, at Malahide Visitor Centre, 24 October 2022.
- Muirne Lydon, Paintings Conservator, presented lecture *Bible Belters: The Prodigal Son Series*, for the Art History Faculty at the Southern Methodist University (SMU), Fort Worth, Dallas, 5 May 2022.

- Muirne Lydon, Paintings Conservator, co-chaired round table session *The Spanish Collection at the National Gallery of Ireland: New Research, New Questions*, at the Renaissance Society of America, 2022 Conference, Convention Centre and National Gallery of Ireland, 31 March 2022.
- Muirne Lydon, Paintings Conservator, presented lecture *The Art of Conservation*, for the working in visual culture, collaborative learning, and real-world engagement module, at TU Dublin, School of Creative Arts, 15 February 2022.

Published in 2022

- Aoife Brady, Curator of Italian and Spanish Art, book review, 'Murillo: Persuasion and Aura', *Irish Arts Review*, February 2022.
- Aoife Brady, Curator of Italian and Spanish Art, 'The Prodigal Son Revisited', *Murillo: Picturing the Prodigal Son*, exh. cat., edited by Amanda W. Dotseth and Mark A. Roglán (Dallas: Meadows Museum, 2022), pp. 45–62.
- Aoife Brady, Curator of Italian and Spanish Art, 'Painting for Posterity: Guido Reni's Materials and Technique', *Guido Reni: The Divine*, exh. cat. (Frankfurt: Städel Museum, 2022), pp. 53–64 (published in German and English).
- Aoife Brady, Curator of Italian and Spanish Art, 'Painting for Posterity: Guido Reni's Materials and Technique', *Guido Reni*, exh. cat. (Madrid: Museo del Prado, 2023), pp. 103–114 (published in Spanish and English).
- Aoife Brady, Curator of Italian and Spanish Art, 'Becoming Lavinia Fontana', *Out of the Shadows. Female Artists of the 16th to 18th*

Century, exh. cat (Dresden: Gemäldegalerie Alte Meister, 2023), pp. 24–40 (published in German and English).

- Donal Maguire, Curator Centre for Study of Irish Art, 'This Dream and You' (review of the Ireland – U.S. Council and Irish Arts Review Portraiture Award at the Royal Hibernian Academy's annual exhibition), *Irish Arts Review*, summer edition, 2022.
- Donal Maguire, Curator Centre for Study of Irish Art, 'Sense and Sensitivity: Abstraction in Irish Art after the 1960s', published in Yvonne Scott and Catherine Marshal eds., *Irish Art 1920–2020: Perspectives on Change*, Royal Irish Academy, 2022.
- Catherine O'Donnell, Education Officer for Schools, Teachers, and Youth, 'Art makes you: Co-production with young people at the National Gallery of Ireland', *Child and Youth Participation in Policy, Practice and Research*, 2022, in D. Horgan & D. Kennan (Eds.), (pp. 141–154).

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