

2024

Turascáil Bhliantúil Annual Report



GÁILLEARAÍ
NAISIÚNTA^{™a}
hÉIREANN

NATIONAL
GALLERY of
IRELAND

ANNUAL REPORT AND ACCOUNTS FOR THE YEAR
ENDED 31 DECEMBER 2024

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Board of Governors and Guardians

The Board comprises up to seventeen members. Ten are appointed by the Minister for Culture, Communications and Sport, 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 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) | Chairperson

All Members:

- Maurice Buckley (Chairman, OPW) (term on the Board expired on 19 April 2024)
- Martina Byrne (appointed to the Board on 25 September 2024)
- Sandra Collins
- John Conlon (Chairman, OPW) (appointed to the Board on 22 April 2024)
- Diana Copperwhite RHA
- Gary Coyle RHA (term expired on the Board on 31 December 2024)
- Michelle D. Cullen
- John Dardis (President, RDS)

- Dan Flinter
- Caroline Grant (appointed to the Board on 16 April 2024)
- Patrick Guiry (President, RIA) (appointed to the Board on 16 March 2023)
- Hilary Hough (Vice-President, RDS)
- Mary Keane (Chairperson)(term expired on the Board on 1 July 2024)
- Margie McCarthy
- Terence McCrann (appointed to the Board on 16 April 2024)
- Abigail O'Brien (President, RHA)
- Adrian O'Carroll (Chairperson with effect from 2 July 2024)
- Ciarán O'Carroll (appointed to the Board on 16 April 2024)
- John O'Doherty (Vice-Chairperson with effect from 14 December 2023)
- Michael Quane (appointed to the Board on 1 January 2025)

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**](#)



Back Row, Left to Right: John Conlon OPW, Andrew Hetherington, Gillian De Marco, Caroline Grant, Hilary Hough RDS, Adrian O'Carroll (Chairperson), Ciarán O'Carroll, Terence McCrann, Dr Sandra Collins, John Dardis RDS

Front Row, Left to Right: Margie McCarthy, Kim Smit, John O'Doherty (Vice-Chairperson), Dr Caroline Campbell, Diana Copperwhite RHA, Dr Michelle D. Cullen

Not in picture: Abigail O'Brien PRHA, Gary Coyle RHA, Patrick Guiry PRIA, Dan Flinter, Dr Martina Byrne

Photo, Anthony Woods.

National Gallery of Ireland Corporate Structure

The Gallery's Strategic Plan 2024–2028 establishes the following key strategic priorities:

- Developing and Caring for our living collections for public benefit,
- A National Gallery for all,
- Excellence in Corporate Services,
- Strategic Partnerships,

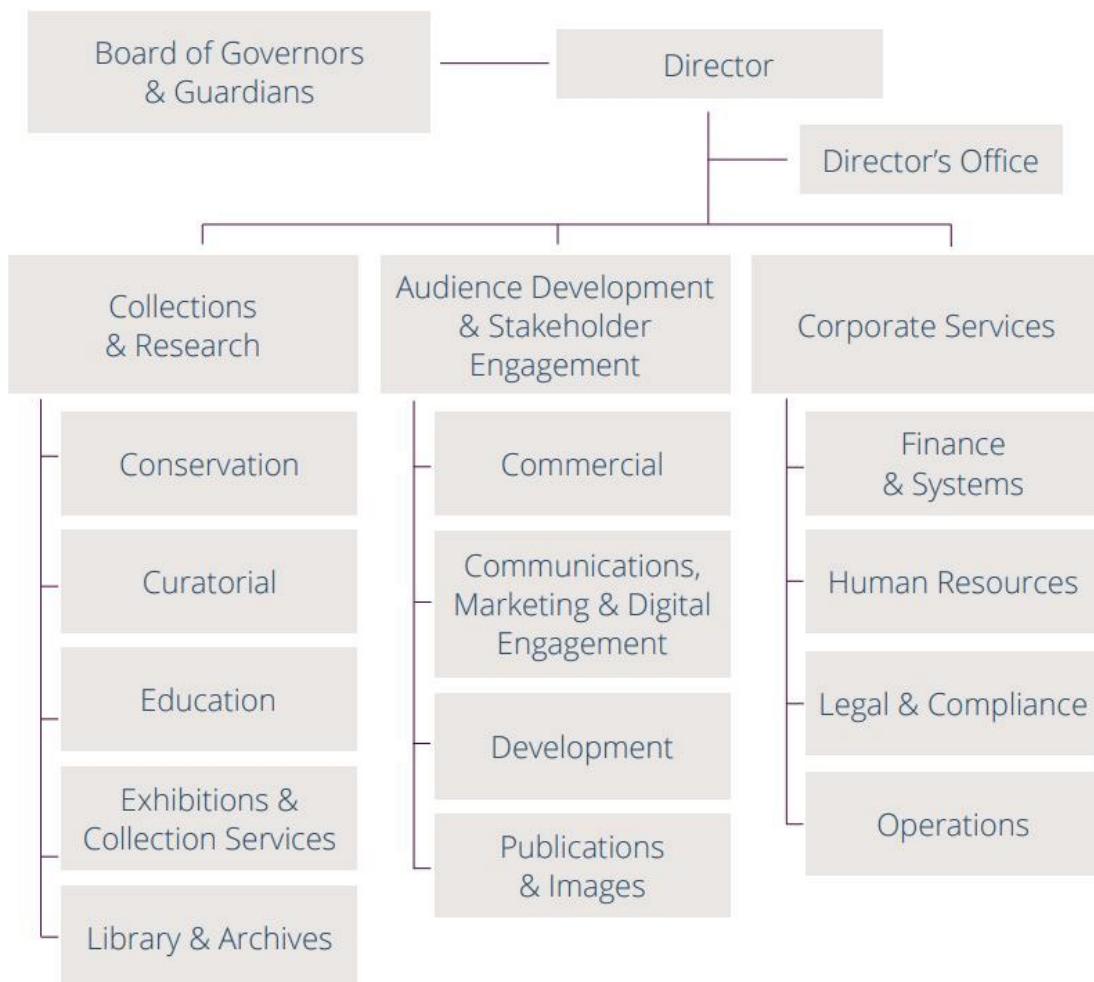
These have been developed to enable us to deliver our mission to care for, interpret, develop and showcase our collection in a way that makes the National Gallery of Ireland an exciting place to encounter art.

These priorities will be delivered by our Collections and Research Division, Audience Development and Stakeholder Engagement Division, and Corporate Services Division, under the leadership of the Director of the Gallery.

Executive Leadership Team

| | |
|--|---|
| Director | Dr Caroline Campbell |
| Director of Corporate Services | Gillian De Marco |
| Director of Collections & Research | Kim Smit (Head of Collection & Research until 14 March 2024, Director of Collections & Research from 15 March 2024) |
| Head of Audience Development & Stakeholder Engagement | Andrew Hetherington |

Organisational Structure



Statement from the Chair

On behalf of the Board of Governors and Guardians of the National Gallery of Ireland, I am pleased to present our Annual Report for 2024.

2024 marked the 170th anniversary of the National Gallery of Ireland's foundation, and 160 years since we first opened our doors in 1864. In August 2024 we celebrated this occasion with a day of wide-ranging events. We welcomed over a million visitors to the Gallery in 2024, while many others enjoyed our collections and programmes on our digital platforms. Our exhibition programme focused on Irish and international art, including *Women Impressionists*, *Turning Heads: Rubens, Rembrandt and Vermeer*, *Vermeer Visits*, and the first show for many years devoted to Kilkenny artist Mildred Anne Butler. Our education and public engagement programmes reached 351,275 visitors, and included *No Words: Cultural Art Therapy*, working with Saoirse Domestic Violence Services and supported by a generous donation from the Gallery's longstanding partner Bank of America.

The Gallery has changed a lot since 1864, but acquiring works of art of the highest calibre remains a key priority. During 2024, we made some important additions to the Gallery's permanent holdings, including Jack B. Yeats's *Singing 'The Dark Rosaleen'*, *Croke Park*, 1921, Roderic O'Conor's *Flowers, Bottle and Two Jugs*, and Rembrandt's *Self-Portrait in a Flat Cap and Embroidered Dress*. Among our acquisitions are significant works by women artists, including Margaret Clarke and Nadia Léger. For support of these, we thank the Department of Culture, Communications and Sport, and generous private benefactors, including an anonymous donor, and the Patrons of Irish Art.

We are indebted to Minister Patrick O'Donovan TD, and former Minister Catherine Martin TD, and their officials for their essential support of the Gallery and its visitors, as well as to the Office of

Public Works (OPW). I would like to thank the Gallery's committed and dedicated staff for all they have done for the Gallery and its visitors. I also wish to gratefully acknowledge the work of our Board of Guardians and Governors, who give their time and expertise voluntarily to the National Gallery of Ireland. In particular, I want to express my warm gratitude to Mary Keane, whose term as Chair ended on 1 July. Mary served the Gallery as a Board Member for a decade, and as Chair for four of those years. It is an honour and a privilege to succeed her in this role.

Finally, my sincere thanks to all of our generous funders, corporate partners, friends and supporters. We look forward to seeing you at the Gallery very soon.

Adrian O'Carroll, Chair, Board of the Governors and Guardians,
National Gallery of Ireland

A handwritten signature in black ink, appearing to read "Adrian O'Carroll".

Director's Welcome

In 1854, the National Gallery of Ireland was founded to develop and hold a collection of great art that would be publicly accessible and provide public benefit, for the people of Ireland and those visiting our shores.

170 years later our mission remains to serve these audiences, in a rapidly changing world. In August 2024 the Gallery launched a new strategic plan to guide our activities until 2028, following a process of extensive consultation and discussion.

In 2024, we acquired important works by Irish and international artists, and grew our research holdings, including art and archival material from the collection of Dr Eileen MacCarville, donated under Section 1003 of the Taxes Consolidation Act (1997). The inauguration of the Scientific Research Laboratory, thanks to the support of Ivor O'Shea, marks a major step forward in developing analytical resources to understand and preserve the works of art we hold in trust for everyone.

As a National Gallery for all, it is fundamental to share our collections and expertise more widely. We were delighted that Caravaggio's *The Taking of Christ*, due to the generosity of the Jesuit Community in Ireland and the late Dr Marie Lea-Wilson, could be enjoyed by audiences in the North of the island, from May to September.

Another important initiative is our nationwide Schools Programme. The support of SMBC Aviation Capital is enabling us to expand our offerings, including bringing the Gallery's activities into classrooms around the country and the extension of our Transition Year Placements. We are pleased to be working with AIB on the *AIB Portrait Prize* and *AIB Young Portrait Prize*, which celebrate contemporary portraiture by artists of all ages, working in a wide range of media.

Our international relationships are another significant aspect of our activity. They enable us to bring more outstanding art to Ireland, and to celebrate Irish art. In 2024, we collaborated with partners across these islands to present the major exhibition *Lavery. On Location*. We worked with international institutions on exhibitions, research and collection programming, including the Royal Museum of Fine Arts, Antwerp; Ordrupgaard, Denmark; the Frick Collection, New York; and the Getty Foundation. I should like also to acknowledge our International Friends and our American Friends for their advocacy and support.

Dr Caroline Campbell, Director, National Gallery of Ireland

A handwritten signature in black ink, appearing to read "Caroline Campbell".

Mission, Purpose & Ambition

All that we do is underpinned by the excellence and uniqueness of the collections we hold in trust for everyone. These drive our mission, purpose and ambition.

Mission

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

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

We are dedicated to bringing people and their art together.

Purpose

The National Gallery of Ireland is for everyone.

We believe in the transformative power of art to inspire and connect people, enrich lives and contribute to Ireland's cultural reputation at home and abroad.

Ambition

A beacon of inclusivity, sustainability and diversity, our ambition is to be a model for national galleries, making the National Gallery of Ireland a vibrant, joyful and immersive experience, enjoyed by all.

We will achieve this by showcasing our unique collections, celebrating artists, developing creativity and providing spaces within and beyond the Gallery, for meaningful engagement with art.

We want everyone to enjoy creative encounters with the National Gallery of Ireland that spark curiosity, create meaning and foster a lifelong love of art.

Master Development Plan (MDP)

2024 saw the commencement of a review of the MDP by Heneghan Peng architects in conjunction with the Office of Public Works. The review re-examined the original MDP proposal from 2008 with a view to ensuring that it remains fit for future purpose. It included a reassessment of the organisation's needs and examined changes in practice that have occurred since it was first devised. Workshops were held with the relevant key teams during the course of the year to ensure that their requirements could be appropriately provided for. These included assessments of requirements for: the library and archive, conservation laboratory, education centre, exhibition and display space, back of house operations and staff facilities, commercial footprint, access/egress, wayfinding and sustainability. It also examined the cost saving opportunity to integrate the facility with the Georgian administration buildings on Merrion Square West. The review is expected to be completed in 2025.

Strategic Plan 2024-28

This ambitious new Strategic Plan will enhance our collections and research, further develop how we work with our audiences in Ireland and internationally, enable us to be more environmentally and financially sustainable, and lay the foundations for our continued future as a successful public art gallery in the 2030s and beyond.

Some of the strategic priorities build on existing work, some are in the planning period, while others look towards the future. By focusing our activity on these priorities, we will deliver on our mission and purpose, and be able to achieve our ambition.

The Strategic Plan identifies four overarching strategic priorities, which will shape our programming until 2028.

Strategic Priorities

- Developing and caring for our living collections for public benefit
- A National Gallery for all
- Excellence in Corporate Services
- Strategic Partnerships

2024 in Numbers

- 10 Exhibitions
- 18,171 Works in the Collection
- 1,159 Works Acquired
- 1,058,259 On site Visitors
- 351,275 Education Participants
- 91,423 Exhibitions Tickets Issued
- 1,025,034 Website Visitors
- 225,683 Social Media Followers
- 42,612 Newsletter Subscribers
- 1,868 Press Articles
- 8 Publications
- 14,497 Publications Distributed
- 4,270 Friends of the Gallery
- 200 Employees
- 142 Volunteers

Aims for 2025

As per our 2025 Performance Delivery Agreement, we aim to:

1. Welcome 900,000 visitors to the Gallery.
2. Have over 233,400 followers on our key social media profiles.
3. Provide educational activities for 321,300 visitors.
4. Mount 8 temporary exhibitions, of which 2 will be ticketed.
5. Continue to build on our culture of inclusivity, diversity and equality to ensure the National Gallery of Ireland remains a vibrant, joyful and immersive experience, enjoyed by all.

Exhibition Highlights

List of Exhibitions 2024

Turner and Coastal Scenes (1 January–31 January)

Proudly supported by Grant Thornton, Turner Exhibitions Partner

Turning Heads: Rubens, Rembrandt and Vermeer (24 February–26 May)

A collaboration between the Royal Museum of Fine Arts Antwerp and the National Gallery of Ireland

Walter Frederick Osborne: The Guinness Portrait (23 March–1 September)

An Túr Gloine: Artists and the Collective (30 March–12 January 2025)

Silent City (13 April–21 July)

Vermeer Visits (11 May–18 August)

Proudly supported by the Friends of the National Gallery of Ireland

Women Impressionists (27 June–6 October)

An exhibition organised by Ordrupgaard, Denmark in collaboration with the National Gallery of Ireland with the support of the Department of Culture, Communications and Sport

In Real Life (17 August–24 November)

Mildred Anne Butler: At Home in Nature (14 September–5 January 2025)

Kindly supported by Brian Baum in loving memory of Úna Wilson

AIB Portrait Prize & AIB Young Portrait Prize (9 November–9 March)

Turner and Coastal Scenes

1–31 January | Print Gallery | Free Entry

Curator: Niamh MacNally

In 2024, the Gallery's free annual display of the Vaughan Bequest of Turner watercolours was presented alongside a selection of eighteenth and nineteenth-century coastal scenes by British and Irish artists.

Like Turner, this selection of artists drew inspiration from the rugged coastlines and bustling fishing communities that they encountered first hand. Well-known locations including the Baily Lighthouse in Howth, Dún Aonghasa on the Aran Islands, and the Giant's Causeway in County Antrim were depicted. These works of art, drawn from the Gallery's collection, pointed to Turner's influence and showed how coasts have captivated artists for generations.

Proudly supported by Grant Thornton, Turner Exhibitions Partner

Turning Heads: Rubens, Rembrandt and Vermeer

24 February–26 May | Beit Wing (Rooms 6–10) | Ticketed

Curators: Dr Lizzie Marx and Dr Brendan Rooney

This exhibition featured works of art by Dutch and Flemish artists of the sixteenth and seventeenth centuries who were exponents of the "tronie" – a particular type of head study. Paintings included *Study of an Old Woman* c.1615–1620 by Rubens, *The Laughing Man*, 1629–1630, by Rembrandt and *The Man with the Golden Helmet*, c.1650 from the circle of Rembrandt. Vermeer's most exquisitely detailed tronie, *Girl with the Red Hat*, c.1665–1667, was an exhibition highlight.

Walter Frederick Osborne: The Guinness Portrait

23 March–1 September | Sir Hugh Lane Room | Free Entry

Curator: Dr Brendan Rooney

In 2023, Walter Frederick Osborne's full-length portrait of *Mary Guinness with her daughter Margaret* was presented as a heritage gift to the National Gallery of Ireland. Painted when Osborne was at the height of his powers as a portrait artist, the picture is one of his finest works. *Walter Frederick Osborne: The Guinness Portrait* displayed the portrait alongside comparative works and associated items, such as the silk dress worn by the sitter.

An Túr Gloine: Artists and the Collective

30 March–12 January 2025 | Room 11 | Free Entry

Curator: Marie Lynch

This was the first exhibition dedicated to the pioneering stained glass studio An Túr Gloine (The Tower of Glass), founded in 1903 by Sarah Purser. An Túr Gloine's collective model, together with the skills and creativity of its imaginative members, set the studio apart from rivals in Ireland and abroad, and advanced the international reputation of Irish stained glass as the foremost achievement of the Irish Arts & Crafts movement. Focusing on the studio's history, archives and artworks, the exhibition explored An Túr Gloine's co-operative practice, and the rich variety and individuality of its stained glass designs. Featured artists included Wilhelmina Geddes, Michael Healy, Catherine O'Brien, Alfred E. Child, Hubert McGoldrick, Ethel Rhind and Evie Hone.

Silent City

13 April–21 July | Print Gallery | Free Entry

Curator: Dara McElligott

Exploring quiet urban landscapes, *Silent City* featured photography, paintings, prints and drawings from the Gallery's permanent collection. New acquisitions and works that had not previously been displayed in public were highlighted.

Vermeer Visits

11 May–18 August | Room 38 | Free Entry

Curator: Dr Lizzie Marx

The National Gallery of Ireland united The Frick Collection's *Mistress and Maid* by Johannes Vermeer with the National Gallery of Ireland's *Woman Writing a Letter, with her Maid* for *Vermeer Visits*. This was an unprecedented opportunity to unite these paintings, as the Frick's Vermeer — one of the highlights of its holdings — has rarely travelled outside of New York. While the Frick's period home was under renovation, Vermeer's *Mistress and Maid* made an exceptional trip to Dublin.

Proudly supported by Friends of the National Gallery of Ireland.

Women Impressionists

27 June–6 October | Beit Wing (Rooms 6–10) | Ticketed

Curators: Janet McLean and Dorthe Vangsgaard Nielsen (Ordrupgaard)

Marking the 150th anniversary of the first Impressionist exhibition, held in Paris in 1874, *Women Impressionists* showcased the works of four important artists. Berthe Morisot, Eva Gonzalès, Marie

Bracquemond and Mary Cassatt played vital roles in one of the most revolutionary movements in Western art. The exhibition explored how each artist navigated complex personal and professional networks to create and exhibit their art, and was the first exhibition to bring these four important artists together in Ireland.

Women Impressionists featured works from the collections of the National Gallery of Ireland and Ordrupgaard, Denmark, as well as from public and private collections in Europe and the United States.

This exhibition was organised by Ordrupgaard in collaboration with the National Gallery of Ireland.

The Gallery would like to thank the Department of Culture, Communications and Sport for their ongoing support.

In Real Life

17 August–24 November | Print Gallery | Free Entry

Curator: Anne Hodge

In Real Life celebrated the beauty and fragility of nature through drawings and paintings from the Gallery's permanent collection. Spanning the seventeenth century to the twenty-first century, works on paper by artists as diverse as Aelbert Cuyp, Barbara Rae, Michael Wann and Emil Nolde included closely observed studies, topographical views and poetic interpretations. Recent works on loan from four Irish artists – the family of Bridget Flannery on behalf of the late Bridget Flannery, David Lunney, Fiona McDonald and Angie Shanahan – complemented the works from the Gallery's collection. Together, the historical and contemporary works of art explored the beauty of the ordinary and the role of art in focusing attention on nature at risk.

Mildred Anne Butler: At Home in Nature

14 September–5 January 2025 | Sir Hugh Lane Room | Free Entry

Curator: Niamh MacNally

Mildred Anne Butler (1858–1941) was one of Ireland's first professional women artists, who exhibited widely and sold her work well throughout her career. Born and raised at Kilmurry House, Thomastown, Co. Kilkenny, Butler's paintings of Kilmurry and its environs combine accuracy of drawing, startling light effects, and a sense of immediacy. Butler's large-scale watercolours also highlight her exceptional skill in the painting of flowers, trees, animals and birds.

This exhibition is kindly supported by Brian Baum in loving memory of Una Wilson.

AIB Portrait Prize & AIB Young Portrait Prize

9 November–9 March 2025 | Portrait Gallery | Free Entry

Curators: Dr Brendan Rooney & Dara McElligott (AIB Portrait Prize), Sinéad Rice & Caomhán Mac Con Iomaire (AIB Young Portrait Prize)

The Gallery's annual *AIB Portrait Prize* exhibition features a shortlist of works chosen from hundreds of entries each year. Running in tandem, the *AIB Young Portrait Prize* is an inclusive art competition for young people of all abilities, which aims to support creativity, originality and self-expression. The *AIB Portrait Prize* and *AIB Young Portrait Prize* ran from 9 November 2024 to 9 March 2025 in the Portrait Gallery. The winners were announced at a prize-giving ceremony held in the Gallery on 27 November 2024.

Collection Highlights

Key Acquisitions

Katherine MacCausland (1859–1928)

A Pitcher and a Bouquet of Dahlias, c.1900

Oil on canvas

38 × 45.5 cm

Presented, 2024

NGI.2024.6

In this modestly sized but technically sophisticated still-life, MacCausland included a stoneware pitcher and ceramic pot, of a kind that would have been common in Brittany, and a less vernacular decorative plate. The choice and arrangement of all the constituent objects were very deliberate. Their variety tested MacCausland's skills while pleasing the eyes of her audience. They also afforded her the opportunity to employ a varied palette and explore gentle effects of light and shadow. MacCausland dedicated the painting to the French artist Charles Filiger, who she met for the first time in Le Pouldu around 1900. It was common for artists at the time to present each other with works as a sign of friendship and esteem.

Margaret Clarke (1884–1961)

The Haircut, c.1926–27

Oil on canvas

76.2 × 61 cm

Purchased, 2024

NGI.2024.8

This striking painting casts Julia O'Brien, Margaret Clarke's housekeeper and principal model, alongside her brother Dan, in the roles of husband and wife. Dan worked in the kiln room of the Clarke stained-glass studios, where Margaret kept a studio on the top floor. A sense of theatricality is enhanced by Clarke's idiosyncratic employment of colour and lighting, while the exaggerated poses point to Clarke's interest in the work of El Greco. The "wife's" dominant stance, poised over her "husband", scissors in hand, draws visual parallels to the gruesome story of Judith and Holofernes. In physical proximity, but looking in opposite directions, the "couple" seem strangely disconnected.

William Orpen (1878–1931)

The Winner (The Champ), 1913

Graphite, watercolour and white chalk on paper

76 × 53.8 cm

Purchased, 2024

NGI.2024.9

Orpen, who had a particular interest in boxing, probably produced this portrait of 'Cyclone' Billy Warren during his time as a visiting teacher at the Metropolitan School of Art. Warren, who claimed to have fought Jack Johnson, the first African American world heavyweight boxing champion, appears to have taken on Wexford man Jem Roche for the Championship of Ireland twice in 1909, and certainly boxed in Dublin's Theatre Royal a year later. Having competed in Australia, the United States and across Europe, he settled in Ireland. This exemplary drawing was selected as one of ten to be reproduced in photogravure facsimile in a special portfolio published by the Chenil Gallery, London.

Maxime Maufra (1861–1918)

L'anse de Bifot, 1893

Etching and aquatint on laid paper

Plate: 28.9 × 35 cm

Sheet: 30.1 × 44 cm

Purchased, 2024

NGI.2024.11

For this dramatic composition, Maufra chose a vantage point high over the cove at Bifot on the northern coast of Brittany. The mark-making is bold and confident, with the rocky landscape, sky and sea rendered through regular and irregular hatched lines. In this etching, the first state of four, he appears to have used two plates joined together to make the print. Maufra often worked in the open air and the roughness and vitality of the mark-making seems to indicate that this image was probably begun out of doors in front of the scene. Both prints like this and Maufra's writings underline his affinity for what is loosely known as Symbolist landscape.

Augustus Nicholas Burke (1838–1891)

Porta Trasimena, Perugia, 1890

Oil on canvas

45.7 × 25.4 cm

Purchased, 2024

NGI.2024.48

Following the death of his brother in the infamous Phoenix Park murders in 1882, Burke departed Ireland abruptly. However, he continued to submit pictures, including views of Venice, Florence and Perugia, to the Royal Hibernian Academy and other venues. This

painting of the fifteenth-century arch of the Porta Trasimena (also known as the Porta San Luca) is a valuable record of Burke's activity during his essentially self-imposed exile in Italy, and demonstrates the manner, in which artists of that period, applied skills they had developed in France and Belgium to subjects elsewhere. The painting is a particularly successful rendering of architectural detail and the warm effects of sunlight on stone.

Roderic O'Conor (1860–1940)

Flowers, Bottle and Two Jugs, c.1892

Oil on canvas

73.5 × 55 cm

Purchased, with the support of the Friends of the National Gallery of Ireland (Patrons of Irish Arts Funds), 2024

NGI.2024.49

When O'Conor arrived in Pont-Aven in 1891, the colony's most forceful characters, including Paul Gauguin, had left temporarily. Their absence afforded O'Conor freedom to experiment. Neither tied to academic tradition nor temperamentally disposed to the abstracted, simplified forms evident in the work of the Synthetists in Brittany, he took time to develop a pictorial language that was uniquely his own. He found this in his 'striped' compositions, in which he laid down alternate strokes of primary and secondary colours to give the pictures both form and energy. Given the sophistication and pictorial success of these pictures, O'Conor painted just eighteen of them, between 1892 and 1894.

Nadia Léger (1904–1982)*Wanda Flying to the Moon, 1978*

Oil on canvas

100 × 73 cm

Purchased, 2024

NGI.2024.51

Nadia Léger painted this picture late in life, when she was revisiting her early Suprematist interests. Throughout her career, she painted many stylised self-portraits in which she placed herself in different guises and imagined scenarios. Despite the passage of time, her features are recognisable and unchanging. Here, she depicts herself travelling among planets. Soviet cosmonaut Yuri Gagarin's 1961 orbit around the earth is said to have made a deep impact on her, and in the 1960s and 1970s she made paintings, tapestries and jewellery inspired by the idea of space exploration. The colours, overlapping geometric forms and use of dramatic diagonals all relate to Suprematism.

Andrew Catlin (b.1960)*Shane MacGowan. Filthy McNasty's Bar, London 2001, 2001*

Hahnemühle Baryta Fine Art print

109.8 × 110 cm

Purchased, the Artist, 2024

NGI.2024.54

Andrew Catlin photographed Shane MacGowan many times and in different settings, and this portrait, at once intimate and humorous, provides a striking counterpoint to the many more animated studies of the musician. MacGowan sits at his favourite table in Filthy

McNasty's pub in Pentonville, where he was a regular. Catlin took the photograph at the end of a long shoot for the cover of the book *A Drink with Shane MacGowan*. He recalled taking a few pictures of MacGowan smoking on his own, and liked the way the piper, painted on the wall behind him, seemed 'to be blowing music straight into his mind'.

Jack B. Yeats (1871–1957)

Singing 'The Dark Rosaleen', Croke Park, 1921

Oil on canvas

46 × 61 cm

Purchased, 2024, with special support from the Government of Ireland and a generous contribution from a private donor

NGI.2024.65

It is not clear whether this painting was based on a scene Yeats observed, an amalgamation of experiences, an imagined rendering of a moment, or a combination of these. Music and ballads fascinated Yeats throughout his life, and allowed him to place contemporary affairs, theatrical performances and human expression in a social and historical frame. 'The Dark Rosaleen' ('Roisín Dubh'), was a patriotic, nineteenth-century reworking of an Elizabethan poem. Though Yeats's painting does not refer explicitly to the violent events of 'Bloody Sunday', which had taken place at Croke Park just months earlier, the title, setting and sombre tone all seem to connect it to that episode and its consequences.

Barbara Warren (1925–2017)

Corn among Rocks, Lettermore, 1998

Oil on canvas

58.4 × 71.1 cm

Presented, 2024

NGI.2024.72

After a year at the National College of Art and Design, Warren moved to London, where she studied in her final year under Norman Blamey at the Regent Street Polytechnic, and in turn to Paris, where she enrolled in the atelier of André Lhote. This training was formative. While Blamey's emphasis on structure informed Warren's composition, Lhote's insistence that she should 'see a way from realism into form, building through colour' proved critical. In Ireland, Warren travelled to Galway to receive instruction from Charles Lamb, whose fascination with the Irish landscape clearly influenced Warren's approach. However, her heightened colour range, typified by this picture, was distinctively her own.

Veronica Bolay RHA (1941–2020)

Woman at Rough Point

Oil on canvas

100 × 100 cm

Presented, Aengus Jankowsky, 2024

NGI.2024.75

Upon moving to Ireland in 1971, Veronica Bolay fell in love with the Irish landscape. She became particularly fond of Westport and Clare Island, and moved to Mayo in the mid-1990s. An associated autobiographical quality underpins much of Bolay's evocative and atmospheric work. 'My themes often emerge from the Irish land and landscape,' she wrote in 2006, 'especially the rural western landscape.' In this painting, a figure – representing the artist herself – stands holding a sketchbook in a blustery coastal landscape, before

her the seemingly incongruous details of low walls and gate posts. This image of an artist immersed in the landscape typifies Bolay's idiosyncratic vision.

Mary Swanzy (1882–1978)

Nude Study, Samoa, 1924

Oil on canvas

45.7 × 54.6 cm

Purchased, 2024

NGI.2024.76

In 1924, Swanzy made an extraordinary journey from Hawaii, where she had already spent several months with family, to the islands of Samoa. Though she had neither connections there nor knowledge of the language or customs, she was captivated by the remote archipelago and its distinctive landscape. *Nude Study* is rare among the canvases Swanzy finished during her three-month stay, as it is set in the artist's makeshift studio rather than outdoors. She preferred to depict members of the local community going about their daily lives, often surrounded by lush, dense vegetation. The vibrant palette, however, is common to all of Swanzy's work in Samoa.

Walter Osborne (1859–1903)

A Summer's Day, 1890/1

Oil on canvas

50 × 30 cm

Presented, Eveline Greif, in memory of her parents, the late Victor and Helena Greif, 2024

NGI.2024.79

Having left France in 1884, Osborne settled contentedly in England for several years. *A Summer's Day* is set on the banks of the Royal Military Canal outside Rye in Sussex, where Osborne worked between 1890 and 1891. Clearly visible in the background is Rye Windmill, which also features in Osborne's *A Sketch at Rye* (NGI.612). It was common practice among Naturalist artists throughout Europe and America to populate their pictures with children. Osborne preferred to present them engaged in everyday tasks, gentle recreation or caught in moments of wonder, resignation or, as here, reverie. Osborne, who loved the outdoors, also delighted in depicting English scenes bathed in bright sunlight.

Rembrandt van Rijn (1606–1669)

Self-Portrait in a Flat Cap and Embroidered Dress, c.1642

Etching on laid paper

Plate: 9.3 × 6.2 cm

Sheet: 10.1 × 6.8 cm

Purchased with the support of a private donor, 2024

NGI.2024.80

Rembrandt's life is punctuated by his extraordinary self-portraits in both painting and print. In this self-portrait, the artist depicts himself in anachronistic garb of an embroidered cloak with vertical slits, as was fashionable in the sixteenth century. He brings a certain theatricality to his appearance, reminiscent of Italian Renaissance portraits. However, rather than formally posing for the viewer, the artist seems to portray himself carrying out the act of etching. The slight squinting of his eyes suggests an expression of concentration necessary to scrutinise his features. It offers a fascinating glimpse into Rembrandt at work.

A full list of acquisitions in 2024 can be found in Appendix 2

Developing and caring for our living collections for public benefit

Our collection uniquely combines the greatest Irish and international art across seven centuries of human achievement. We interpret, research and expand this invaluable resource, honing the highest standards of scholarship and conversation.

Key Strategic Initiative: Develop, research, manage and care for the collections.

Uncovering the Mastery of Mazzolino

In 2024, we treated *The Crossing of the Red Sea*, 1521 by Ludovico Mazzolino, a painting with longstanding stability issues. Funded by the TEFAF Museum Restoration Fund, the project involved extensive testing to safely consolidate the flaking paint layers. Research conducted by the conservation, curatorial and scientific teams revealed the painting's significance and material richness. Advanced techniques like infrared imaging and pigment analysis revealed hidden details and Mazzolino's use of expensive materials. After treatment, the painting was framed in a controlled microclimate, ensuring its safe transport and display for visitors to enjoy.

Saint Joseph with the Christ Child by Guercino

Following the completion of the Conserving Canvas project in 2023, which was supported by the Getty Foundation, *Saint Joseph with the Christ Child* by Guercino was returned to display on a specially designed plinth. Its presentation offered a rare opportunity to see a seventeenth-century original canvas support, and the unique preservation efforts involved. Throughout the project, our

conservators collaborated with leading European conservation institutes and professionals, testing and applying cutting-edge treatments to preserve the canvas and its original structure.

A new publication *Guercino & Gris: Conserving Canvas from Different Eras*, celebrated the restoration of three different paintings from the Gallery's collection, Guercino's *Saint Joseph with the Christ Child*, and two works by Juan Gris, *A Guitar, Glasses and a Bottle*, 1914, and *Carafe, Cups and Glasses*, 1914.

Mildred Anne Butler, Shades of Evening

A comprehensive conservation treatment was carried out on *Shades of Evening* by Mildred Anne Butler. This large watercolour's treatment included the careful removal of previous restorations, consolidation of the original support, and the installation of a new, custom mount board. Following its conservation, the painting was prominently displayed in the exhibition *Mildred Anne Butler: At Home in Nature*. This exhibition was kindly supported by Brian Baum in loving memory of Úna Wilson.

Key Strategic Initiative: Establish the first Scientific Research Laboratory and develop research in this area

We officially opened the Gallery's new Scientific Research Laboratory, which has been made possible with the generous philanthropic support of Ivor O'Shea. The Gallery also recruited its first Science fellow, Faustine Massera. This two-year position is designed to support the Gallery's research programme, with a focus on advancing knowledge in conservation science. The fellowship aims to enhance the fellow's scientific background by providing hands-on experience with cutting-edge analytical techniques for studying cultural heritage materials.

In 2024, we also continued international research and the preliminary procurement documentation that aimed to re-establish on site X-ray functionality at the Gallery.

Key Strategic Initiative: Secure our position as the custodians of Ireland's foremost Library and Archives collections for art and visual culture.

New Library and Archive Reading Rooms

The Gallery's new Reading Rooms (Rooms 35 & 36) opened in the Milltown Wing in January, and mark a significant milestone for research, study, education and public engagement. They provide scholars, students and art enthusiasts with access to an extensive collection of books, manuscripts and digital resources, fostering a deeper understanding of the visual arts, art history and cultural heritage. The spaces serve as a hub for exploration and exchange, enhancing educational opportunities in the Gallery.

An Túr Gloine: Artists and the Collective

Curated by Marie Lynch, this was the first exhibition dedicated to the pioneering stained glass studio An Túr Gloine (The Tower of Glass). Focusing on the studio's history, archives and works of art, the exhibition explored An Túr Gloine's cooperative practice, and the rich variety and individuality of its stained glass designs. Over 130 objects were displayed across four curated exhibition rotations from March 2024 to May 2025. The exhibition display ranged from stained glass panels, watercolour sketch designs and charcoal cartoons to letters, minute books, photographs and order books. QR codes encouraged visitors to explore beyond the Gallery space, through a selfguided walking tour of 'An Túr Gloine in our Neighbourhood'.

Stephen McKenna's Du Côté de Bran Watercolours

In 2006, McKenna and his friend María Vela published a limited edition illustrated book of poetry entitled *Du Côté de Bran*. In 2024, the watercolour series from this project was gifted by the artist's family to the Centre for the Study of Irish Art. The gift includes original watercolours and preparatory sketches, along with a copy of the book of poetry. The watercolour series will feature in the 2025 exhibition *Créatúir na Cartlainne | Tails from the Archive*.

'Brushwork Studies of Flowers, Fruit, and Animals for Teachers and Advanced Students', by Elizabeth Corbet Yeats, London: George Philip & Son, 1898

Elizabeth Yeats published four popular painting manuals: *Brushwork* (1896), *Brushwork studies of flowers, fruits and animals* (1898), *Brushwork copy book* (1899) and *Elementary brushwork studies* (1900). These manuals offered students and teachers simple methods for painting the natural world. The first in the series has been in the Yeats Archive since 1999. In 2024, a copy of the second volume was acquired. This will feature in the 2025 exhibition *Créatúir na Cartlainne | Tails from the Archive*.

A National Gallery for all

We are leaders in sharing our collections, exhibitions and expertise with our growing and changing audiences, on site, online, across the island, and internationally.

Key Strategic Initiative: Foster a culture of inclusivity, diversity and equality for our audiences and for our people.

Public Sector Equality and Human Rights Duty

The Gallery is committed to fulfilling its obligations under the Public Sector Equality and Human Rights Duty, set out in Section 42 of the Irish Human Rights and Equality Act 2014. This Duty requires public bodies to promote equality, prevent discrimination, and protect human rights in all areas of their work.

In 2024, we made important progress. A dedicated Equality, Diversity and Inclusion (EDI) Manager joined the Gallery, and work began on a new EDI Policy. An EDI Working Group was established to guide this work, while staff took part in training, including Disability Awareness sessions. We also published our first Gender Pay Gap Report, an important step towards greater transparency and accountability.

Accessibility remained a key priority. The National Disability Authority's 2024 EU Commission Reports recorded the Gallery's web accessibility score at 76.11%, with recognition for "Steady Progress" in ongoing improvements.

Inclusive Summer Programming

Throughout July and August, our Education Programme shifted focus from scheduled activities for specific audiences to drop-in, free,

inclusive opportunities for all ages and abilities to make, learn and explore together.

The programme comprised three initiatives:

- *Drawing on the Lawn* involved sketching en plein air on the Merrion Square lawn. It attracted passers-by of all ages and brought colour, life and creativity.
- At weekends, free Public Tours provided insights on both highlights and lesser-known works in the collection. Delivered by expert guides, the tours were presented in an engaging and supportive format, and were offered in English, Irish, Spanish and Italian.
- An *Open Art Studio* provided free, facilitated opportunities to engage with art. The theme for the studio was *Untold Stories*, exploring underrepresented and lesser-known artists in the collection, while also involving the *An Túr Gloine* and *Women Impressionists* exhibitions. Over the summer, the studio transformed into a dynamic environment where visitors were encouraged to engage, experiment and create.

Key Strategic Initiative: Ensure our visitors enjoy a world-class experience with the National Gallery of Ireland's collections, on site, off site, online and through publications.

Launching the SMBC Aviation Capital Schools Programme

We launched the SMBC Aviation Capital Schools Programme, which aims to deliver an expansive and dynamic art education programme from 2024 to 2026. In the first year, we advanced our objectives by appointing the inaugural Schools Fellow, whose role is to create opportunities for engagement with the arts for children and young people from diverse backgrounds.

The Programme included:

- Delivering ten responsive art-making projects off site in primary, secondary and alternative education settings across the country as part of *Your Gallery at School*.
- Welcoming two local inner city designated DEIS (Delivering Equality of Opportunity in Schools) primary schools through our on site residency programme – *My Primary School Is at the Gallery*.
- Hosting three Transition Year/Youth work experience group placement opportunities both online and in person.

Through these initiatives, we connected with 300+ students and teachers across fifteen counties and created long-lasting relationships between young people and the Gallery.

All-Island Partnership & Loans

The popular and critically-acclaimed exhibition *Lavery. On Location* travelled to Belfast to National Museums Northern Ireland, and included four Lavery paintings from the Gallery's collection.

During the summer Caravaggio's *The Taking of Christ*, 1602 was reunited with *The Supper at Emmaus*, 1601 (National Gallery, London) at the Ulster Museum, Belfast. This important reunification was made in association with the National Gallery's bicentenary celebrations.

Staying in Belfast, Mario Nuzzi's *Portrait of a Lady, Surrounded by a Garland of Flowers*, went on loan to *I see his blood upon the rose* at the MAC, Belfast.

The Gallery was delighted to contribute five loaned works of art to the exhibition *MORE POWER TO YOU: Sarah Purser – A Force for Irish Art* exhibition at The Hugh Lane Gallery and fifteen loaned objects to the *The Wandering Gaze* exhibition at The Model, Sligo.

Gallery Publications

The Gallery distributed 14,497 publications in 2024. We celebrated the Gallery's 170th Anniversary with a special commemorative edition of *The Gallery* magazine, which included a contribution by Catherine Martin TD, Minister for Tourism, Culture, Arts, Gaeltacht, Sport and Media. We launched a new look for the annual *AIB Portrait Prize* and *AIB Young Portrait Prize* publication and produced a hardback conservation book – *Guercino & Gris: Conserving Canvas from Different Eras*.

Creative Commons

We also provided free high-resolution images of over 2,200 works of art from the collection via our Creative Commons platform.

Key Strategic Initiative: Define, build and launch a National Programme to embrace a wide range of people and communities across the island.

Work to research and define the Gallery's National Programme is due to commence in 2025.

Key Strategic Initiative: Develop and implement the National Gallery of Ireland's first Audience Strategy 2025–28.

During 2024, a series of staff workshops were delivered and helped to inform the Gallery's Audience Strategy for the period 2025–28.

LauraLynn and the Gallery @ the Abbey Theatre

As Ireland's only children's hospice, LauraLynn offers both essential care to children and families, and opportunities to create lifelong memories. In February, we returned to the Abbey Theatre with six LauraLynn children for a performance of *The Invitation*. The play was a collaboration between children and their families, storyteller Paul Timoney, and the Gallery's Education Department. Education facilitator and artist Bethan Parkes, worked to create six chair designs that would fit to each child's wheelchair and around their physical needs. The play was performed to an audience of invited guests and helped advance our work exploring the intersection of art, health and community.

The National Gallery of Ireland Youth Panel and Apollo Project

The Gallery Youth Panel and Apollo Project youth programme are created by young people, and are for young people (ages 16–25). With them, we empower young people to express their collective

vision for the future, celebrate their everyday lives, explore the theme of identity, showcase their creativity, and advocate for their active participation in decision-making processes at the Gallery. The Apollo Fellowship is made possible through the generous support of the Apollo Foundation.

In 2024, the Gallery delivered its first Youth Festival, which involved a week-long series of free artmaking activities, social experiences and music performances devised and delivered by young people. The Youth Festival was a collaboration between the Gallery Youth Panel, SpunOut Action Panel, West Wicklow Youthreach and the Gallery's Education, Curatorial, Library and Archives, Conservation, Digital Engagement and Commercial Teams.

Gallery Youth Panel and Apollo Project youth programme are supported by The Apollo Foundation.

Gallery Communications

Throughout the year, our press photography appeared on the front pages of national and international newspapers on five occasions. There were 1,868 pieces of press coverage related to the Gallery across online, broadcast and print media in Ireland, the UK and internationally.

February saw significant press and social media engagement with the unveiling of *The Composition – A Portrait of Marian Keyes* by Margaret Corcoran. We also opened *Turning Heads: Rubens, Rembrandt and Vermeer*, which generated 90 features across online, broadcast and print media. The campaign included effective Instagram influencer collaborations helping to drive engagement and reach new audiences with 3 million+ impressions.

May saw the opening of *Vermeer Visits* and annual competition call-outs for the AIB Portrait Prizes and the Sarah Cecilia Harrison Essay

Prize. Special events included National Drawing Day, and the second *My Primary School Is at the Gallery* residency of 2024.

June saw the opening of *Women Impressionists*, which received overwhelmingly positive reviews and generated 43 press features. The campaign supported by out-of-home advertising at Dublin Airport, RTÉ Supporting the Arts campaign, and a mix of digital and print promotion.

August was the busiest month for visitors, attracting 112,110 people. The Gallery marked its 170th anniversary, and the launch of its *Strategic Plan 2024–28* was celebrated with Minister Catherine Martin TD visiting the Gallery.

In November, we launched the *Love\Art* digital campaign, which was designed to showcase iconic works from the collection to our digital audience. It included a series of curator-led videos on collection highlights, and encouraged audiences to support the Gallery in a variety of ways.

In December, we presented a screening of the Sky Arts documentary *Lily and Lolly Yeats: The Forgotten Yeats Sisters*, followed by a panel discussion featuring Imelda May, Maggie Breathnach (Red Shoe Productions) and Professor Lucy Collins (UCD).

Excellence in Corporate Services

The National Gallery of Ireland is held in regard as a world-class museum committed to improving its facilities and infrastructure, progressing the Master Development Plan and developing sustainable resources to fulfil our potential in a rapidly changing world.

Key Strategic Initiative: Develop a People Strategy where our people are provided the opportunity to fulfil their potential, working together to realise individual and shared goals.

During 2024, we commenced the development of a National Gallery of Ireland People Strategy (2025–2028), which was identified as a key strategic goal in the *Strategic Plan 2024–2028*. The People Strategy is founded on five fundamental pillars: Role Building, Recruitment, Talent Development, Learning and Development, and Employee Engagement, representing the employment life cycle.

Key initiatives undertaken in 2024, included the introduction of the Gallery Blended Working Scheme, a redesign of the recruitment journey to improve our employee value proposition, the appointment of an EDI manager and the delivery of an Employee Engagement Survey.

Additional learning and development initiatives throughout the year included Safe to Create Awareness, Interviewing Skills Training for the Interviewer, Understanding Invisible Disabilities in The Workplace, Neuro-diversity Training, Customer Service Training and an Autism Awareness Workshop (Irish Museums Association).

The Gallery coordinated 49 recruitment campaigns. Broken down by division, Corporate Services had 29 new appointments, Audience Development and Stakeholder Engagement had 14, and Collections and Research had 6. 36 employees left the Gallery in 2024.

Key Strategic Initiative: Strengthen and support a culture of good governance at every level of the organisation in line with our duties as a cultural institution held in the highest regard.

In 2024 we

- Maintained effective communication and engagement with the Board of Governors and Guardians of the Gallery
- Maintained Triple Lock Status from Charities Institute Ireland and the Gallery's NSAI SWiFT 3000 Corporate Governance Accreditation
- Met our obligations under the Official Languages Acts
- Improved web accessibility throughout the Gallery, including the Gallery website's web accessibility score, which reached 76.11%
- Processed an increased volume of information requests (FOI and data protection)
- Maintained the Gallery's risk management framework
- Maintained the Gallery's Corporate Governance Framework and other compliance records
- Advised and supported our teams on legal, data protection, compliance, governance and risk-related issues.

Finance Key Highlights

In 2024, the Gallery processed 4,212 invoices and made 3,799 payments.

- 74% of the total payments were made within 15 days
- 17% were made within 16 to 30 days
- 9% of payments were made in excess of 30 days, with 96 payments subject to LPI and compensation costs.

Key Strategic Initiative: Foster a culture of environmental responsibility, working closely with the OPW, to ensure that the Gallery's Climate Action Plan integrates strategic practices and government targets with a commitment to a greener, more sustainable future.

The annual review of our Climate Action Roadmap assessed our progress, reported on the gap-to-target, and incorporated updates from the National Climate Action Plan and the Public Sector Climate Action Mandate (PSCAM). Our Green Team alongside a staff working group focused on delivering the managerial, technological and behavioural improvements that will help the Gallery achieve our climate action targets.

The Gallery's 2024 Climate Action Roadmap outlines our plans to achieve a 51% reduction in our greenhouse gas emissions by 2030, a 50% increase in the improvement of energy efficiency by 2030 and net zero energy-related emissions by 2050.

The Gallery complies with EU (Energy Efficiency) Regulations 2014, supports the SEAI framework for public bodies under its energy consumption thresholds and incorporates green considerations into procurement while adhering to Circular 1/2020.

Key achievements in 2024 included the completion of LED lighting installation in Rooms 6–10 and Rooms 25–30, No. 5 South Leinster Street and the Energy Centre. Through 'Optimise Power@Work', staff engagement events, campaigns and training in 'Reduce Your Use' were rolled out in the Gallery.

Our 2024 provisional results demonstrate that CO2 emissions were 21.3% below the baseline, which is a positive improvement of 2.3% year on year. The energy performance reports an improvement of 29.4% against the baseline but with a negative result of +3.1% against 2023. The latter result is reflective of the priorities the Gallery must address.

Climate Action & Sustainability Report 2024

Climate Action Mandate

The Climate Action Plan 2021 (CAP21) committed that all public sector bodies must complete a Climate Action Roadmap by the end of 2022. In our Climate Action Roadmap, we focus most of our attention on our plans for reducing total energy related emissions and fossil fuel related emissions from our operations in line with the targets in CAP21. The Gallery remains committed to implementing the Public Sector Climate Action Mandate (PSCAM) and demonstrating leadership in climate action. In alignment with the PSCAM, the Gallery's Climate Action Roadmap for 2024 was approved, published on our website, and uploaded to the SEAI M&R Database. This roadmap is reviewed and updated annually, with progress presented to the Board of Governors and Guardians. The annual executive review assesses climate action progress, reports on the gap-to-target, and incorporates updates from the National Climate Action Plan, the PSCAM, and Guidance for Roadmaps.

Our People

The Gallery has appointed a Climate and Sustainability Champion, an Energy Performance Officer, and established a Gallery Green Team. Collectively, they are focused on delivering the managerial, technological, and behavioural improvements that will help the Gallery achieve our climate action targets. They are responsible for leading sustainable development within the Gallery by driving awareness and engagement, and rolling out appropriate training to all staff to ensure that sustainability is embedded in our way of working.

Our Targets

The Gallery aims to meet the emissions reduction and energy efficiency targets, which include a:

- 51% reduction in energy related Greenhouse Gas emissions in 2030 (2016-2018 baseline)
- 50% increase in the improvement of energy efficiency by 2030 (2009 baseline), and
- net zero energy-related emissions target for 2050 at the latest.

Our Way of Working / Sustainable Activities

Some highlights on the Gallery's Climate Action journey are outlined below:

- digitisation of all invoice approval processes
- digitisation of all papers for formal Board and Committee meetings, and replacement of bleached printed paper with recycled paper.
- The Gallery has also upgraded its energy efficiency by relamping all rooms and back-of-house areas with LED lighting and replacing two chiller units as part of broader HVAC improvements.

We assess the improvements made through our actions and continue to report our Greenhouse Gas emissions and energy consumption, with our data being returned into the SEAI Monitoring and Reporting System, as required.

Waste Management

In 2024, the Gallery advanced its commitment to sustainability by continuing to reduce waste, particularly through the digitisation of internal processes and documentation. Building on this, the Gallery aims to review its waste segregation practices and data collection in 2025 with catering company, Master Chefs, to improve recycling rates and minimise landfill waste.

Staff Training and Engagement

Sustainability awareness remained a key focus in 2024, with ongoing staff training and engagement initiatives led by the Green Team and the Climate and Sustainability Champion. Through internal workshops, online conferences, and Reduce Your Use initiatives, staff were encouraged to adopt more sustainable behaviours in daily operations.

Transport and Travel

In 2024, the Gallery undertook an assessment of staff participation in the Bike to Work and TaxSaver travel schemes, which were promoted internally. The Gallery does not maintain a fleet and only operates a single van. In line with national guidelines, any future vehicle procurement will be limited to zero-emission options. Secure bicycle parking is available for both staff and visitors at Merrion Square entrance, and sustainable travel information is featured on the Gallery website.

Energy and Environmental Management Systems and Accreditation

The Gallery has been awarded an F Display Energy Certificate (DEC) rating for 2024 which is displayed in the reception area of the Millennium Wing. The Gallery installed a Building Management System (BMS) several years ago, providing a computer-based platform with limited capabilities that nonetheless effectively controls and monitors essential mechanical and electrical equipment, including HVAC, lighting, electric power systems, and ventilation. Complementing this, the Environmental Management System (EMS), also a computer based control platform, focuses primarily on monitoring equipment performance and environmental conditions within the facility.

Environmental and Energy Management Certification requirements mandate that public bodies with an annual energy spend exceeding €2 million achieve ISO 50001 certification by the end of 2024, while all others must implement energy management programmes in line with SEAI's guidance (S.I. 426 of 2014). As the Gallery's annual energy spend exceeds €35,000 but remains below the €2 million threshold, and its energy consumption is under 50 GWh, it falls under the latter category and complies with the European Union (Energy Efficiency) Regulations 2014 (S.I. 426 of 2014), Section 2.1.2. 63.

Green Public Procurement

The National Gallery of Ireland takes green and social considerations into account at a category level when planning its public procurement activities. Each procurement process is analysed for opportunities to include green and/or social considerations. On a case by case basis, these considerations are applied at an appropriate level in the tender in question. For categories with an environmental and/or social impact, appropriate weightings and technical considerations are applied in tender procedures. This includes but is not limited to categories like food services, cleaning, power and heat, maintenance and ICT equipment and consumables.

Our Metrics

Energy and GHG Targets - Key Indicators

| Fossil CO₂ emissions | Units | |
|--|-------------------|---|
| 2024: | kgCO ₂ | 962,754 |
| 2030 target: | kgCO ₂ | 437,292 |
| Overall Status 1 | - | In 2024, fossil CO ₂ was 7.9% above the baseline of 892,432 kgCO ₂ . |
| Overall Status 2 | - | To achieve this target, fossil CO ₂ must reduce by 54.6% from 2024 level within 6 years. |

| Total CO ₂ emissions | Units | |
|---------------------------------|-------------------|--|
| 2024: | kgCO ₂ | 1,878,609 |
| 2030 target: | kgCO ₂ | 758,978 |
| Overall Status 1 | - | In 2024, total CO ₂ was 21.5% below the baseline of 2,394,281 kgCO ₂ . |
| Overall Status 2 | - | To achieve this target, total CO ₂ must reduce by another 59.6% from 2024 level within 6 years. |

| Energy efficiency | Units | |
|-------------------|-------|--|
| 2024: | - | 62.2 |
| 2030 target: | - | 50.0 |
| Overall Status 1 | - | By 2024, energy performance had improved by 29.4% since the baseline |
| Overall Status 2 | - | To achieve the efficiency target, energy performance must improve by another 20.6% percentage points within 6 years. |

Key Strategic Initiative: Secure the Gallery's physical and digital infrastructure, and advance the Master Development Plan.

In 2024, the OPW engaged Heneghan Peng Architects to undertake a review of the final phase of the Gallery's Master Development Plan. Workshops were held with relevant stakeholders and consultations continued throughout the year.

RIAI Silver Medal Conservation and Restoration

In February, the Gallery's Historic Wings Refurbishment won the RIAI Silver Medal for Conservation and Restoration. The award was accepted by Heneghan Peng Architects, Blackwood Associates Architects, the OPW and the Gallery.

'This medal is of particular importance with regard to preserving our built heritage and addressing climate change, as it recognises the use of existing buildings. The greenest building is the one that already exists. The winners and shortlisted projects demonstrate the importance of investing into quality design and materials from the beginning, as this will result in buildings that will stand the test of time.'

Sean Mahon, President of the RIAI

Administrative Office

A business case was prepared for the refurbishment of the Georgian administration buildings on Merrion Square West. In tandem with this, the operations department worked with the OPW to fit out no.7 Merrion Square North which will house the administration office accommodation while the 88-90 Merrion Square West buildings are being refurbished. Over the year, we have also worked with OPW and Heneghan Peng Architects on a review of the Master Development Plan for the entire complex.

Small works

Important small works packages were also undertaken, such as the AV upgrade of the lecture theatre facility, a re-lamping of no.5 Clare Street with LED lighting. A re-fit of the Millennium wing restrooms was also finalised with OPW.

IT Key Highlights

In 2024, we continued to support the Civil Service Blended Working Policy Framework introduced in early 2022. We also continued to liaise with the Office of the Government Chief Information Officer (OGCIO) on solutions that the OGCIO will implement regarding services and infrastructure which best cater for the Gallery needs, and its growth going forward.

Key Strategic Initiative: Support and promote the implementation of the Official Languages Act in line with government strategy.

In 2024, in support of fulfilling our obligations under the Act, the following actions were taken:

- The Gallery submitted its 2024 report on Irish language advertising activities to An Coimisinéir Teanga and achieved compliance with the 5% and 20% requirements.
- We continued to communicate the details of all Department and An Coimisinéir Teanga updates on the Act to all relevant staff and liaised with staff on addressing compliance with the the Act;
- We made the Gallery's monthly email newsletter available in Irish;
- In early 2024, the Gallery commissioned and produced a short promotional film about the Gallery in Irish with Lore Films. Since then, we have shared it widely across all our social channels to communicate with our Irish-speaking audience.

- The Gallery held free Irish language [Ciorcal Comhrá](#) events, [Irish language public tours](#) of the Gallery's collection and Irish language [exhibition tours](#); and
- We raised awareness amongst our staff of the Gréasán Gaeilge na hEarnála Poiblí (Public Sector Irish Language Network).
- Two recruitment campaigns took place in 2024 for a Communications Coordinator (Irish Language). Both campaigns were unsuccessful.

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

Strategic Partnerships

We exist for public purpose. We grow national and international partnerships and income streams across the public and private sectors to advance our mission.

Key Strategic Initiative: Work with our parent Department (the Department of Culture, Communications and Sport), the OPW, the wider public sector, and our other Strategic Partners to appropriately resource and develop the Gallery and its activities, on site, off site and online.

In 2024, the Gallery reports €20,046,098 of total income and €16,649,376 of total resources expended. Our total Oireachtas grant was €14,663,360 of which €11,970,000 was a Current Grant (Contribution to administration costs) and €958,000 was Capital (Contribution to Refurbishment, Conservation & Library).

Key Strategic Initiative: Develop and implement Annual Stakeholder Engagement Plans to inform key stakeholders about our impact, strategic priorities and progress.

During 2024, the Gallery conducted four stakeholder engagement campaigns. These included the distribution of the *Year in Review* 2023, targeted engagements with members of the Joint Oireachtas Committee on Tourism, Culture, Arts, Sport and Media; special invitations to the *AIB Portrait Prize* and *AIB Young Portrait Prize* exhibitions; and a new Gallery Christmas Card featuring the 2025 exhibition programme.

Key Strategic Initiative: Create and foster international partnerships to optimise the Gallery's collections, programmes and exhibitions.

Working closely with international partners is something the Gallery does on an ongoing basis and the successful *Women Impressionists* exhibition was the result of a fruitful partnership with Ordrupgaard, Copenhagen. Berthe Morisot's *Le Corsage Noir* and Eva Gonzalès' *Children on the Sand Dunes, Grandcamp*, 1877–1878 were loaned from the collection for the Ordrupgaard leg of the exhibition. One of the Gallery's most recent acquisitions, Rachel Ruysch, *Vase of Flowers with an Ear of Corn*, 1742, travelled, on its maiden voyage on loan, to the Bayerische Staatsgemäldesammlungen, Munich, where it was part of the world's first major monographic exhibition of Ruysch's work. 2024 marked the return of the Olympic Games to Paris and as part of the celebrations, Jack B. Yeats's, *The Liffey Swim*, 1923 together with the medals he received were placed on display in the Irish Rooms. The objects went on loan to The Fitzwilliam Museum as part of their exhibition *Paris 1924: Sport, Art and the Body*.

Key Strategic Initiative: Develop and implement a Revenue Growth Plan encompassing sustainable Commercial and Development Plans 2025–28.

Commercial Highlights

Revenue from the Gallery's commercial activities exceeded our targets in 2024 via our ticket sales, venue hire revenue, the Gallery Shop and the Gallery Café.

2024 was the second highest year for ticket sales to our two main ticketed exhibitions, with 91,423 tickets issued.

It was a popular year for venue hire at the Gallery with client events representing 56% of the events coordinated on site. No.5 was the most popular venue for client events, and October and November were the busiest months. Building on the success of our monthly *Tipple with Art* event, the Gallery piloted Plates and Palettes, a series of culinary evenings where iconic Irish paintings from the collection were brought to life through the magic of food and beverages.

The Gallery's 2024 calendar and diary contributed significantly to retail sales alongside exhibition merchandise and Gallery publications. There was strong customer interest in newly introduced Irish Design brands and bespoke products made exclusively for the shop.

The Gallery conducted a comprehensive tender process for the appointment of a provider of Café and Catering Services at the Gallery Café. The Gallery's Commercial Plan (2025–28) is due for approval in 2025.

Development Highlights

The Gallery's Development Plan (2024–28) was approved in 2024.

Vermeer Visits supported by the Friends of the National Gallery of Ireland

The Friends of the National Gallery of Ireland supported *Vermeer Visits*, an exhibition that saw Vermeer's *Mistress and Maid*, c.1666–1667 making the trip to Dublin while the Frick Collection's home in New York was under renovation. This offered a rare opportunity to see the work alongside the Gallery's very own Vermeer.

Roderic O'Conor Acquisition

The Gallery announced the acquisition of *Flowers, Bottle and Two Jugs*, c.1892 by Roderic O'Conor. The acquisition was made possible by generous support from our Patrons of Irish Art.

AIB Portrait Prize & AIB Young Portrait Prize

AIB commenced a corporate partnership as new title sponsor of *AIB Portrait Prize* and *AIB Young Portrait Prize*. Colin Hunt, CEO of AIB, announced the winners of the 2024 competitions at ceremonies on 27 November 2024.

SMBC Aviation Capital

SMBC Aviation Capital, who have worked in partnership with the Gallery since 2017, became the Gallery's first nationwide Schools Partner. With this significant support, the Gallery will deliver a dedicated, sustainable and museum-led Schools Programme that will support participating students across the country.

FINANCIAL STATEMENTS FOR THE YEAR ENDED
31 DECEMBER 2024

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 to 2023 (together, the Acts) and under the aegis of the Department of Culture, Communications and Sport (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 (as revised) (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 2024, the Gallery underwent the tri-annual SWiFT 3000 re- certification process and on 18 October 2024, the Gallery received its annual SWiFT 3000 accreditation.

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. The Gallery was re-accredited with the Triple Lock Standard on 15 May 2024.

This following section sets out Gallery's governance structures and details the main updates for 2024.

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. The Schedule of Reserved Matters also includes the Universe of Approvals which summarises all contracts and approval processes involving the Board and/or its Committees.

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
- approval of 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 Culture, Communications and Sport (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
- commercial & development reports
- 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 2024.

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 2024.

Board Effectiveness

In line with the Code, each year, the Board and all Committees complete an annual self- assessment. The results of the self- assessments are tabled for discussion by each Committee and the Board accordingly.

Every three years the Gallery completes an external evaluation in conjunction with its tri-annual SWIFT 3000 re-certification process. The Gallery completed an external Board effectiveness review in September 2024 and the results and recommendations were presented to the Board in February 2025. The next external evaluation will take place during 2027.

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 | Re-appointed (if applicable) | Expiration Date |
|--------------------|-------------------|------------------------------|-------------------|
| John O'Doherty | 19 September 2019 | 19 September 2024 | 18 September 2026 |
| Dan Flinter | 19 September 2019 | 19 September 2024 | 18 September 2026 |
| 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 |
| Caroline Grant | 16 April 2024 | | 15 April 2029 |
| Terence McCrann | 16 April 2024 | | 15 April 2029 |
| Ciarán O'Carroll | 16 April 2024 | | 15 April 2029 |
| Martina Byrne | 25 September 2024 | | 24 September 2029 |

RHA Nominees (3-year term)

| Name | First Appointed | Re-appointed (if applicable) | Expiration Date |
|-----------------------|-----------------|------------------------------|-----------------|
| Diana Copperwhite RHA | 6 May 2020 | 13 June 2023 | 12 June 2026 |
| Michael Quane RHA | 1 January 2025 | | 31 January 2027 |

Ex-officio Members

| Name | Appointed | Expiration Date |
|-----------------------------------|-----------------|-----------------|
| John Conlon (Chairman OPW) | 22 April 2024 | Ongoing |
| Abigail O'Brien (President RHA) | 9 October 2018 | Ongoing |
| Patrick Guiry (President RIA) | 16 March 2023 | 15 March 2026 |
| John Dardis (President RDS) | 5 December 2019 | June 2026 |
| Hilary Hough (Vice-President RDS) | 8 December 2022 | June 2028 |

Board Changes

In relation to Ministerial appointments, Caroline Grant, Terence McCrann and Ciarán O'Carroll were appointed to the Board on 16 April 2024. Martina Byrne was appointed to the Board on 25 September 2024.

John Conlon was appointed as Chairman of the OPW, replacing Maurice Buckley with effect from 22 April 2024.

Gary Coyle's term on the Board expired on 31 December 2024 and Michael Quane was appointed as RHA Nominee on 1 January 2025.

Mary Keane's term on the Board and as Chairperson expired on 1 July 2024. Adrian O'Carroll was elected as Chairperson with effect from 2 July 2024.

There are currently no vacancies on the Board.

Board Committees

During 2024, the Board operated five committees as follows:

Acquisitions & Exhibitions Committee ('A&E')

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 Director of Collections and Research attend all meetings. There were seven meetings of the Committee in 2024.

Committee Members 2024¹: Mary Keane (Committee member until 1 July 2024), Abigail O'Brien, Adrian O'Carroll (Committee Chairperson until 2 July 2024), Michelle D. Cullen, and Dan Flinter (appointed as Committee Chairperson with effect from 2 July 2024) and Martina Byrne (appointed to the Committee on 24 October 2024).

Audit, Risk & Finance Committee ('ARF')

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 five members, and the Chairperson of the Board. The Director, the Director of Corporate

¹ Serving during 2024

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 ten meetings of the Committee in 2024.

Committee Members 2024²: Hilary Hough (Committee Chairperson), Maurice Buckley (Committee member until 19 April 2024), John Conlon (appointed to the Committee with effect from 2 July 2024), Dan Flinter, Jean Philippe Grigy (external member until 17 May 2024), Mary Keane (Committee member until 1 July 2024), Adrian O'Carroll and Sandra Collins.

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 six members, including the Chairperson of the Board. The Director, Head of Audience Development and Stakeholder Engagement and the Head of Development attend all meetings. There were six meetings of the Committee in 2024.

Committee Members 2024³: John Dardis, Mary Keane (Committee member until 1 July 2024), Gary Coyle (Committee member until 31 December 2024), Michelle D. Cullen (Committee Chairperson), Margie McCarthy, Adrian O'Carroll (Committee member with effect from 2 July 2024) and Terence McCrann (appointed to the Committee with effect from 2 July 2024).

Audience Committee

The role of the Committee is to oversee the development and implementation of key strategic objectives in the area of audience

² Same as note above

³ Same as note above

engagement and development at the Gallery. The Committee reports to the Board in writing after each meeting. The Committee currently comprises of six members, and the Chairperson of the Board. The Director, Head of Audience Development and Stakeholder Engagement and Director of Collections and Research attend all meetings. There were five meetings of the Committee in 2024.

Committee Members 2024⁴: Patrick Guiry, Diana Copperwhite, Martina Byrne (external member until 24 September 2024, appointed to the Committee as a Board member on 24 October 2024), Mary Keane (Committee member until 1 July 2024), Margie McCarthy (Committee Chairperson), Adrian O'Carroll (Committee member with effect from 2 July 2024) and Ciarán O'Carroll (appointed to the Committee with effect from 2 July 2024).

Governance & Strategy Committee

The role of the Committee is to support the Board on matters relating to governance and organisation, to monitor and advise on the Gallery's strategic plan and on external legislative and strategic matters. The Committee reports to the Board in writing after each meeting. This Committee currently comprises seven Board members including one external member, and the Chairperson of the Board. The Director and the Director of Corporate Services attend all meetings. There were five meetings of the Committee in 2024.

Committee Members 2024⁵: Mary Keane (Committee member until 1 July 2024), Adrian O'Carroll (Committee member with effect from 2 July 2024), John Dardis, Mary Canning (external member), John O'Doherty (Committee Chairperson), Sandra Collins, Caroline Grant (appointed to the Committee with effect from 2 July 2024) and

⁴ Same as note above

⁵ Same as note above

Terence McCrann (appointed to the Committee on 4 September 2024).

Board Meetings and Expenses

The Board meets at least six times a year and, in 2024, met ten times. Three additional Board meetings were held at short notice throughout the year to consider items such as proposed acquisitions.

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 (Scheduled) | Meetings Attended/Meetings Eligible to Attend (Short Notice) | Expenses Paid € |
|--|---|---|--------------------------------|
| Mary Keane | 4/4 | 1/1 | 2,310 |
| Maurice Buckley | 2/2 | 0/1 | - |
| John Conlon | 5/7 | 2/2 | |
| Diana Copperwhite | 6/7 | 1/3 | - |
| Gary Coyle | 5/7 | 3/3 | |
| John Dardis | 7/7 | 3/3 | - |
| Dan Flinter | 5/7 | 3/3 | - |
| Hilary Hough | 7/7 | 2/3 | - |
| Abigail O'Brien | 6/7 | 0/3 | - |
| John O'Doherty (Vice- Chairperson) | 7/7 | 2/3 | - |
| Margie McCarthy | 6/7 | 2/3 | - |

| Board Member | Meetings Attended/ Meetings Eligible to Attend (Scheduled) | Meetings Attended/Meetings Eligible to Attend (Short Notice) | Expenses Paid € |
|-----------------------------------|---|---|--------------------------------|
| Michelle D. Cullen | 7/7 | 3/3 | - |
| Adrian O'Carroll (Chairperson) | 7/7 | 3/3 | - |
| Sandra Collins | 7/7 | 3/3 | - |
| Patrick Guiry | 4/7 | 3/3 | - |
| Caroline Grant | 5/5 | 2/2 | - |
| Ciarán O'Carroll | 4/5 | 2/2 | - |
| Terence McCrann | 5/5 | 2/2 | - |
| Martina Byrne | 2/2 | 2/2 | - |
| | | | 2,310 |

Fees

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 2024

Five meetings were scheduled for the Development, Audience and Governance & Strategy Committees for 2024. One additional meeting took place at short notice for the Development Committee.

Six ARF and A&E Committee meetings were scheduled in 2024. One additional meeting was held for the A&E Committee and four were held for the ARF Committee at short notice.

Schedule of Attendance at Committee Meetings in 2024

| | Audience | Governance & Strategy |
|--|-----------------|----------------------------------|
| No. of meetings | 5 | 5 |
| Mary Keane (Chairperson until 1 July 2024) | 1/3 | 2/3 |
| Martina Byrne (external until 25 September 2024, Board Committee member from 24 October 2024) | 4/5 | |
| Mary Canning (external) | | 5/5 |
| John Dardis | | 3/5 |
| John O'Doherty | | 5/5 |
| Diana Copperwhite | 3/5 | |
| Patrick Guiry | 2/5 | |
| Margie McCarthy | 5/5 | |
| Adrian O'Carroll (Chairperson with effect from 2 July 2024) | 2/2 | 2/2 |
| Terence McCrann | | 2/2 |
| Caroline Grant | | 2/2 |
| Sandra Collins | | 5/5 |

| | A&E | A&E Short Notice | ARF | ARF Short Notice | Development | Development Short Notice |
|--|----------------|-----------------------------|------------|-------------------------|--------------------|---------------------------------|
| No. of meetings | 6 | 1 | 6 | 4 | 5 | 1 |
| Mary Keane (Chairperson until 1 July 2024) | 3/4 | N/A | 1/4 | 1/1 | 5/5 | 0/1 |
| Adrian O'Carroll (Chairperson with effect from 2 July 2024) | 6/6 | 1/1 | 6/6 | 4/4 | 2/2 | N/A |
| Abigail O'Brien | 4/6 | 0/1 | | | | |
| Martina Byrne | 2/2 | 1/1 | | | | |
| Michelle D. Cullen | 6/6 | 1/1 | | | 5/5 | 1/1 |
| Dan Flinter | 4/6 | 1/1 | 4/6 | 3/4 | | |
| Jean-Philippe Grigy (external) | | | 2/3 | 1/1 | | |
| John Conlon | | | 2/2 | 2/3 | | |
| Maurice Buckley | | | 1/2 | 0/1 | | |
| Sandra Collins | | | 5/6 | 3/4 | | |
| Hilary Hough | | | 5/6 | 4/4 | | |

| | A&E | A&E Short Notice | ARF | ARF Short Notice | Development | Development Short Notice |
|-----------------|-----|------------------|-----|------------------|-------------|--------------------------|
| Terence McCrann | | | | | 1/2 | N/A |
| Margie McCarthy | | | | | 4/5 | 1/1 |
| Gary Coyle | | | | | 5/5 | 0/1 |
| John Dardis | | | | | 5/5 | 1/1 |

Gender Balance, Diversity and Inclusion

On 31 December 2024, the Board had 7 (41%) female and 10 (59%) male members, with no vacant positions. The Board therefore met the Government target of a minimum of 40% representation of each gender in the membership of State Boards in 2024.

The Gallery ensures that Gender Balance, Diversity and Inclusion are highlighted in the Gallery's Public Appointments Service recruitment booklets when seeking to fill Board vacancies.

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.

| | 2024 | 2023 |
|-----------------|----------------|----------------|
| | € | € |
| Legal Fees | 8,695 | 164,796 |
| Economic/MDP | 95,716 | 89,447 |
| Financial | 16,470 | 25,060 |
| Human Resources | 27,383 | 9,958 |
| Operational | 60,113 | 35,391 |
| Total | 208,377 | 324,652 |

Travel and Subsistence Expenditure

| | 2024 | 2023 |
|-----------------|-------------|-------------|
| Domestic | € | € |
| Board | 2,776 | 12,264 |

| | 2024 | 2023 |
|------------------------|----------------|----------------|
| Employees | 7,475 | 13,022 |
| Non Staff ¹ | 33,883 | 14,095 |
| International | | |
| Board | 284 | 652 |
| Employees | 59,211 | 42,787 |
| Non Staff ¹ | 1,011 | 19,243 |
| Total | 104,640 | 102,063 |

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

| | 2024 | 2023 |
|---|----------------|----------------|
| | € | € |
| Travel and Subsistence in Financial Activities Account | 101,580 | 89,147 |
| Board Travel and Subsistence included in Note 9 (Other Costs) | 3,060 | 12,916 |
| Total | 104,640 | 102,063 |

Hospitality Expenditure

The Statement of Financial Activities includes the following hospitality expenditure:

| | 2024 | 2023 |
|---------------------------------|---------------|----------------|
| | € | € |
| Staff hospitality | 7,932 | 13,559 |
| Client hospitality ¹ | 88,968 | 126,252 |
| Total | 96,900 | 139,811 |

¹ 2024 Client includes the reclassification of costs related to exhibition openings. The comparative figure for 2023 is also shown.

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, Infrastructure, Public Services, Reform and Digitalisation 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 2024 – 31 December 2024 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) (as revised) and has put procedures in place to ensure compliance with the Code.

In 2024, the Gallery completed the Code of Practice governance checklist exercise in conjunction with the Department, confirming its overall compliance with the Code as at September 2024.

This was reviewed and signed off by the Gallery's Board on 12 December 2024.

In relation to para. 1.4 (ii) of the Business and Financial Reporting (Including Business and Financial Reporting Requirements Guidance Document and Circular 24/2021) regarding the submission of financial statements for audit no later than 2 months after year-end, the Gallery has notified the Department that it will not be possible for the Gallery to adhere to the two-month deadline due to time and resources required to complete the valuation of gifted assets and complete SORP reporting. The Gallery will be in the position to submit financial statements no later than 3 months after year-end.

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



Adrian O'Carroll

Chairperson

Date: 11/09/2025



Hilary Hough

Board Member

Date: 11/09/2025

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, Infrastructure, Public Service Reform and Digitalisation was in place in the Gallery for the year ended 31 December 2024 and up to the date of approval of the financial statements.

Capacity to Handle Risk

The Board has an Audit, Risk & Finance Committee (ARF) comprising five members, with financial and audit expertise, one of whom is Chairperson of the Board. The ARF met ten times in 2024. The ARF produces an annual report of activity which is circulated to and approved by the Board.

The Gallery has outsourced the internal audit function. Forvis Mazars were appointed as the Gallery's internal auditor for the 2023–2025

period. 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 strategic 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. Divisional risk registers are also maintained that identify risks at departmental level. Risks are categorised as strategic, operational, financial, compliance or reputational. Existing controls and further actions necessary to minimise the impact of each risk on the organisation, in the event of the risk occurring are also set out in each register. The strategic risk register is reviewed by the Executive Leadership Team and the Board, is updated quarterly (or sooner, as required) and is used to plan and allocate resources to ensure risks are managed to an acceptable level. Both risk registers detail the controls and actions needed to mitigate risks and responsibility for operation of controls assigned to specific staff.

In 2024, Forvis Mazars 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 the ARF approved the Internal Audit Plan for years 2023–2025 in May 2023.

In 2024:

- Forvis Mazars completed and presented the following internal audit reports:
 - Internal Control Questionnaire
 - Internal Financial Controls
 - GDPR
 - Cybersecurity
 - Health and Safety

Reports for the period were prepared in accordance with Forvis Mazars' 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 2023–2025 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 strategic risk register is presented quarterly and reviewed in full by the ARF and Board

- 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.
- A Signing and Approvals Authority Policy is in place.

X-ray System

A contract was awarded in March 2025 for the manufacture and installation of a cabinet that will house the X-Ray machine originally purchased in 2017. The X-Ray cabinet is expected to be operational by the end of 2025. The X-Ray cabinet will be funded by non-exchequer, own resources funding and cost an estimated €222,500.

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. There was no non-compliant procurement in the period.

Review of Effectiveness of Controls

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 2024 in March 2025.

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 2024, based on a review carried out by Forvis Mazars, which noted no significant findings.

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



Adrian O'Carroll
Chairperson
Date: 11/09/2025

Comptroller and Auditor General Report for Presentation to the House of the Oireachtas



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 2024 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 2024 and of its income and expenditure for 2024 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

18 September 2025

Statement of Financial Activities for the Year Ended 31 December 2024

| | Note | Unrestricted Funds | Restricted Funds | 2024 Total | Unrestricted Funds | Restricted Funds | 2023 Total |
|---|-----------------|--------------------|------------------|-------------------|--------------------|------------------|-------------------|
| Incoming resources | | € | € | € | € | € | € |
| Oireachtas Grant | 2 | 11,970,000 | 958,000 | 12,928,000 | 12,457,817 | 958,000 | 13,415,817 |
| Oireachtas Grant - Other | 2a | 1,535,360 | 200,000 | 1,735,360 | 1,152,750 | - | 1,152,750 |
| Donations Revenue | | 115,204 | - | 115,204 | 135,892 | - | 135,892 |
| Café/Events Revenue | | 303,500 | - | 303,500 | 244,547 | - | 244,547 |
| Exhibitions Income | | 701,393 | - | 701,393 | 502,619 | - | 502,619 |
| Education Income | 3 | 96,206 | - | 96,206 | 130,779 | - | 130,779 |
| Royalties | | 170,400 | - | 170,400 | 29,453 | - | 29,453 |
| Sponsorship/Research Income | 4 | 1,006,787 | 300,099 | 1,306,886 | 570,621 | 401,791 | 972,412 |
| Miscellaneous Income | 5 | 1,153,498 | 6,700 | 1,160,198 | 121,621 | 6,226 | 127,847 |
| Heritage Asset Donations | 10 | - | 1,024,600 | 1,024,600 | - | 1,652,650 | 1,652,650 |
| Net Income from Friends of the NGI | 6 | 27,179 | - | 27,179 | 2,050 | - | 2,050 |
| Net Income from Shop | 7 | 477,172 | - | 477,172 | 339,759 | - | 339,759 |
| Total Income | | 17,556,699 | 2,489,399 | 20,046,098 | 15,687,908 | 3,018,667 | 18,706,575 |
| Resources expended | | | | | | | |
| Charitable Activities | | | | | | | |
| Collections and Research | 8c | 9,531,700 | 213,701 | 9,745,401 | 8,818,551 | 418,429 | 9,236,980 |
| Audience Development & Stakeholder Engagement | 8c | 4,193,685 | - | 4,193,685 | 4,146,097 | - | 4,146,097 |
| Education | 8c | 1,408,780 | 85,863 | 1,494,643 | 1,304,437 | 49,867 | 1,354,304 |
| Development | 8c | 1,215,647 | - | 1,215,647 | 890,652 | - | 890,652 |
| Total Resources expended | 8b&c | 16,349,812 | 299,564 | 16,649,376 | 15,159,737 | 468,296 | 15,628,033 |
| Surplus for the year before Appropriations | | 1,206,887 | 2,189,835 | 3,396,722 | 528,171 | 2,550,371 | 3,078,542 |

| | Note | Unrestricted Funds | Restricted Funds | 2024 Total | Unrestricted Funds | Restricted Funds | 2023 Total |
|--|-----------|--------------------|------------------|----------------|--------------------|------------------|------------------|
| Transfer (to)/from the Capital Account | 10 | 18,479 | - | 18,479 | 70,674 | - | 70,674 |
| Transfer (to) Heritage Asset Reserve | 11 | - | (3,113,817) | (3,113,817) | (44,904) | (2,641,709) | (2,686,613) |
| Unrealised revaluation Gain/ (loss) on investments | 13 | 507,267 | 88,142 | 595,409 | 562,527 | 65,166 | 627,693 |
| Gain /(loss) on investment disposals | 13 | 74,965 | 83,991 | 158,956 | 23,518 | 100,161 | 123,679 |
| MDP commissioning costs | | (55,851) | - | (55,851) | (135,862) | - | (135,862) |
| Surplus/(Deficit) for the year after Appropriations | | 1,751,747 | (751,849) | 999,898 | 1,004,124 | 73,989 | 1,078,113 |

The statement of Cash Flows and Notes 1 to 29 form part of these financial statements. On behalf of the Governors and Guardians of the National Gallery of Ireland:



Adrian O'Carroll

Chairperson

Date: 11/09/2025



Hilary Hough

Board Member

Date: 11/09/2025

Statement of Comprehensive Income for the Year Ended 31 December 2024

| | Note | Unrestricted Funds | Restricted Funds | 2024 | 2023 Total |
|--|------|--------------------|------------------|------------------|------------------|
| | | € | € | € | € |
| Surplus /(loss) for the year after Appropriations | | 1,751,747 | (751,849) | 999,898 | 1,078,113 |
| Revaluation of Property | 12 | 600,000 | 650,000 | 1,250,000 | (630,000) |
| Other Comprehensive surplus /(loss) for the year | | 600,000 | 650,000 | 1,250,000 | (630,000) |
| Total Comprehensive surplus /(loss) for the year | | 2,351,747 | (101,849) | 2,249,898 | 448,113 |

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:



Adrian O'Carroll
Chair
Date: 11/09/2025



Hilary Hough
Board Member
Date: 11/09/2025

Statement of Financial Position for the Year Ended 31 December 2024

| | Note | 2024 | 2023 |
|--|-------|-------------------|-------------------|
| Fixed Assets | | € | € |
| Heritage Assets ¹ | 10/11 | 60,019,017 | 56,905,200 |
| Property, Plant & Equipment | 12 | 7,064,342 | 5,506,219 |
| Financial Assets | 13 | 8,247,210 | 7,289,143 |
| Total Fixed Assets | | 75,330,569 | 69,700,562 |
| Current Assets | | | |
| Inventory | 14 | 195,965 | 213,500 |
| Receivables | 16 | 414,602 | 512,936 |
| Cash and Cash Equivalents | 15 | 3,434,456 | 4,233,841 |
| Total Current Assets | | 4,045,023 | 4,960,277 |
| Current Liabilities (amounts falling due within one year) | | | |
| Payables | 17 | 1,256,214 | 1,548,832 |
| Deferred Income - Government Grant | 19 | 850,000 | 1,000,000 |
| Deferred Income - Other | 20 | 2,523,344 | 2,711,209 |
| Total Current Liabilities | | 4,629,558 | 5,260,041 |

| | Note | 2024 | 2023 |
|-----------------------------------|--------------|-------------------|-------------------|
| Net Current (Liabilities) | | (584,535) | (299,764) |
| Total Net Assets | | 74,746,034 | 69,400,798 |
| <i>Representing</i> | | | |
| Capital Account | 10 | 530,143 | 548,622 |
| Unrestricted Reserves | 21 | 10,797,701 | 8,445,954 |
| Restricted Reserves | 21 | 3,399,173 | 3,501,022 |
| Capital Account - Heritage Assets | 11/21 | 60,019,017 | 56,905,200 |
| Total Reserves | | 74,746,034 | 69,400,798 |

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 acquisition or 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.



Adrian O'Carroll
Chair
Date: 11/09/25



Hilary Hough
Board Member
Date: 11/09/25

Statement of Changes in Reserves and Capital Account
For the Year Ended 31 December 2023

| Unrestricted Funds | | | | Restricted Funds | | |
|---|--------------|-----------------|------------------|-----------------------------------|---------------------------|-------------------|
| | | Capital Account | Reserves | Capital Account - Heritage Assets | Other Restricted Reserves | Total |
| | Note | € | € | € | € | € |
| Balance 1 January 2023 | | 619,296 | 7,752,647 | 54,218,587 | 3,746,216 | 66,336,746 |
| Surplus / (Deficit) for the year after appropriations | | - | 1,004,124 | - | 73,989 | 1,078,113 |
| Other Comprehensive Loss – Property Revaluation | | - | (290,000) | - | (340,000) | (630,000) |
| Heritage Assets purchased | 10/11 | - | - | 1,033,963 | - | 1,033,963 |
| Heritage Assets at valuation | 10/11 | - | - | 1,652,650 | - | 1,652,650 |
| Payment to acquire Fixed Assets | 10 | 126,706 | - | - | - | 126,706 |
| Amortisation of Fixed Assets | 10 | (197,380) | - | - | - | (197,380) |
| Balance at 31 December 2023 | | 548,622 | 8,466,771 | 56,905,200 | 3,480,205 | 69,400,798 |

Statement of Changes in Reserves and Capital Account

For the Year Ended 31 December 2024

| | | Unrestricted Funds | | Restricted Funds | | |
|---|--------------|--------------------|-------------------|-----------------------------------|---------------------------|-------------------|
| | | Capital Account | Reserves | Capital Account - Heritage Assets | Other Restricted Reserves | Total |
| | Note | € | € | € | € | € |
| Balance 1 January 2024 | | 548,622 | 8,466,771 | 56,905,200 | 3,480,205 | 69,400,798 |
| Surplus / (Deficit) for the year after appropriations | | - | 1,751,747 | - | (751,849) | 999,898 |
| Other Comprehensive Surplus | | - | 600,000 | - | 650,000 | 1,250,000 |
| Heritage Assets purchased | 10/11 | - | - | 2,089,217 | - | 2,089,217 |
| Heritage Assets at valuation | 10/11 | - | - | 1,024,600 | - | 1,024,600 |
| Payment to acquire Fixed Assets | 10 | 195,911 | - | - | - | 195,911 |
| Amortisation of Fixed Assets | 10 | (214,390) | - | - | - | (214,390) |
| Balance at 31 December 2024 | | 530,143 | 10,818,518 | 60,019,017 | 3,378,356 | 74,746,034 |

| | |
|---|-----------|
| Included in the balances at 31 December 2024: | |
| <i>Value of property revaluations:</i> | € |
| Unrestricted Reserves | 2,850,000 |
| Restricted Reserves | 3,150,000 |

Statement of Cash Flows

For the Year Ended 31 December 2024

| | 2024 | 2023 |
|--|----------------|--------------------|
| | € | € |
| Net Cash Flows from Operating Activities | | |
| Excess Income / (Loss) | 999,898 | 1,078,113 |
| Depreciation and impairment of fixed assets | 309,196 | 274,063 |
| Decrease in Inventory | 17,535 | 98,696 |
| Decrease in Receivables | 98,334 | 735,519 |
| (Decrease) in Payables | (292,618) | (3,250,926) |
| Bank Interest received | (875) | - |
| Dividends received | (33,303) | (27,847) |
| Increase / (Decrease) in Deferred Government Grant | (150,000) | (618,848) |
| Increase / (Decrease) in Deferred Income - Other | (187,865) | 137,843 |
| Movement on Capital Account | (18,479) | (70,674) |
| Net Cash Inflow/(Outflow) from Operating Activities | 741,823 | (1,644,061) |
| Cash Flows from Investing Activities | | |
| Payments to acquire property, plant and equipment | (617,319) | (126,703) |
| Payments to acquire quoted investments | (1,795,959) | (1,033,872) |
| Receipts from disposal of quoted investments | 1,764,436 | 839,107 |
| Movement of investment cash balances | (172,179) | 137,466 |
| Unrealised revaluation gain/(loss) on investments | (595,409) | (627,693) |
| Gain/(loss) on investment disposals | (158,956) | (123,679) |

| | 2024 | 2023 |
|--|--------------------|--------------------|
| Net Cash Flows from Investing Activities | (1,575,386) | (935,374) |
| Cash Flows from Financing Activities | | |
| Bank interest received | 875 | - |
| Dividends received | 33,303 | 27,847 |
| Net Cash Flows from Financing Activities | 34,178 | 27,847 |
| Net Increase in Cash and Cash Equivalents | (799,385) | (2,551,588) |
| Cash and Cash Equivalents at 1 January | 4,233,841 | 6,785,429 |
| Cash and Cash Equivalents at 31 December | 3,434,456 | 4,233,841 |

Notes to the 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 Culture, Communications and Sport 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 Culture, Communications and Sport, 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:

Notes to the Financial Statements (*contd.*)

Deferred Income Accounts (Notes 19 & 20)

| Funds | Establishment of Funds |
|--|--|
| 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. |
| 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)

| Funds | Establishment of Funds |
|--------------|--|
| Shaw Fund | This fund was established in 1950 on the death of George Bernard who bequeathed one-third of the residuary income of his estate to the Gallery to be expended at the discretion of the Board of Governors and Guardians (the Board). Royalties from the fund are still received but are not regular and are received as one off amounts. |

Notes to the Financial Statements (*contd.*)

| Funds | Establishment of Funds |
|------------------------|---|
| 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):

| Legal Entities | |
|--|--|
| 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:

Notes to the Financial Statements (*contd.*)

- 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

Notes to the Financial Statements (*contd.*)

- Net Income from Friends of the NGI
- Net Income from Shop

Interest Income

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

Heritage Asset Donations

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

(h) Receivables

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

Notes to the Financial Statements (*contd.*)

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.

Notes to the Financial Statements (*contd.*)

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 €10,000 are not capitalised and are charged to the *Statement of Financial Activities*.

Notes to the Financial Statements (*contd.*)

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

Notes to the Financial Statements (*contd.*)

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 Culture, Communications and Sport

| | Unrestricted Funds | Restricted Funds | 2024 | 2023 Total |
|---|---------------------------|-------------------------|-------------|-------------------|
| | € | € | € | € |
| Current - Contribution to Administration costs | 11,970,000 | - | 11,970,000 | 12,437,000 |
| Capital-Contribution to Refurbishment, Conservation & Library | - | 958,000 | 958,000 | 958,000 |
| Current - Contribution to Jesuit Fellowship | - | - | - | - |
| Release of deferred grant for Conservation, Library & Jesuit Fellowship | - | - | - | 20,817 |
| | 11,970,000 | 958,000 | 12,928,000 | 13,415,817 |

¹Oireachtas 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 Culture, Communications and Sport & Revenue

| | Unrestricted Funds € | Restricted Funds € | 2024 Total € | 2023 Total € |
|---|--------------------------------|------------------------------|------------------------|------------------------|
| Current - Contribution to Administration costs | 135,000 | - | 135,000 | 460,000 |
| Capital - Contribution to acquisition of Heritage Assets ¹ | - | 200,000 | 200,000 | - |
| Current - Contribution to Exhibition costs ² | 1,365,000 | - | 1,365,000 | 500,000 |
| Decade of Centenaries | - | - | - | 32,008 |
| Night Time Economy (Thursday Lates) | - | - | - | 20,036 |
| Office Relocations as part of the MDP4 | 34,994 | - | 34,994 | 138,031 |
| CNCI Seminar | 366 | - | 366 | - |
| Drawing Day | - | - | - | 2,675 |
| | 1,535,360 | 200,000 | 1,735,360 | 1,152,750 |

¹ Includes €200,000 once off special grant from the Department of Culture, Communications and Sport's Regional Museums, Galleries, Cultural Centres and Project Fund for the purchase of Jack B. Yeats, *Singing 'The Dark Rosaleen'*, Croke Park.

² Includes two special grants from the Department of Culture, Communications and Sport's Regional Museums, Galleries, Cultural Centres and Project Fund for the support of Exhibitions. €865,000 was provided in support of the Turning Heads exhibition and €300,000 for the Women's Impressionism exhibition. €500,000 was provided in 2023 for Lavinia Fontana.

Notes to the Financial Statements (*contd.*)

3. Education Income

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

4. Sponsorship/Research Income

| | Unrestricted Funds | Restricted Funds | 2024 Total | 2023 Total |
|--|-------------------------------|-----------------------------|-------------------|-----------------------|
| | € | € | € | € |
| Education Sponsorships | 36,000 | - | 36,000 | 86,000 |
| Library and Archives | - | 36,078 | 36,078 | 36,778 |
| Development Office | 586,459 | - | 586,459 | 395,589 |
| Corporate Sponsorship | 433,305 | - | 433,305 | 590,104 |
| | 1,055,764 | 36,078 | 1,091,842 | 1,108,471 |
| Total transferred to/(from) Deferred Income | (48,977) | 264,021 | 215,044 | (136,059) |
| | 1,006,787 | 300,099 | 1,306,886 | 972,412 |

5. Miscellaneous Income

| | Unrestricted Funds | Restricted Funds | 2024 Total | 2023 Total |
|---------------|-------------------------------|-----------------------------|-------------------|-----------------------|
| | € | € | € | € |
| Bank Interest | 895 | - | 895 | - |
| Dividends | 26,603 | 6,700 | 33,303 | 27,847 |
| Solas | 1,000 | - | 1,000 | - |

Notes to the Financial Statements (*contd.*)

| | Unrestricted Funds | Restricted Funds | 2024 Total | 2023 Total |
|--------------------------------|--------------------|------------------|------------------|----------------|
| Friends of the NGI Donation | 125,000 | - | 125,000 | 100,000 |
| Philanthropic Donation | 1,000,000 | - | 1,000,000 | - |
| | 1,153,498 | 6,700 | 1,160,198 | 127,847 |

6. Friends of the National Gallery of Ireland

| | Unrestricted Funds | Restricted Funds | 2024 Total | 2023 Total |
|-----------------|--------------------|------------------|---------------|--------------|
| | € | € | € | € |
| Income | 452,235 | - | 452,235 | 379,648 |
| Operating Costs | (425,056) | - | (425,056) | (377,598) |
| Surplus | 27,179 | - | 27,179 | 2,050 |

7. Shop

| | Unrestricted Funds | Restricted Funds | 2024 Total | 2023 Total |
|----------------------|--------------------|------------------|----------------|----------------|
| | € | € | € | € |
| Sales / Other Income | 1,510,787 | - | 1,510,787 | 1,510,333 |
| Cost of Sales | (661,360) | - | (661,360) | (776,412) |
| Gross Profit | 849,427 | - | 849,427 | 733,921 |
| Operating Costs | (372,255) | - | (372,255) | (394,162) |
| Net Profit | 477,172 | - | 477,172 | 339,759 |

8a. Analysis of Total Expenditure Unrestricted

| Analysis of total expenditure | Collection and Research | Audience Development & Stakeholder Engagement | Education | Development | Total |
|--------------------------------------|--------------------------------|--|------------------|--------------------|-------------------|
| | € | € | € | € | € |
| 2024 | | | | | |
| Remuneration & Other Pay Costs | 2,422,655 | 1,167,002 | 420,024 | 328,986 | 4,338,667 |
| Collection, Care & Exhibition Costs | 1,648,459 | 7,967 | - | - | 1,656,426 |
| Advertising, Promotion & Publicity | 307,320 | 271,640 | 101,475 | 19,121 | 699,556 |
| Lectures and Tours | 4,450 | 2,774 | 115,944 | 2,789 | 125,957 |
| Consultancy/Professional Fees | 26,639 | 16,967 | - | 63,106 | 106,712 |
| Office and Administration costs | 168,344 | 64,063 | 16,030 | 50,850 | 299,287 |
| | 4,577,867 | 1,530,413 | 653,473 | 464,852 | 7,226,605 |
| Support costs | 5,167,534 | 2,663,272 | 841,170 | 750,795 | 9,422,771 |
| | 9,745,401 | 4,193,685 | 1,494,643 | 1,215,647 | 16,649,376 |

Notes to the Financial Statements (contd.)

| Analysis of total expenditure | Collection and Research | Audience Development & Stakeholder Engagement | Education | Development | Total |
|--------------------------------------|--|--|------------------|--------------------|-------------------|
| | € | € | € | € | € |
| 2023 | | | | | |
| Remuneration & Other Pay Costs | 2,448,439 | 1,109,105 | 360,520 | 230,127 | 4,148,191 |
| Collection, Care & Exhibition Costs | 1,258,430 | 26,883 | - | - | 1,285,313 |
| Advertising, Promotion & Publicity | 211,793 | 258,775 | 91,001 | 2,256 | 563,825 |
| Lectures and Tours | - | 4,084 | 110,380 | 4,354 | 118,818 |
| Consultancy/Professional Fees | 22,794 | 14,325 | - | 53,134 | 90,253 |
| Office and Administration costs | 153,735 | 51,959 | 3,212 | 44,511 | 253,417 |
| | 4,095,191 | 1,465,131 | 565,113 | 334,382 | 6,459,817 |
| Support costs | 5,141,789 | 2,680,966 | 789,191 | 556,270 | 9,168,216 |
| | 9,236,980 | 4,146,097 | 1,354,304 | 890,652 | 15,628,033 |

Notes to the Financial Statements (*contd.*)

8b. Resources Expended for Charitable Purpose – Restricted

| | Collection and Research | Audience Development & Stakeholder Engagement | Education | Development | Total |
|--|--|--|------------------|--------------------|----------------|
| | € | € | € | € | € |
| Resources expended for Charitable purpose | | | | | |
| Restricted | | | | | |
| 2024 | | | | | |
| Remuneration & Other Pay Costs | 158,326 | - | 51,437 | - | 209,763 |
| Collection, Care & Exhibition Costs | 40,509 | - | - | - | 40,509 |
| Advertising, Promotion & Publicity | 1,451 | - | 33,986 | - | 35,437 |
| -Consultancy/Professional Fees | - | - | - | - | - |
| Office and Administration costs | 13,415 | - | 440 | - | 13,855 |
| | 213,701 | - | 85,863 | - | 299,564 |
| Support costs | - | - | - | - | - |
| Transfer of funds from Deferred Funding | - | - | - | - | - |

Notes to the Financial Statements (contd.)

| | Collection and Research | Audience Development & Stakeholder Engagement | Education | Development | Total |
|---|--|--|------------------|--------------------|-----------------|
| | 213,701 | - | 85,863 | - | 299,564 |
| 2023 | | | | | |
| Remuneration & Other Pay Costs | 313,515 | - | 33,210 | - | 346,725 |
| Collection, Care & Exhibition Costs | 53,673 | - | - | - | 53,673 |
| Advertising, Promotion & Publicity | 1,165 | - | 18,018 | - | 19,183 |
| Consultancy/Professional Fees | 21,000 | - | - | - | 21,000 |
| Office and Administration costs | 47,899 | - | 633 | - | 48,532 |
| | 437,252 | - | 51,861 | - | 489,113 |
| Support costs | - | - | - | - | - |
| Transfer of funds from Deferred Funding | (18,823) | - | (1,994) | - | (20,817) |
| | 418,429 | - | 49,867 | - | 468,296 |

Notes to the Financial Statements (contd.)

8c. Resources Expended for Charitable Purpose – Unrestricted

| | Collection and Research | Audience Development & Stakeholder Engagement | Education | Development | Total |
|---|--|--|------------------|--------------------|-------------------|
| | € | € | € | € | € |
| Resources expended for Charitable purpose Unrestricted | | | | | |
| 2024 | | | | | |
| Remuneration & Other Pay Costs | 2,264,329 | 1,167,002 | 368,587 | 328,986 | 4,128,904 |
| Collection, Care & Exhibition Costs | 1,607,950 | 7,967 | - | - | 1,615,917 |
| Advertising, Promotion & Publicity | 305,869 | 271,640 | 67,489 | 19,121 | 664,119 |
| Lectures and Tours | 4,450 | 2,774 | 115,944 | 2,789 | 125,957 |
| Consultancy/Professional Fees | 26,639 | 16,967 | - | 63,106 | 106,712 |
| Office and Administration costs | 154,929 | 64,063 | 15,590 | 50,850 | 285,432 |
| | 4,364,166 | 1,530,413 | 567,610 | 464,852 | 6,927,041 |
| Support costs | 5,167,534 | 2,663,272 | 841,170 | 750,795 | 9,422,771 |
| | 9,531,700 | 4,193,685 | 1,408,780 | 1,215,647 | 16,349,812 |

Notes to the Financial Statements (contd.)

| | Collection and Research | Audience Development & Stakeholder Engagement | Education | Development | Total |
|-------------------------------------|--|--|------------------|--------------------|-------------------|
| | € | € | € | € | € |
| 2023 | | | | | |
| Remuneration & Other Pay Costs | 2,134,924 | 1,109,105 | 327,310 | 230,127 | 3,801,466 |
| Collection, Care & Exhibition Costs | 1,204,757 | 26,883 | - | - | 1,231,640 |
| Advertising, Promotion & Publicity | 210,628 | 258,775 | 72,983 | 2,256 | 544,642 |
| Lectures and Tours | - | 4,084 | 110,380 | 4,354 | 118,818 |
| Consultancy/Professional Fees | 1,794 | 14,325 | - | 53,134 | 69,253 |
| Office and Administration costs | 105,836 | 51,959 | 2,579 | 44,511 | 204,885 |
| | 3,657,939 | 1,465,131 | 513,252 | 334,382 | 5,970,704 |
| Support costs | 5,160,612 | 2,680,966 | 791,185 | 556,270 | 9,189,033 |
| | 8,818,551 | 4,146,097 | 1,304,437 | 890,652 | 15,159,737 |

Notes to the Financial Statements (*contd.*)

| Activities included in support costs | | |
|---|------------------|------------------|
| | 2024 | 2023 |
| | € | € |
| Remuneration & Other Pay Costs | 5,808,123 | 5,237,199 |
| Consultancy/Professional Fees | 208,377 | 324,652 |
| Recruitment, Training & Education | 116,708 | 125,898 |
| Travel & Subsistence | 24,419 | 34,821 |
| Security Costs | 489,233 | 445,727 |
| Insurance | 51,423 | 47,986 |
| Postage & Telecoms | 93,342 | 87,517 |
| IT Costs | 412,714 | 512,460 |
| Printing, Stationery & Supplies | 31,748 | 43,819 |
| Premises Expenses | 1,629,354 | 1,862,547 |
| OCAG Audit Fees | 50,300 | 57,300 |
| Other Audit Fees | 62,520 | 52,427 |
| Depreciation | 309,196 | 274,063 |
| Office and administration costs | 135,314 | 61,800 |
| | 9,422,771 | 9,168,216 |

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:

| | 2024 | 2023 |
|-----------------------|-------------|-------------|
| | € | € |
| Collection & Research | 5,167,534 | 5,141,789 |

Notes to the Financial Statements (*contd.*)

| | 2024 | 2023 |
|---|------------------|------------------|
| Audience Development & Stakeholder Engagement | 2,663,272 | 2,680,966 |
| Education | 841,170 | 789,191 |
| Development | 750,795 | 556,270 |
| | 9,422,771 | 9,168,216 |

9a. Remuneration & Other Pay Costs

The staff costs are comprised of:

| | Unrestricted Funds | Restricted Funds | 2024 Total | 2023 Total |
|--------------------|--------------------|------------------|-------------------|------------------|
| | € | € | € | € |
| Wages and salaries | 8,463,731 | 191,329 | 8,655,060 | 7,698,533 |
| Employers PRSI | 861,490 | 18,434 | 879,924 | 792,327 |
| Agency Staff | 611,806 | - | 611,806 | 894,530 |
| | 9,937,027 | 209,763 | 10,146,790 | 9,385,390 |

Aggregate Employee Benefits

| | 2024 | 2023 |
|---|-------------------|------------------|
| | € | € |
| Staff short-term benefits | 9,266,866 | 8,593,063 |
| Termination benefits | - | - |
| Retirement benefit costs | - | - |
| Employer's contribution to social welfare | 879,924 | 792,327 |
| | 10,146,790 | 9,385,390 |

Staff Short-Term Benefits

| Staff Short-Term Benefits | 2024 | 2023 |
|---------------------------|-------------------|------------------|
| | € | € |
| Basic Pay | 9,534,984 | 8,490,860 |
| Agency | 611,806 | 894,530 |
| | 10,146,790 | 9,385,390 |

Staff Costs classified elsewhere (See Notes 6 & 7)

| | Unrestricted Funds | Restricted Funds | 2024 Total | 2023 Total |
|---------------------------|-------------------------------|-----------------------------|-------------------|-------------------|
| | € | € | € | € |
| Shop | 264,388 | - | 264,388 | 292,504 |
| Friends of the NGL: | | | | |
| Payroll Costs | 228,578 | - | 228,578 | 219,430 |
| Pension Costs | 8,424 | - | 8,424 | 6,941 |
| | 501,390 | - | 501,390 | 518,875 |
| Total Remuneration | 9,937,027 | 209,763 | 10,146,790 | 9,385,390 |

(b) Number of employees

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

| | 2024 | 2023 |
|--------------|-------------|-------------|
| | F.T.E. | F.T.E. |
| Office staff | 107.1 | 93.8 |
| Attendants | 77.8 | 77.5 |
| | 184.9 | 171.3 |

(c) Key Management Personnel

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

| | 2024 | 2023 |
|----------------------|-------------|-------------|
| | € | € |
| Salary | 416,157 | 287,945 |
| Allowances | - | - |
| Termination benefits | - | - |
| Health Insurance | - | - |
| | 416,157 | 287,945 |

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 2024, the Director of the Gallery was paid a salary €128,724 (2023: €119,263). The superannuation entitlements of the Director are the standard entitlements of the public sector defined benefit

Notes to the Financial Statements (*contd.*)

superannuation scheme. In 2024, the Director of the Gallery incurred expenses of €17,953 (2023: €20,336). The 2023 number includes €10,000 related to the Directors relocation.

(e) Employee benefits breakdown

| | | No. of Employees | No. of Employees |
|----------------------------------|----------|------------------|------------------|
| Range of total employee benefits | | 2024 | 2023 |
| From | To | | |
| €60,000 | €69,999 | 12 | 7 |
| €70,000 | €79,999 | 8 | 4 |
| €80,000 | €89,999 | 3 | 8 |
| €90,000 | €99,999 | 7 | 0 |
| €100,000 | €109,999 | 1 | 0 |
| €110,000 | €119,000 | 1 | 1 |

10. Capital Account

| | 2024 | 2023 |
|--|----------------|----------------|
| | € | € |
| Balance 1 January | 548,622 | 619,296 |
| <i>Transfer from Financial Activities Account:</i> | | |
| Additions to Plant, Property and Equipment | 195,911 | 126,706 |
| Asset Depreciation | (214,390) | (197,380) |

Notes to the Financial Statements (*contd.*)

| | 2024 | 2023 |
|------------------------------------|-------------------|-------------------|
| | € | € |
| Total Movement in the Year | (18,479) | (70,674) |
| Closing Balance 31 December | 530,143 | 548,622 |
| <i>Heritage Assets:</i> | | |
| Balance 1 January | 56,905,200 | 54,218,587 |
| Assets Purchased in the Year | 2,089,217 | 1,033,963 |
| Other Asset Donations | 1,024,600 | 1,652,650 |
| Total Movement in the Year | 3,113,817 | 2,686,613 |
| Closing Balance 31 December | 60,019,017 | 56,905,200 |

11. Heritage Assets

The Gallery is Ireland's major national cultural institution devoted to the collection and care of fine art comprising some 19,320 paintings, drawings, water colours, miniatures, prints, sculpture and objects 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 was reviewed in 2023. 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.

Notes to the Financial Statements (*contd.*)

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.

Notes to the Financial Statements (*contd.*)

| Heritage Assets | | | |
|------------------------|-------------------|-------------------|-------------------|
| | Cost | Valuation | Total |
| | € | € | € |
| As at 1 January 2023 | 22,703,654 | 31,514,933 | 54,218,587 |
| Additions 2023 | 1,033,963 | 1,652,650 | 2,686,613 |
| As at 1 January 2024 | 23,737,617 | 33,167,583 | 56,905,200 |
| Additions 2024 | 2,089,217 | 1,024,600 | 3,113,817 |
| As at 31 December 2024 | 25,826,834 | 34,192,183 | 60,019,017 |

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

Five-year financial summary of acquisitions

| | 2024 | 2023 | 2022 | 2021 | 2020 |
|--|------------------|------------------|------------------|------------------|------------------|
| | € | € | € | € | € |
| Total cost of acquisitions | 2,089,217 | 1,033,963 | 3,914,799 | 3,925,547 | 939,874 |
| Total valuation of acquisitions | 1,024,600 | 1,652,650 | 2,228,392 | 1,217,065 | 283,053 |
| Total | 3,113,817 | 2,686,613 | 6,143,191 | 5,142,612 | 1,222,927 |

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 | 19,320 | 1,985 | 10.3% | 17,335 | 89.7% |

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

| | Land and Buildings | Office Equipment & Motor Vehicles | Furniture & Fittings | Total |
|----------------------------|---------------------------|--|---------------------------------|-------------------|
| Cost | € | € | € | € |
| At 1 January 2024 | 4,750,000 | 1,877,428 | 1,950,895 | 8,578,323 |
| Additions | | 84,129 | 533,190 | 617,319 |
| Revaluation 1 | 1,250,000 | | | 1,250,000 |
| At 31 December 2024 | 6,000,000 | 1,961,557 | 2,484,085 | 10,445,642 |
| Depreciation | € | € | € | € |
| At 1 January 2024 | - | 1,644,875 | 1,427,229 | 3,072,104 |
| Disposals | - | - | - | - |
| Charge for the year | - | 141,513 | 167,683 | 309,196 |
| At 31 December 2024 | - | 1,786,388 | 1,594,912 | 3,381,300 |
| Net Book Value | 6,000,000 | 175,169 | 889,173 | 7,064,342 |
| At 31 December 2024 | | | | |
| Net Book Value | 4,750,000 | 232,553 | 523,666 | 5,506,219 |
| At 31 December 2023 | | | | |

1 The valuation of the land and buildings was carried out by qualified Chartered Surveyors of independent valuers McNally Handy & Partner. The Assets were individually valued on 31 December 2024 at an aggregate fair value of €6,000,000. 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 an increase in the valuation from that as at the 31 December 2023. 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.

12. Property, Plant & Equipment

| | Land and Buildings | Office Equipment & Motor Vehicles | Furniture & Fittings | Assets Under Develop- ment | Total |
|--------------------------------|-------------------------------|--|-------------------------------------|---|------------------|
| Cost | € | € | € | € | € |
| At 1 January 2023 | 5,380,000 | 1,849,518 | 1,852,102 | - | 9,081,620 |
| Additions | - | 27,910 | 98,793 | - | 126,703 |
| Write down | - | - | - | - | - |
| Revaluation 1 | (630,000) | - | - | - | (630,000) |
| At 31 December 2023 | 4,750,000 | 1,877,428 | 1,950,895 | - | 8,578,323 |
| Depreciation | € | € | € | € | € |
| At 1 January 2023 | - | 1,497,436 | 1,300,605 | - | 2,798,041 |
| Disposals | - | - | - | - | - |
| Charge for the year | - | 147,439 | 126,624 | - | 274,063 |
| At 31 December 2023 | - | 1,644,875 | 1,427,229 | - | 3,072,104 |
| Net Book Value | | | | | |
| At 31 December 2023 | 4,750,000 | 232,553 | 523,666 | - | 5,506,219 |
| At 31 December 2022 | 5,380,000 | 352,082 | 551,497 | - | 6,283,579 |

13. Financial Assets

| | 2024 | 2023 |
|---|------------------|------------------|
| | Total | Total |
| | € | € |
| Market Value at 1 January | 7,161,657 | 6,215,519 |
| Additions at cost | 1,795,959 | 1,033,873 |
| Disposals at market value | (1,764,436) | (839,107) |
| Realised Gain/(Loss) on disposal | 158,956 | 123,679 |
| Unrealised Gain/(Loss) on revaluation | 595,409 | 627,693 |
| Value of Quoted Investments at 31 December | 7,947,545 | 7,161,657 |
| Cash held as part of the Investment Portfolio | 299,665 | 127,486 |
| Market Value At 31 December | 8,247,210 | 7,289,143 |

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

| | 2024 | 2023 |
|----------------|----------------|----------------|
| | Total | Total |
| | € | € |
| Stock in Trade | 195,965 | 213,500 |

The Gallery operates a shop on its premises. Inventory consists of goods for re-sale in these operations. Inventory to the value of €661,360. (2023: €776,412) was charged to the Cost of Sales.

Notes to the Financial Statements (*contd.*)

15. Cash & Cash Equivalents

| | 2024 | 2023 |
|------------------|------------------|------------------|
| | € | € |
| Current Accounts | 3,152,899 | 3,949,638 |
| Deposit Accounts | 284,062 | 283,167 |
| Credit Cards | (7,161) | (5,228) |
| Petty Cash | 1,661 | 2,569 |
| Other | 2,995 | 3,695 |
| Total | 3,434,456 | 4,233,841 |

16. Receivables

| | 2024 | 2023 |
|---------------|----------------|----------------|
| | € | € |
| Trade Debtors | 160,492 | 223,176 |
| Other Debtors | 21,529 | 28,794 |
| Prepayments | 232,581 | 260,966 |
| | 414,602 | 512,936 |

17. Payables

| | 2024 | 2023 |
|-----------------------|---------|---------|
| | € | € |
| Trade Creditors | 350,849 | 352,761 |
| VAT, PSWT & PAYE/PRSI | 344,389 | 314,778 |

Notes to the Financial Statements (*contd.*)

| | 2024 | 2023 |
|-----------------|------------------|------------------|
| Other Creditors | 18,305 | 53,527 |
| Accruals | 542,671 | 827,766 |
| | 1,256,214 | 1,548,832 |

18. Related Party Disclosures

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

The Gallery adopts procedures in accordance with the guidelines issued by the Department of Public Expenditure, Infrastructure, Public Service Reform and Digitalisation, 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

| | 2024 | 2023 |
|------------------------|---------|-----------|
| | € | € |
| Exchequer- Pay support | 850,000 | - |
| Exchequer - Exhibition | - | 1,000,000 |

Notes to the Financial Statements (*contd.*)

| | 2024 | 2023 |
|---------------------------------------|----------------|------------------|
| Closing Balance at 31 December | 850,000 | 1,000,000 |

20. Deferred Income – Other

| | Balance 1 January 2024 | Movement Income | Movement Expenditure | Balance 31 December 2024 |
|--|---------------------------|--------------------|-------------------------|--------------------------------|
| | € | € | € | € |
| Millennium Wing Fund | 786,222 | - | - | 786,222 |
| British Fund | 28,189 | 20,233 | (2,112) | 46,310 |
| Fellowship Fund | 251,353 | - | - | 251,353 |
| Friends of the NGI | 416,860 | 432,002 | (422,944) | 425,918 |
| John Barry/Petronella Brown Scholarship Fund | 152,738 | - | (18,545) | 134,193 |
| 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 | 25,062 | 73,892 | (36,669) | 62,285 |
| Kress Foundation - Library & Archive | 3,750 | - | - | 3,750 |
| Getty Conserving Canvas | - | - | - | - |

Notes to the Financial Statements (*contd.*)

| | Balance 1 January 2024 | Movement Income | Movement Expenditure | Balance 31 December 2024 |
|--------------------------------------|-----------------------------------|----------------------------|---------------------------------|---|
| Murillo Conservation | 9,364 | - | - | 9,364 |
| Apollo | 20,398 | 36,000 | (33,019) | 23,379 |
| Centre for the Study of Irish Art | 4,538 | 49,013 | (53,551) | - |
| Portrait Competition | 130,000 | 130,000 | (138,026) | 121,974 |
| Sarah Cecilia Harrison Fund | 25,039 | - | (3,492) | 21,547 |
| Hospital Saturday Fund | 13,500 | - | - | 13,500 |
| Your Gallery at School Project | 133,872 | 83,333 | (52,403) | 164,802 |
| Conservation Science Fund | 555,426 | 300,000 | (551,577) | 303,849 |
| Total | 2,711,209 | 1,124,473 | (1,312,338) | 2,523,344 |

Deferred Income – Other 2023

| | Balance 1 January 2024 | Movement Income | Movement Expenditure | Balance 31 December 2023 |
|---|-----------------------------------|----------------------------|---------------------------------|---|
| | € | € | € | € |
| Millennium Wing Fund | 786,222 | - | - | 786,222 |
| British Fund | 25,643 | 11,507 | (8,961) | 28,189 |
| Fellowship Fund | 251,353 | - | - | 251,353 |
| Friends of the NGI | 451,778 | 368,141 | (403,059) | 416,860 |
| John Barry/Petronella Brown Scholarship Fund | 187,276 | - | (34,538) | 152,738 |
| Lane Fund | 45,541 | - | - | 45,541 |

Notes to the Financial Statements (*contd.*)

| | Balance 1 January 2024 | Movement Income | Movement Expenditure | Balance 31 December 2023 |
|--|-----------------------------------|----------------------------|---------------------------------|---|
| 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 | 21,820 | 36,778 | (33,536) | 25,062 |
| Kress Foundation – Library Fund | 24,750 | - | (21,000) | 3,750 |
| Getty Conserving Canvas | 153,584 | - | (153,584) | - |
| Murillo Conservation | 9,364 | - | - | 9,364 |
| Apollo | 17,608 | 36,000 | (33,210) | 20,398 |
| Monument Trust | 1,042 | 1,100 | (2,142) | - |
| Centre for the Study of Irish Art | 35,292 | 50,000 | (80,754) | 4,538 |
| Portrait Competition | 30,578 | 150,106 | (50,684) | 130,000 |
| Sarah Cecilia Harrison Fund | 27,107 | - | (2,068) | 25,039 |
| Hospital Saturday Fund | 13,500 | - | - | 13,500 |
| Your Gallery at School Project | 26,880 | 125,000 | (18,008) | 133,872 |
| Conservation Science Fund | 180,426 | 375,000 | - | 555,426 |
| Lavina Fontana Exhibition Fund | 174,245 | - | (174,245) | - |
| Total | 2,573,366 | 1,153,632 | (1,015,789) | 2,711,209 |

Notes to the Financial Statements (contd.)

The movement on Deferred Income as shown in the Tables above includes Friends of the NGI and British Friends. The movement on Deferred income as shown in Note 4 excludes both of these funds. The movements on these funds are shown in Note 6.

21. Reserves

| | Unrestricted Funds | Restricted Funds | Total 2024 | Total 2023 |
|----------------------------------|---------------------------|-------------------------|-------------------|-------------------|
| | € | € | € | € |
| Heritage Assets ¹ | - | 60,019,017 | 60,019,017 | 56,905,200 |
| Capital Account | 530,143 | | 530,143 | 548,622 |
| Exchequer | 556,800 | (1,041,746) | (484,946) | 461,080 |
| Own Resources ² | 1,459,744 | 1,096,580 | 2,556,324 | 1,192,632 |
| Shaw Fund | 8,755,496 | - | 8,755,496 | 8,173,264 |
| Millennium Wing Fund | 3,370,000 | - | 3,370,000 | 2,120,000 |
| Balance as at 31 December | 14,672,183 | 60,073,851 | 74,746,034 | 69,400,798 |

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 Culture, Communications and Sport 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 Culture, Communications and Sport 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 to begin in 2025. This will involve the temporary relocation of the offices to No.7 Merrion Square in 2025. The Department of Culture, Communications and Sport 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.

Notes to the Financial Statements (*contd.*)

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

There are no events after the Statement of Financial Position date that need to be considered. 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 11 September 2025.

Appendix 1 - List of Supporters

Thank you to our loyal funders, corporate partners, members and donors who support the Gallery.

- The Department of Culture, Communications and Sport
- Friends of the National Gallery of Ireland
- International Friends of the National Gallery of Ireland
- American Friends of the National Gallery of Ireland

Individual Donors

Adrian & Marion Masterson

Brian & Susan Dickie

Brian Baum

Ivor O'Shea

John & Eleanor

Sullivan Laurie & Brendan Keegan

Tony Ahearne

and others who prefer to remain anonymous

Corporate Partners & Sponsors

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Apollo Foundation

Getty Foundation

Heritage Council

H. W. Wilson Foundation

HSE National Lottery Fund

Sir Denis Mahon Foundation

TEFAF Museum Restoration Fund (TEFAF)

Dargan Circle Patrons

Brian Baum

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Stephen Vernon

Director's Circle Patrons

Adrian & Jennifer O'Carroll

Donal & Cecilia Gallagher

Donal & Suzanne Casey

Lady Sheelagh Davis-Goff

Pam & Doug Walter

and others who prefer to remain anonymous

Curator's Circle Patrons

Chris Horn & Karlin Lillington

Ciara Sharkey & Marcus Cash

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Margaret Glynn

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Patrons of Irish Art

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Alan Bigley

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Amanda C. Andrews & Shubhashish Howlader

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Denise Meade

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Dr David Kronn & Anthony Vacchione Jr.

Dr Jean Whyte

Dr Peter Boylan

Dr Tom Carey

Eamonn Duffy

Eamonn & Kay Curley

Ewan Currie & Ailbhe Fallon

Fiona Henry

Gemma Kelly

Halle Bros Geranium

Ian Whyte

Irene O'Gorman

James O'Halloran

Jennifer Caldwell

John Feeney & Patrick Nestor

Judith Lawless & Kevin Egan

Karen McGinley

Laurie & Brendan Keegan

Lisa Smyth

Lochlann & Brenda Quinn

Marie Moloney

Martin Naughton

Mary & Mairtin MacAodha

Mary Higgins

Maureen Beary Ryan

Maurice Collins & Nora Rice

Michael Corrigan HRHA & Mary Kilcullen

Michael & Gemma Maughan

Michael & Maria Rosa Fry

Michael D Kunkel

Norma Smurfit

Patricia Golden

Patricia Lawless

Peter Woods MBE

Róisín Drury

Sarah Conroy

Sonia Rogers

Stuart Cole

Susann Claffey

Terence Launders

Terry Walsh & Brid Kemple

Therese Coyle

Tony Kilduff

Victoria B. Browne

Vincent Hibbert

and others who prefer to remain anonymous

Appendix 2 – Acquisitions in 2024

James McArdell

Portrait of Archibald Brewer, c.1750

Mezzotint on paper

35 × 25.1 cm

Presented, Gordon G.F. Dixon, 2024

NGI.2024.1

John James Barralet

Donnybrook Fair, c.1779-1795

Graphite, ink and grey wash on paper

47 × 74.6 cm

Purchased, 2024

NGI.2024.2

Harry Clarke

The Enchantment of Bottom by Titania, 1922

Stained glass panel in a wooden cabinet

Plate: 17 × 29.8 cm

Object: 27 × 38.1 × 31 cm

Purchased, with the support of the Friends of the National Gallery of Ireland (Patrons of Irish Art Funds), 2023

NGI.2024.3

Nevill Johnson

Theresa, 1947

Oil on canvas

76.2 × 61 cm

Presented, 2024

NGI.2024.4

Henry O'Neill

Ruins of the Royal Arcade, c.1837

Watercolour on paper

35.6 × 48.3 cm

Purchased, 2024

NGI.2024.5

Katherine MacCausland

A Pitcher and a Bouquet of Dahlias, c.1900

Oil on canvas

38 × 45.5 cm

Purchased, 2024

NGI.2024.6

Félix Bracquemond

The Terrace of the Villa Brancas, 1876

Etching and drypoint with aquatint on laid paper

26.2 × 36 cm

Purchased, 2024

NGI.2024.7

Margaret Clarke

The Haircut, 1926-1927

Oil on canvas

76.2 × 61 cm

Purchased, 2024

William Orpen

The Winner (The Champ), 1913

Graphite, watercolour and white chalk on paper

76 × 53.8 cm

Purchased, 2024

NGI.2024.9

Caroline McCarthy*Together Forever*, 2019

Acrylic ink and gouache on paper

56 × 76 cm

Purchased, 2024

NGI.2024.10

Maxime Maufra*L'anse de Belfot*, 1893

Etching and aquatint on laid paper

Plate: 28.9 × 35 cm

Sheet: 30.1 × 44 cm

Purchased, 2024

NGI.2024.11

Roderic O'Conor*Le Village*, 1893

Etching on laid paper

Image: 23 × 28 cm

Sheet: 30.8 × 44.6 cm

Purchased, 2024

NGI.2024.12

Rembrandt van Rijn

Landscape with Cottages and a Hay Barn: Oblong, 1641

Etching with touches of drypoint on paper

Sheet: 14.5 × 32.4 cm

Purchased, 2023

NGI.2024.13

Mike Bunn

Brian Friel, c.1995

Archival print on paper

116 × 80 cm

Purchased, 2024

NGI.2024.14

Nancy Lee Katz

Abakanowicz, Magdalena (1930-2017), Sculptor, 1999, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.15

Nancy Lee Katz

Anderson, Laurie (b.1947), Artist, 2001, 2018–2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.16

Nancy Lee Katz

Bing, Ilse (1899-1998), Photographer, 1993, 2018–2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.17

Nancy Lee Katz

Bourgeois, Louise (1911-2010), Artist, 1986, 2018–2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.18

Nancy Lee Katz

Brassai (1899-1984), Photographer, 1976, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.19

Nancy Lee Katz

Callahan, Harry (1912-1999), Photographer, 1997, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.20

Nancy Lee Katz

Celmins, Vija (b. 1938), Artist, 1997, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.21

Nancy Lee Katz

Erwitt, Elliott (1928-2023), Photographer, 1993, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.22

Nancy Lee Katz

Frankenthaler, Helen (1928-2011), Artist, 1997, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.23

Nancy Lee Katz

Golub, Leon (1922-2004), Artist, 1998, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.24

Nancy Lee Katz

Horsowski, Mieczyslaw (1892-1993), Pianist, 1992, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.25

Nancy Lee Katz

Karsh, Yousuf (1908-2001), Photographer, 1986, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.26

Nancy Lee Katz

Kelly, Ellsworth (1923-2015), Artist, 1988, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.27

Nancy Lee Katz

Khaldei, Yevgeny Anan'evich (1917-1997), Photographer, 1997, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.28

Nancy Lee Katz

Lichtenstein, Roy (1923-1997), Artist, 1986, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.29

Nancy Lee Katz

McDermott & McGough (b. 1952 and 1958), Artists, 1990, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.30

Nancy Lee Katz

Ruscha, Ed (b.1937), Artist, 1993, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.31

Nancy Lee Katz

Serra, Richard (1938-2024), Artist, 1987, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.32

Nancy Lee Katz

Siskind, Aaron (1902-1991), Photographer, 1988, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.33

Nancy Lee Katz

Spero, Nancy (1926-2009), Artist, 1993, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.34

Nancy Lee Katz

Wegman, William (b.1943), Photographer, 1993, 2018-2023

Gelatin silver print

35.5 × 28 cm

Presented, Michael S. Sachs, 2024

NGI.2024.35

Gilles Peress

Collection of 997 Photographs

Gelatin silver print

Presented, the American Friends of the National Gallery of Ireland,
from an anonymous donor, 2024

NGI.2024.36

Simon Burch

Basil Blackshaw, 1999–2004

Gelatin silver print

45.7 × 35.6 cm

Presented, 2024

NGI.2024.37

Simon Burch

Brenda Fricker, 1999–2004

Gelatin silver print

45.7 × 35.6 cm

Presented, 2024

NGI.2024.38

Simon Burch

Cillian Murphy, 1999–2004

Gelatin silver print

45.7 × 35.6 cm

Presented, 2024

NGI.2024.39

Simon Burch

John Hurt, 1999–2004

Gelatin silver print

45.7 × 35.6 cm

Presented, 2024

NGI.2024.40

Simon Burch

John McGahern, 1999–2004

Gelatin silver print

45.7 × 35.6 cm

Presented, 2024

NGI.2024.41

Simon Burch

Louis le Brocquy, 1999–2004

Gelatin silver print

45.7 × 35.6 cm

Presented, 2024

NGI.2024.42

Simon Burch

Neil Jordan, 1999–2004

Gelatin silver print

45.7 × 35.6 cm

Presented, 2024

NGI.2024.43

Simon Burch

Robert Ballagh, 1999–2004

Gelatin silver print

45.7 × 35.6 cm

Presented, 2024

NGI.2024.44

Simon Burch

Sean McSweeney, 1999–2004

Gelatin silver print

45.7 × 35.6 cm

Presented, 2024

NGI.2024.45

Simon Burch*Stephen Rea, 1999–2004*

Gelatin silver print

45.7 × 35.6 cm

Presented, 2024

NGI.2024.46

Simon Burch*Under a Grey Sky*

Portfolio containing 30 photographic prints

Presented, 2024

NGI.2024.47

Augustus Nicholas Burke*Porta Trasimena, Perugia, 1890*

Oil on canvas

45.7 × 25.4 cm

Purchased, 2024

NGI.2024.48

Roderic O'Conor

Flowers, Bottle and Two Jugs, c.1892

Oil on canvas

73.5 × 55 cm

Purchased, with the support of the Friends of the National Gallery of Ireland (Patrons of Irish Art Funds), 2024

NGI.2024.49

Micheal Farrell

A Shorter History, 1982

Portfolio containing 8 etchings and 8 accompanying sheets of letterpress

Presented, 2024

NGI.2024.50

Nadia Léger

Wanda flying to the Moon, 1978

Oil on canvas

100 × 73 cm

Purchased, 2024

NGI.2024.51

Unknown Artist, Germany, 20th Century

Monsignor Hugh O'Flaherty (1898-1963), Catholic Priest and Vatican Official, 1944

Graphite and white chalk on paper

50 × 60 cm

Presented, Hugh Fahey and his husband Patrick Walsh, 2024, in memory of Bobby and Josephine Fahey

NGI.2024.52

Andrew Catlin

Shane MacGowan. Adelphi Hotel, Liverpool, 6th December 1985, 1985

Hahnemühle Baryta Fine Art print

112 × 110 cm

Presented, the Artist, 2024

NGI.2024.53

Andrew Catlin

Shane MacGowan. Filthy McNasty's Bar, London, 2001, 2001

Hahnemühle Baryta Fine Art print

109.8 × 110 cm

Purchased, the Artist, 2024

NGI.2024.54

Colin Middleton

Swan River Sunset, 1972

Watercolour on paper

Image: 15 × 15 cm

Presented, Jane Middleton, 2024

NGI.2024.55

Colin Middleton

Wattle Bird and Fuchsia, 1972

Watercolour on paper

Image: 15 × 15 cm

Presented, Jane Middleton, 2024

NGI.2024.56

Colin Middleton

Farmhouse, Co. Down, 1982–1983

Oil on canvas

44 × 60 cm

Presented, Jane Middleton, 2024

NGI.2024.57

Colin Middleton

Torso, 1976

Oil on gesso-primed balsa timber

20.3 × 20.3 cm

Presented, Jane Middleton, 2024

NGI.2024.58

Colin Middleton

Boyne Square, Sandy Row, 1969

Graphite on paper

Image: 9.5 × 9 cm

Presented, Jane Middleton, 2024

NGI.2024.59

Colin Middleton

Abstract Figure, 1975

Ink and watercolour on paper

35 × 24 cm

Presented, Jane Middleton, 2024

NGI.2024.60

Colin Middleton

Woman Seated on a Bench, 1975

Ink on paper

20 × 17 cm

Presented, Jane Middleton, 2024

NGI.2024.61

Colin Middleton

Seated Girl, 1974

Soft conté crayon on paper

32 × 23 cm

Presented, Jane Middleton, 2024

NGI.2024.62

Colin Middleton

Reeds, Crevinishaughy, 1972

Watercolour

15 × 15 cm

Presented, Jane Middleton, 2024

NGI.2024.63

Colin Middleton

Sketches and Landscape, 1962

Pencil and crayon on paper

13.5 × 13.5 cm

Presented, Jane Middleton, 2024

NGI.2024.64

Jack B. Yeats

Singing 'The Dark Rosaleen', Croke Park, 1921

Oil on canvas

46 × 61 cm

Purchased, 2024, with special support from the Government of Ireland and a generous contribution from a private donor

NGI.2024.65

Paul Stuart

Johnny Sexton, Rugby Player, 2023

Giclée print

100 × 73.8 cm

Purchased, the Artist, 2024

NGI.2024.66

Salvatore of Lucan

Paul McGrath, 2024

Oil on linen

215 × 165 cm

Commissioned, National Gallery of Ireland, 2024

NGI.2024.67

William John Leech

Coloured Sails, c.1908

Oil on canvas

43.2 × 34.3 cm

Bequeathed, Alan Conroy, in Memory of his father and mother Peter and Ann Conroy, 2024

NGI.2024.68

William John Leech

Window, Early Morning, c.1947

Oil on canvas

61 × 51 cm

Bequeathed, Alan Conroy, in Memory of his father and mother Peter and Ann Conroy, 2024

NGI.2024.69

Harriet Hockley Townshend

Anne aetate 3 months, 1916

Mixed media on paper

Framed: 46.5 × 47 cm

Bequeathed, Alan Conroy, in Memory of his father and mother Peter and Ann Conroy, 2024

NGI.2024.70

Various artists

Z15 (30 x 30)

Portfolio

30 photographic prints, stored in a clamshell box

Object: 43.3 × 32.3 × 10.7 cm

Presented, Zelda Cheatle, 2024

NGI.2024.71

Barbara Warren

Corn among Rocks, Lettermore, 1998

Oil on canvas

58.4 × 71.1 cm

Presented, 2024

NGI.2024.72

Veronica Bolay

And Now We Must Cross the River, c.2017

Oil on canvas

92 × 77 cm

Presented, Aengus Jankowsky, 2024

NGI.2024.73

Veronica Bolay

Bog Tale, c.2005

Oil on canvas

76 × 101 cm

Presented, Aengus Jankowsky, 2024

NGI.2024.74

Veronica Bolay

Woman at Rough Point

Oil on canvas

100 × 100 cm

Presented, Aengus Jankowsky, 2024

NGI.2024.75

Mary Swanzy

Nude Study, Samoa, 1924

Oil on canvas

45.7 × 54.6 cm

Purchased, 2024

NGI.2024.76

Mary Cassatt

The Manicure, c.1908

Drypoint on paper

Plate: 20.2 × 13.7 cm

Sheet: 31 × 23.5 cm

Purchased, William J. Cotter, 2024

NGI.2024.77

Seán O'Sullivan

Máirtín Ó Cadhain (1906-1970), 1951

Pastel on paper

45.7 × 35.5 cm

Purchased, 2024

NGI.2024.78

Walter Frederick Osborne

A Summer's Day, 1890/91

Oil on canvas

50 × 30 cm

Presented, Eveline Greif, in memory of her parents, the late Victor and Helena Greif, 2024

NGI.2024.79

Rembrandt van Rijn

Self-Portrait in a Flat Cap and Embroidered Dress, c.1642

Etching on laid paper

Plate: 9.3 × 6.2 cm

Sheet: 10.1 × 6.8 cm

Purchased with support of a private donor, 2024

NGI.2024.80

William Orpen

Portrait of Grace Gifford - study for 'Young Ireland', c.1915

Conté on paper

21.6 × 21 cm

Purchased, 2024

NGI.2024.81

Roderic O'Conor

The Cliff, 1893

Etching and drypoint on paper

Plate: 24.8 × 39 cm

Mount: 50.8 × 61 cm

Purchased, 2024

NGI.2024.82

Armand Seguin

Trees Above the Estuary, 1892

Plate: 24.6 × 21.7 cm

Mount: 40.5 × 51 cm

Purchased, 2024

NGI.2024.83

Armand Seguin

The Billowing Trees, 1893

Etching and drypoint on paper

Plate: 18.1 × 29.8 cm

Mount: 50.8 × 61 cm

Purchased, 2024

NGI.2024.84

Armand Seguin

The Hurricane, 1893

Etching, drypoint and roulette on paper

Plate: 35.1 × 59.1 cm

Mount: 55 × 71 cm

Purchased, 2024

NGI.2024.85

Armand Seguin

The Trees Beyond the Road at le Poldu, 1893

Etching and roulette on paper

Plate: 21.9 × 35.1 cm

Mount: 40.5 × 51 cm

Purchased, 2024

NGI.2024.86

Appendix 3 - Loans from the National Gallery of Ireland to Temporary Exhibition in 2024

Exhibition: **Conservation display**

Venue: Mauritshuis, The Hague, The Netherlands

Dates: 22 January–30 June 2024

Works: Paulus Potter, *Head of a White Bull*, c.1647–50, Oil on canvas, 79.4 × 62 cm, Purchased, 1868, NGI.56.

Exhibition: **Entangled Pasts: 1768–now**

Venue: Royal Academy of Arts, London

Dates: 3 February–28 April 2024

Work: William Mulready, *The Toy-seller*, 1857–1863, Oil on canvas, 112 x 142 cm, Purchased, 1891, NGI.387.

Exhibition: **Impressionism and its Overlooked Women**

Venue: Ordrupgaard, Charlottenlund, Denmark

Dates: 9 February–20 May 2024

Works:

- Berthe Morisot, *Le Corsage Noir*, 1878, Oil on canvas, 73 x 65 cm, Purchased, 1936, NGI.984
- Eva Gonzalès, *Children on the Sand Dunes, Grandcamp*, 1877–1878, Oil on canvas, 46 x 56 cm, Purchased, 1972 (Shaw Fund), NGI.4050.

Exhibition: ***Sargent and Fashion***

Venue: Tate, London

Dates: 22 February–7 July 2024

Work: John Singer Sargent, *Portrait of Woodrow Wilson (1856-1924), American President*, 1917, Oil on canvas, 153 x 109 cm, Commissioned, the Board of Governors and Guardians, in memory of Sir Hugh Lane, 1917, NGI.817.

Exhibition: ***Lavery On Location***

Venue: National Museums Northern Ireland, Ulster Museum

Dates: 23 February–9 June 2024

Works:

- John Lavery, *Lady Lavery in an Evening Cloak*, Oil on canvas, 46 x 36 cm, Presented, 1953, NGI.1251
- John Lavery, *On the Bridge at Grez*, 1884, Oil on canvas, 49 x 100.5 cm, Heritage Gift, Lochlann and Brenda Quinn, 2008, NGI.2008.96
- John Lavery, *A Garden in France*, 1898, Oil on canvas, 101 x 127 cm, Heritage Gift, Lochlann and Brenda Quinn, 2022, NGI.2022.138
- John Lavery, *The Return of the Goats*, 1884, Oil on canvas, 81.5 x 100 cm, Purchased, 2004, NGI.4738.

Exhibition: ***Pre-Raphaelites: Modern renaissance***

Venue: Museo Civico San Domenico Forli, Italy

Dates: 23 February–30 June 2024

Works:

- William Mulready, *Bathers Surprised*, 1852–1853, Oil on wood panel, 59 x 44 cm, Purchased, 1911, NGI.611
- Frederic William Burton, *A Venetian Courtesan*, 1873–1874, Watercolour, gouache, bodycolour, black chalk, pastel and graphite on paper, 95.5 x 68.5 cm, Purchased, 1901, NGI.2387
- Frederic William Burton, *Faust's First Sight of Marguerite*, 1857, Watercolour with white highlights on paper, 71 x 62.5 cm, Purchased, 2001, NGI.19602.

Exhibition: ***Sir William Orpen: A Family Legacy***

Venue: Farmleigh, Dublin

Dates: 14 March–25 August 2024

Work: William Orpen, *Portrait of the Artist's Parents*, Oil on canvas, 169 x 138 cm, Bequeathed, Mrs F. Orpen, 1956, NGI.1341.

Exhibition: ***A Velázquez in the Museum***

Venue: Galleria Borghese, Rome, Italy

Dates: 25 March–23 June 2024

Work: Diego Velázquez, *Kitchen Maid with the Supper at Emmaus*, c.1617–1618, Oil on canvas, 55 x 118 cm, Presented, Sir Alfred and Lady Beit, 1987 (Beit Collection), NGI.4538.

Exhibition: ***Imagined Wealth, Masterpieces from the oeuvre of Jan Davidsz. De Heem (Utrecht, 1606 – Antwerp, 1684)***

Venue: Snijders & Rockoxhuis, Antwerp, Belgium

Dates: 27 April–1 October 2024

Work: Jan Davidsz de Heem, *A Vanitas Fruit-piece*, 1653, Oil on canvas, 85.5 x 65 cm, Purchased, 1863, NGI.11.

Exhibition: ***National Treasures: Caravaggio in Belfast***

Venue: National Museums Northern Ireland, Ulster Museum

Dates: 10 May–1 September 2024

Works: Michelangelo Merisi da Caravaggio, *The Taking of Christ*, 1602, Oil on canvas, 135.5 x 169.5 cm, On indefinite loan to the National Gallery of Ireland from the Jesuit Community, Leeson St., Dublin, who acknowledge the kind generosity of the late Dr Marie Lea-Wilson, 1992, L.14702.

Exhibition: ***Whistler and Europe: the Butterfly Effect***

Venue: Musée des Beaux-Arts Rouen, France

Dates: 24 May–22 September 2024

Work: John Lavery, *Her First Communion*, 1902, Oil on canvas, 181 x 89 cm, Purchased, with the support of the Friends of the National Gallery of Ireland, 2018 (part Dargan Fund), NGI.2018.35.

Exhibition: ***The Wandering Gaze***

Venue: The Model, Sligo

Dates: 6 July–28 September 2024

Works:

- Jack B. Yeats, *For the Road*, 1951, Oil on canvas, 61 x 92 cm, Presented, Mr. and Mrs. Frank L. Vickerman, 1978, NGI.4309

- Jack B. Yeats, *The Beggarman in the Shop*, 1924, Oil on canvas, 46 × 61 cm, Presented, Lady Beit, for the Yeats Museum, 1997, NGI.4638
- Jack B. Yeats, Sketchbook, The book of the castle and the orchard and sometimes the valley and the village beyond, 10 × 17 cm, Library and Archives Collection, YA/Y1/JY/1/1/4
- Jack B. Yeats, Sketchbook, Sligo and Killybogs, 9.5 × 17 cm, Library and Archives Collection, YA/Y1/JY/1/1/14
- Jack B. Yeats, Sketchbook, Haul Sands Strete Totes May 1903, 1903, 9 × 12.5 cm, Library and Archives Collection, YA/Y1/JY/1/1/56
- Jack B. Yeats, Sketchbook, Burke London Strete 1903, 1903, 9 × 12.5 cm, Library and Archives Collection, YA/Y1/JY/1/1/66
- Jack B. Yeats, Sketchbook, Burke London Strete 1903, 1913, 9 × 12.5 cm, Library and Archives Collection, YA/Y1/JY/1/1/144
- Jack B. Yeats, Sketchbook, Greystones 1913 Enniscorthy Metropoliton Regatta, 1913, 9 × 12.5 cm, Library and Archives Collection, YA/Y1/JY/1/1/146
- Jack B. Yeats, Sketchbook, Kerry and Greystones 1913, 9 × 12.5 cm, Library and Archives Collection, YA/Y1/JY/1/1/150
- Jack B. Yeats, Sketchbook, Dublin and Greystones 1914 Pearse Campbell – poet, 1914, 9 × 12.5 cm, Library and Archives Collection, YA/Y1/JY/1/1/154
- Jack B. Yeats, Sketchbook, Greystones Dublin Trotting Calary Races 1914, 1914, 9 × 12.5 cm, Library and Archives Collection, YA/Y1/JY/1/1/155
- Jack B. Yeats, Sketchbook, 1914 Clifden Dublin Kerry and Wexford Hurley final Face at the Window, 1914, 9 × 12.5 cm, Library and Archives Collection, YA/Y1/JY/1/1/160
- Jack B. Yeats, Sketchbook, Schull Greystones 1915, 1915, 9 × 12.5 cm, Library and Archives Collection, YA/Y1/JY/1/1/163
- Jack B. Yeats, Sketchbook, Skibbereen and Schull 1919, 1919, 9 × 12.5 cm, Library and Archives Collection, YA/Y1/JY/1/1/170

- Jack B. Yeats, Sketchbook, Skibbereen Dublin 1919 1920 (Half Memory Scandinavian Market), 9 × 12.5 cm, Library and Archives Collection, YA/Y1/JY/1/1/171

Exhibition: ***MORE POWER TO YOU: Sarah Purser – A Force for Irish Art***

Venue: Dublin City Gallery The Hugh Lane

Dates: 10 July 2024–5 January 2025

Works:

- Louise Breslau, *Bergliot Ibsen (née Bjørnsen)*, (1869–1953), 1889, Oil on canvas, 131 × 90 cm, Presented, Mlle Zillhardt, through the Friends of the National Collections of Ireland, 1928, NGI.908
- Sarah Henrietta Purser, *Portrait of Jack B. Yeats* (1871–1957), Oil on canvas laid on board, 66 × 50 cm, Purchased, 1974, NGI.4120
- Sarah Henrietta Purser, *A Lady Holding a Rattle*, 1885, Oil on canvas, 41 × 31 cm, Purchased, 1975, NGI.4131
- Sarah Henrietta Purser, *Portrait of Kathleen Behan*, Oil on board, 26 × 24 cm, Presented, Friends of the National Collections, 1976, NGI.4188
- Sarah Henrietta Purser, *Cormac of Cashel, Saint Patrick's Cathedral, County Dublin*, c.1906, Ink, graphite and watercolour on card, 48.5 x 18 cm, Presented, Mr P. Pollen, 1966, NGI.18462.

Exhibition: ***Paris 1924: Sport, Art and the Body***

Venue: The Fitzwilliam Museum, Cambridge, UK

Dates: 19 July–3 November 2024

Works:

- Jack B. Yeats, *The Liffey Swim*, 1923, Oil on canvas, 61 × 91 cm, Presented, Trustees of the Haverty Trust, 1931, NGI.941

- Silver Medal awarded to Jack B. Yeats, Library and Archives Collection, Y1/JY/10/2/2
- Bronze Medal Awarded to Jack B. Yeats, Library and Archives Collection Y1/JY/10/2/3

Exhibition: ***Lavery. On Location***

Venue: National Galleries of Scotland, Edinburgh

Dates: 20 July–27 October 2024

Works:

- John Lavery, *Lady Lavery in an Evening Cloak*, Oil on canvas, 46 x 36 cm, Presented, 1953, NGI.1251
- John Lavery, *On the Bridge at Grez*, 1884, Oil on canvas, 49 x 100.5 cm, Heritage Gift, Lochlann and Brenda Quinn, 2008, NGI.2008.96
- John Lavery, *A Garden in France*, 1898, 101 x 127 cm, Heritage Gift, Lochlann and Brenda Quinn, 2022, NGI.2022.138
- John Lavery, *The Return of the Goats*, 1884, 81.5 x 100 cm, Purchased, 2004, NGI.4738.

Exhibition: ***Rembrandt - Hoogstraten: Colour and Illusion***

Venue: Kunsthistorisches Museum, Vienna

Dates: 8 October 2024–12 January 2025

Work: Rembrandt van Rijn, *Landscape with the Rest on the Flight into Egypt*, 1647, Oil on wood panel, 34 x 48 cm, Purchased, 1883, NGI.215.

Exhibition: ***Living with Gods: Art, Beliefs and Peoples***

Venue: Museum of Fine Arts, Houston, USA

Dates: 27 October 2024–20 January 2025

Work: Diego Velázquez, *Kitchen Maid with the Supper at Emmaus*, c.1617–1618, Oil on canvas, 55 x 118 cm, Presented, Sir Alfred and Lady Beit, 1987 (Beit Collection), NGI.4538.

Exhibition: ***I see his blood upon the rose***

Venue: Metropolitan Arts Centre, Belfast, NI

Dates: 7 November 2024–30 March 2025

Work: Mario Nuzzi, *Portrait of a Lady, Surrounded by a Garland of Flowers*, Oil on canvas, 113 x 83 cm, Purchased, 1885, NGI.262.

Exhibition: ***Rachel Ruysch: Nature into Art***

Venue: Alte Pinakothek, Munich, Germany

Dates: 26 November 2024–16 March 2025

Work: Rachel Ruysch, *Vase of Flowers with an Ear of Corn*, 1742, Oil on canvas, 50.6 x 40.2 cm, Purchased, 2023, NGI.2023.20.

Appendix 4 – National Gallery of Ireland Staff – Media, Lectures and Publications 2024

Press Highlights

Staff National Radio & Broadcast Interviews

- WCBE FM, Central Ohio, USA, Interview with Dr Caroline Campbell on the release of her book 'The Power of Art' (Doug Dangler, 07 February)
- Arena, RTÉ Radio 1, [Dr Lizzie Marx on Turning Heads](#), (Seán Rocks, 22 February)
- Marie Lynch interview with Tristan Rosenstock's An Cúinne Dána series, Raidió na Gaeltacta on *An Túr Gloine: Artists and the Collective*, [An Cúinne Dána: An Túr Gloine i nGailearaí Náisiúnta na hÉireann](#) (7 April)
- Marie Lynch on the Jack B. Yeats Olympic Medal and *The Liffey Swim*, [The Hard Shoulder, Newstalk](#) (29 July)
- Dublin South FM, Anne Hodge on *In Real Life* (Colin McStay, 24 September)

Staff National Print and Online Interviews

- The Art Newspaper, [Interview with Dr Caroline Campbell on the release of her book 'The Power of Art'](#) (Gareth Harris, 03 January)
- RTÉ, [Interview with Dr Caroline Campbell on the release of her book 'The Power of Art'](#) (Staff Writer, 28 January)
- The Gloss, [Dr Lizzie Marx on Turning Heads](#), (Penny McCormick, 21 February)
- Visual Artists Ireland, [Muirne Lydon on Conservation](#), (Thomas Pool, 01 March)
- Financial Times, [Aoife Brady & Maria Canavan on Conservation](#), (Max McGuinness, 02 March)

- The Business Post, [Dr Caroline Campbell](#), (Sara Keating, 09 March)
- The Irish Examiner, [Dr Lizzie Marx on *Turning Heads*](#), (Marc O'Sullivan Vallig, 11 March)
- Trinity News, [Dr Caroline Campbell](#), (Ella Sloane, 20 April)
- The Gloss, [Janet McLean on *Women Impressionists*](#), (26 June)
- The Gloss, [Niamh MacNally on *Mildred Anne Butler*](#), (Penny McCormick, 11 September)

Photo Call Front Pages

- LA Times, 'In Riverside, she was a nobody. In Ireland, her affair rocked the Catholic Church' (Noah Goldberg, 02 February)
- Irish Times, 'Marian Keyes portrait unveiled as latest addition to National Gallery' (Ellen O'Donoghue, 13 February)
- Irish Times, Turning Heads Image, (Photographer Naoise Culhane, 23 February)
- Irish Examiner, Turning Heads Image, (Photographer Naoise Culhane, 23 February)
- Irish Times, The Liffey Swim Image and Yeats' Silver Medal, (Malachy Clerkin, 13 April)

Exhibition Coverage Reviews

- The Edinburgh Reporter, [Traditional Turner on show in January](#), (Phyllis Stephen, 01 January)
- Irish Examiner, [Turner in the National Gallery](#), (Declan Burke, 06 January)
- Art Daily, [Impressionism and its overlooked women](#), (Staff Writer, 08 February)
- Art History News, [Turning Heads at the National Gallery of Ireland](#), (Adam Busiakiewicz, 21 February)
- The Irish Daily Mail, Dutch gold is in the frame for major art exhibition, (Helen Bruce, 23 February)

- The Irish Independent, [Rubens, Vermeer and Rembrandt feature in *Turning Heads* exhibition at National Gallery](#), (Cian Ó Broin, 23 February)
- Antiques and Art Ireland, [Rubens, Rembrandt and Vermeer at Ireland's National Gallery](#), (Staff Writer, 24 February)
- Apollo Magazine, [*Turning Heads* Review](#), (Staff Writer, 26 February)
- Trinity News, [Harry Clarke Acquisition & *An Túr Gloine* mentioned in piece about Irish stained glass](#), (Molly Robinson, 29 February)
- Ciast Nagazubem *Turning Heads* among top 10 things to do, (Su Carroll, 01 March)
- FAD Magazine, [*Turning Heads* Review](#), (Charlotte Rickards, 09 March)
- The Business Post, [Interview with Director Dr Caroline Campbell](#), (Sara Keating 09 March)
- The Irish Times, [*An Túr Gloine* mentioned in piece about stained glass](#), (Gemma Tipton, 23 March)
- Artnet, [*Turning Heads* discussed in piece about tronies](#), (Jo Lawson-Tancred, 25 March)
- Image Magazine, *Turning Heads*, (Staff Writer, 01 April)
- Church Times, [*Turning Heads* Review](#), (Nicholas Cranfield, 12 April)
- Dublin.ie, [Stained glass walking tour](#), (Staff Writer, 14 April)
- Irish Independent, Rubens stands out among his peers, and exhibition at National Gallery is a joy, (Correspondence, 04 May)
- Irish Examiner, Vermeer-ly here for a visit, (Staff Writer, 11 May)
- Connaught Telegraph, [Artists from Mayo invited to enter AIB Portrait Prize and AIB Young Portrait Prize](#), (Staff writer, 21 May)
- Kildare Now, [Artists from Kildare invited to enter AIB Portrait Prize competitions for 2024](#), (Daragh Nolan, 22 May)

- London Review of Books, [On Jan Lievens](#), (John-Paul Stonard, 23 May)
- Dublin Gazette, [AIB announced as sponsor of Portrait Prize and Young Portrait Prize at National Gallery of Ireland](#), (Staff Reporter, 26 May)
- Kilkenny Live (web), [Kilkenny entrants sought for Portrait Prize Competition](#), (Mary Cody, 26 May)
- Irish Arts Review, First Impressions, (Staff Writer, 01 June)
- Newstalk, The Home Show with Sinead Ryan, (Sinead Ryan, 01 June)
- Nenagh Guardian (web), [Chance to exhibit at National Gallery](#), (Staff Writer, 02 June)
- Apollo Magazine, [Where are all the women Impressionists?](#) (Emma Crichton-Miller, 03 June)
- Artlyst, [The Art Diary June 2024](#), (Revd Jonathan Evens, 03 June)
- Southern Star, [Islands prove inspirational for Schull exhibition](#), (Staff Writer, 13 June)
- Limerick Post, [Limerick artists encouraged to apply for AIB Portrait Prize](#), (Bernie English, 16 June)
- Artnet, [A Major Museum Survey Honors the Four 'Grandes Dames' of Impressionism](#), (Staff Writer, 26 June)
- RTÉ, [150th anniversary of first impressionist exhibition in 1874](#) (Claire Halpin, 28 June)
- The Sunday Times, Muses, mothers... and artists: the lives of the female impressionists, (Joanne Moorhead, 30 June)
- The Irish Times, [The forgotten women Impressionists: Far more than models, muses or mothers](#) (Gemma Tipton, 06 July)
- The Tablet, [The tower of glass – a window on Irish Celtic history](#), (Joanna Moorhead, 08 July)
- Business Post, [Female Impressionists step into the Light at the National Gallery](#), (Bairbre Power, 12 July)
- The Irish Catholic, Women Impressionists Review, (Peter Costello, 18 July)

- Totally Dublin, [*In Real Life*](#), (Staff Writer, 02 August)
- ArtMag, Women Impressionists, (Staff Writer, 09 August)
- Art Salon, [*In Real Life Feature*](#), (Marius Damrow, 17 August)
- The Gloss, [See The Shortlist Of The AIB Portrait Prize 2024 At The National Gallery](#), (Penny McCormick, 23 August)
- The Irish Times Mildred Anne Butler listed, (Penny McCormick, 05 September)
- The Times Literary Supplement, Women Impressionists Review, (Boyd Tonkin, 06 September)
- The Gloss, [Cultural Highs: Where To Go And What To Wear This Autumn](#), (Penny McCormick, 13 September)
- Irish Independent, [Women Impressionists Review](#), (Niall MacMonagle, 19 September)
- The Irish Times, [Mildred Anne Butler: At Home in Nature](#), (Sylvia Thompson, 21 September)
- Irish Examiner, [Mildred Anne Butler Review](#), (Richard Collins, 26 September)
- The Irish Times, [*In Real Life* mentioned among events to see, shows to book and ones to catch before they end](#), (Tony Clayton-Lea, 28 September)
- The Irish Times, [*Mildred Anne Butler* mentioned in The Guide](#), (Tony Clayton-Lea, 05 October)
- Ireland's Own, [Mildeed Anne Butler](#), (Paddy Ryan, 18 October)
- Image Magazine, [My Life in Culture: Artist Michele Hetherington](#), (Sarah Finn, 30 October)
- History Ireland, An Túr Gloine Review, (Donal Fallon, 01 November)
- Southern Star, [Local Cork artist exhibits at National Gallery at the Exhibition *In Real Life*](#), (Melanie Black, 23 November)
- Irish Times, [Portrait of Lydia Foy by Amanda Dunsmore wins National Gallery's AIB Portrait Prize](#), (Ella Sloane, 27 November)

- Irish Examiner Portrait of Lydia Foy by Amanda Dunsmore wins National Gallery's AIB Portrait Prize, (Breda Graham, 28 November)
- Head Topics, [Amanda Dunsmore Wins AIB Portrait Prize with Portrait of Lydia Foy](#), (Staff Writer, 28 November)
- Irish Examiner, Photo of Young Portrait Prize Winner Aoibhe Devereaux, (Staff Writer, 28 November)
- Irish Arts Review, January - The Turner exchange at the Gallery, (Staff Writer, 01 December)
- Social and Personal, Turner's exhibition highlighted, (01 December)
- Waterford News, [Waterford artist wins Young Portrait Prize at National Gallery of Ireland](#), (Darragh Murphy, 02 December)
- Gay Community News, [Portrait of Irish trans trailblazer Dr Lydia Foy wins prestigious prize at National Gallery](#), (Beatrice Fanucci, 04 December)
- Clare Champion, [National title for Killaloe artist Amanda Dunsmore](#), (Dan Danaher, 06 December)
- Irish Independent, [Mildred Anne Butler Review](#), (Niall MacMonagle, 06 December)
- Business Post, [Turner listed as an excellent exhibition to see over the holiday period](#), (Philip Carton, 08 December)
- Kilkenny People, [A fitting tribute to Kilkenny artist Mildred Anne Butler](#), (Mary Cody, 11 December)
- Irish Independent, [Darragh O'Connell: 'Painting those who are close to me is very important. I want to tell my sitter's story'](#), (Niall MacMonagle, 26 December)
- Irish Times, [Turner exchange highlighted in the Gallery](#), (Tony Clayton-Lea, 28 December)
- Irish Examiner, Photograph of Anne Hodge and Amanda Ward in Turner, (Staff Writer, 31 December)

- Irish Independent, [AIB Portrait Prize highlights exhibition in piece featuring Martin McGuire](#), Niall MacMonagle, 31 December)

External Lectures, Conferences and Presentations in 2024

Leah Benson, 'Lily and Lolly Yeats: The Forgotten Yeats Sisters': The L&A collaborated with the Friends to present a screening of the Sky Arts documentary the 'Lily and Lolly Yeats: The Forgotten Yeats Sisters', followed by a panel discussion hosted by Leah Benson, featuring Imelda May, Maggie Breathnach (Red Shoe Productions) and Prof. Lucy Collins (UCD), 5 December.

Dr Caroline Campbell, Keynote speaker, 'Women in Museums Network Meeting', Maastricht, 7 March 2024.

Dr Caroline Campbell, Keynote speaker, launch of 'Neglected Genius: Thomas Frye, an Irish Artist in London', Dublin Castle, 13 March.

Dr Caroline Campbell, 'In Celebration of 100 Years of the Friends of the National Collections of Ireland', Royal Irish Academy, Dublin, 25 April.

Dr Caroline Campbell, 'Reflections of Venice: How Water Inspired her Artists', Annual Venice in Peril Lecture, Royal Geographical Society, London, 14 May.

Dr Caroline Campbell, 'The Power of Art and of Cities', Dublin International Literary Festival, Dublin, 22 May.

Dr Caroline Campbell, 'Art for Everyone: 170 Years of the National Gallery of Ireland', West Cork History Festival, 10 August.

Dr Caroline Campbell, Guest Speaker, Irish Cardiac Society Annual Meeting. 17 October.

Dr Caroline Campbell, 'What history does(n't) teach us: the National Gallery of Ireland and living memory', Bode Museum, Berlin, 14 November.

Dr Caroline Campbell, 'Siena: The Rise of Painting 1300-1350', Trinity College, Dublin, 28 November.

Brina Casey spoke at "No Words" Cultural Art Therapy in the Community Public Film Screening and Q&A, with Nadine O'Brien, Directors of Services, Saoirse Domestic Violence Services and Andrea Plunkett, Art Therapist and Chair of the Irish Association of Creative Arts Therapists; National Gallery of Ireland; 16 Oct.

Kate Drinane and Sinéad Rice took part in MENII Memories, MENII Voices (MMMV) workshop in Derry, hosted by the Tower Museum, organised and delivered by IMA and NIMC, 3 September.

Marie Lynch, 'An Túr Gloine: Gloine Dhaite na hÉireann', lecture in Irish delivered as part of Dublin City Library's Labhair Linn sa Leabharlann programme of Irish language talks. Rathmines Library, 2 October.

Marie Lynch was a contributing speaker, alongside Lian Bell and Logan Sisley, at the inaugural Sarah Purser Municipal Walk, Hugh Lane Gallery, 6 December.

Marie Lynch chaired a panel with Ardal O'Hanlon, Gerry Hoban and Róisín Kennedy as part of a Friends-exclusive after-hours screening of the documentary The Geneva Window – Through A Glass Darkly, NGI Lecture theatre, 10 October.

Natalia Macro and Muirne Lydon, Presented paper 'The Essential Fragment: Rediscovering Paulus Potter's Head of a White Bull through Multidisciplinary Analysis' at Techno Heritage 2024, 5th International Congress, Santiago De Compostela, Spain, 25, 27 September.

Natalia Macro and Muirne Lydon, Presented paper 'Rediscovering Paulus Potter's Abduction of Europa' at the Irish conservators – Restorers institute (ICRI) Conference - Conservation: Approaches to Sustainability, Ulster Museum, Belfast, 10 October.

Natalia Macro and Muirne Lydon, Presented lecture 'Conservation and Science at the National Gallery of Ireland: Challenges and Collaborative Case Studies' at TU Munich, Conservation-Restoration, Art Technology and Conservation Science Faculty, 19 December.

Muirne Lydon, Presented webinar 'Collection Care Assessing and preparing Collections for daily and loans' for The Heritage Council Museums Standards Programme for Ireland (MSPI), 22 November.

Dr Lizzie Marx, Curator of Dutch and Flemish Art, special guest presenter on Tracy Chevalier's Girl with a Pearl Earring at the Really Popular Book Club, Cambridge University Library, Cambridge. Online, 28 May.

Dr Lizzie Marx, co-organised with Dr Meredith Hale 35 collection-based workshops in London and Cambridge, 40 paper sessions, and 2 plenaries, at the HNA (Historians of Netherlandish Art) 2024 Conference, London and Cambridge, 10-13 July.

<https://heyzine.com/flip-book/b374660ca0.html#page/1>

Dr Lizzie Marx, chaired the panel 'Collecting and Exchange Between North Sea Neighbours', at the HNA 2024 Conference, University of Cambridge, Cambridge, 11 July.

Dr Lizzie Marx, was a panellist at the roundtable 'The Future of Soft Power: Arts, Culture and Anglo-Dutch Exchange', at the HNA 2024 Conference, University of Cambridge, Cambridge, 13 July.

Dr Lizzie Marx, chaired the HNA Mentorship Program 4th annual concluding meeting. Online, 31 July.

Dr Lizzie Marx, chaired the HNA Mentorship Program 5th annual inaugural meeting. Online, 11 October.

Dr Lizzie Marx, fully funded to attend and deliver a paper entitled 'The Fourth Wall in Seventeenth-Century Dutch Art' at The Corinth Colloquium: The Affective and Hermeneutic Functions of the Mindful Picture. Emory University, Atlanta, Georgia, 26-28 September.

Dr Lizzie Marx, delivered a paper 'Incorporating Fragrance in the Art Museum: Two Case Studies' at the Corning Museum of Glass 62nd Annual Seminar. Online, 22 October.

Dr Lizzie Marx, was a respondent at the HNA Dissertation Forum. Online, Friday 13 December.

Ele von Monschaw, Paintings conservator, presented a paper 'How sustainable is the transit crate practice?' at the Nordic Conservation Group NFK XXIII Congress on Resources and Sustainability, held by the Nordisk Konservatorforbund (NFK), National Museum Copenhagen, 3 October.

Published in 2024

Dr Caroline Campbell, 'Siena: Myth and Reality', in Joanna Cannon, with Caroline Campbell and Stephan Wolohojian, eds., *Siena. The Rise of Painting, 1300-1350*, exh. cat., London, The National Gallery and New York, Metropolitan Museum of Art, 2024, pp. 10-17.

Dr Caroline Campbell with Rachel Billinge and Britta New, 'The making and remaking of Piero della Francesca's *The Baptism of Christ* in the National Gallery, London', in Cecilia Frosinini, ed., *Matteo di Giovanni e Piero della Francesca: Studi sulla ricomposizione del Trittico di Val d'Africa*, Florence, 2024, pp. 55-76.

Marie Lynch, 'Naomi Heather: Pixies and Pookhas', Irish Arts Review, Winter 2024, Volume Vol 41. No. 4 (40th Anniversary Issue).

Marie Lynch, 'Lessons in Stained Glass: An Túr Gloine and the Dublin Metropolitan School of Art', Glass Ireland (the annual journal of the Glass Society of Ireland), 2024.

Dr Lizzie Marx, 'The Delights and Displeasures of Smell in Dutch Genre Scenes', in Elizabeth Nogrady and Diane Shewchuck (eds.), *Delights of the Senses: Seventeenth-Century Dutch Art and Life, Featuring Paintings from The Leiden Collection (exh. cat.)*, Albany Institute of History & Art, Albany, 2024.

Ele von Monschaw, Paintings conservator, How sustainable is the transit crate practice?, NFK XXIII Congress postprints , published by Nordiska Konservatorförbundet, The Nordic Association of Conservators IIC Nordic Group and Nordisk Konservatorförbund Danmark, edited by Mette Humle Jørgensen, (Copenhagen, 2024) pp.10-18.

Jolijn Schilder, Muirne Lydon, Lizzie Marx, Natalia Macro, and Abbie Vandivere, "The Abduction of Europa" by Paulus Potter: A Mythological Painting Rediscovered', *The Burlington Magazine*, Vol. 166, No. 1456, July 2024, pp. 34-41.

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Jack B. Yeats, *Singing 'The Dark Rosaleen', Croke Park*, (detail), 1921. © Estate of Jack B. Yeats, DACS London / IVARO Dublin, 2025. Photo, National Gallery of Ireland

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