

IRISH MUSEUM OF MODERN ART

ANNUAL REPORT 2010



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Annual Report 2010

Chairperson's Foreword

The year under review was a particularly successful one for the Irish Museum of Modern Art (IMMA), especially in terms of the Museum's core function of bringing a varied and exciting programme of exhibitions to the gallery-going public. The Museum's programme met with a warm response from IMMA's many regular visitors. It also served to attract new people to IMMA and to maintain the Museum's ranking as one of Dublin's most popular tourist destinations. Visitor numbers in 2010 exceeded 418,000.

Highlights for 2010 included:

- The hugely successful exhibition *The Moderns*, a landmark project examining the development of modernity in 20th-century Ireland through the visual arts and other art forms, hailed by *The Irish Times* as a "triumph" and "a defining moment" in the Museum's history.
- Exhibitions by a broad spectrum of prominent international artists, including Jorge Pardo, Francis Alÿs, Carlos Garaicoa and Ferran Garcia Sevilla, another key element in how IMMA is perceived at home and abroad. Also, the *Vertical Thoughts* exhibition bringing together the work of many of the American leading 20th-century artists, all associates of the ground-breaking composer Morton Feldman.
- The *Altered Images* exhibition, the first exhibition of its kind in Ireland which sought to enhance engagement for people with disabilities with the visual arts through tactile relief models, audio descriptions and sign language interpretation.
- The acquisition of a series of works by Irish or Irish-based artists who are gaining increasing recognition in the international art world, funded by the Department of Tourism, Culture and Sport ahead of IMMA's 20th anniversary. Also, a number of significant donations, including that by New York-based Irish artist Les Levine.
- New initiatives in IMMA's Education and Community Programme, including an innovative digital research partnership, DECHIPER, a multi-million euro research project supported by the European Union, to help people learn more about art collections in museums, galleries and other cultural institutions, involving partner organisation from the UK, Italy, the Czech republic and Ireland.
- An extensive refurbishment programme for the studios used for the Artists' Residency Programme. Together with residencies by 15 Irish and international artists.

The Museum is committed to complying fully with all obligations set down in the New Revised Code of Practice for the Governance of State Bodies. I can confirm that the document entitled "Corporate Governance", issued by the Department of Arts, Sport and

Tourism in March 2009, was tabled at the Board meeting dated 8 May 2009. Each new Board member is issued with this document or the latest updated version.

The Museum depends for its success on the kind support of many individuals and organisations, both public and private. The Board wish to express their thanks to Mr Martin Cullen, who was Minister for Arts, Sport and Tourism until March 2010, and to Ms Mary Hanafin, who held the post of Minister for Tourism, Culture and Sport from March until February 2011. Both Ministers were outstanding in their engagement with and commitment to the arts, and in their openness to the views of the arts community in shaping Government policy. We can also count ourselves fortunate in our new Minister for Arts, Heritage and the Gaeltacht, Jimmy Deenihan, TD. It is most encouraging to note the Minister's very active involvement with the arts sector since his appointment.

We are grateful also to the officials of our parent Department, now the Department of Arts, Heritage and the Gaeltacht; to the artists, museums and galleries who have cooperated with us during the year; to our generous donors and lenders; to the many partners involved in our Education and Community Programme; to the Office of Public Works and to our Members, Patrons and sponsors.

The Board would like to pay a particular tribute to IMMA's Director, Enrique Juncosa, who has done so much to enhance the Museum's standing, nationally and internationally, since his appointment in 2003; also to the management and staff of IMMA for their unfailing commitment to carrying forward the work of the Museum during the year.



Eoin McGonigal

Exhibitions

During 2010 the Museum continued to present the work of both Irish and international artists. It also further enhanced its international reputation with major collaborations worldwide, such as a retrospective show of Francis Alÿs, which travelled to Tate Modern in London, and a solo exhibition of Ferran García Sevilla which toured to Patio Herreriano, Valladolid, Spain. IMMA also collaborated with independent curators, such as Juan Manuel Bonet, former director of the Museo Nacional Centro de Arte Reina Sofía, Madrid, and Catherine Lampert, curator and former director of the Whitechapel Art Gallery, London. The Museum continued to raise the standard for excellence in publishing, through catalogues featuring international writers and curators, such as Hans Ulrich Obrist, Director of International Projects at the Serpentine Gallery, London, and Okwui Enwezor, formerly Dean of Academic Affairs at San Francisco Art Institute.

The new programme launched in February with two exhibitions – by Irish artist **Anne Tallentire** and Cuban artist **Jorge Pardo**, the latter's first major solo exhibition in Ireland. Anne Tallentire presented two of her most recent projects *Nowhere else*, 2010, and *The Readers*, 2010. Other works – one in collaboration with architect Dominic Stevens, another with artist John Seth – were also included. Tallentire explores how the ordering or disordering of things can signify the cultural and social determinants of daily life. Juxtaposing action, object and image she makes work that uses a range of media such as text, video performance, assemblage, photography and film. The fully-illustrated catalogue accompanying the exhibition included new texts by Charles Esche, Director of the Van Abbemuseum, Eindhoven, and Vaari Claffey, independent curator; and an interview with the artist by Hans Ulrich Obrist, Co-Director, Exhibitions and Programmes, and Director, International Projects, Serpentine Gallery, London. The exhibition was supported by the University of Arts, London, and the British Council.

Born in 1963, Jorge Pardo is among the first generation of artists to utilise new media and to explore the future of art within new technologies. The exhibition was a worldwide first - a conceptual “virtual retrospective” comprising 60 to 100 artworks, installations and projects, all of which were presented chronologically in the form of photo-mural wallpaper. Every aspect of the exhibition, including labels and texts, were incorporated into the wallpaper, reading like a pictorial history of the development of Pardo's practice. The exhibition was accompanied by a seminal catalogue with texts by Pardo; art critic Alex Coles; architect, writer and curator Shumon Basar, and Shamin M. Momin, Founder/Director of the recently formed Los Angeles Nomadic Division (LAND).

Also in February, Belgian-born artist **Francis Alÿs** presented his ongoing series *Temps du Sommeil*, which he began in 1996. Comprising over 100 paintings, accompanied by instructions and postcards resembling a diary, the work has been described as a storyboard or archive of Alÿs's highly imaginative oeuvre. Much of it takes as its starting point simple actions performed by the artist and documented in photographs, film or on postcards. These actions, involving strange objects and fruitless exercises, frequently suggest the dreamlike state of the exhibition's

title, which could translate as “sleep time”. After being shown at IMMA, the series travelled to Tate Modern, where it was shown as part of the first stage in an international retrospective of Alj’s work. The exhibition was curated by Catherine Lampert, curator and former director of the Whitechapel Art Gallery, and was accompanied by a fully-illustrated publication with reproductions of all 111 paintings.

In March, the Museum was delighted to present an important exhibition on the relationship between influential 20th-century composer Morton Feldman and the New York School artists. Entitled *Vertical Thoughts: Morton Feldman and the Visual Arts*, it was curated by Juan Manuel Bonet, independent curator and former Director of the Museo Nacional Centro de Arte Reina Sofía, Madrid. The exhibition included music scores, record covers, photographs and other documents, as well as works of art by fourteen artists associated with Feldman, including Francesco Clemente, Willem de Kooning, Philip Guston, Jasper Johns, Robert Rauschenberg, Mark Rothko and Cy Twombly. Also included were artworks from Feldman’s own collection, portraits and a selection of Feldman’s oriental rugs, which were influential in his own thinking. In conjunction with the exhibition, IMMA organised a programme of related events, including a series of concerts of Feldman’s music. A publication accompanied the exhibition, edited by Seán Kissane with texts by Dore Ashton, historian and critic; artist Brian O’Doherty; writer Francesco Pellizzi, and Juan Manuel Bonet. The exhibition was supported by *The Irish Times*, RTÉ Supporting the Arts and the Cultural Tourism Scheme of the Department of Tourism, Culture and Sport (DTCS).

June welcomed work by two internationally acclaimed artists - **Carlos Garaicoa** from Cuba and **Ferran García Sevilla** from Spain. Since the early 1990s, Carlos Garaicoa has been using a multi-disciplinary approach that includes architecture, narrative, history and politics. Adopting the city of Havana as his laboratory, his works are charged with provocative commentaries on issues such as architecture’s ability to alter the course of history, the failure of modernism as a catalyst for social change and the frustration and decay of 20th century utopias. The exhibition was curated by Seán Kissane, and was accompanied by a catalogue documenting Garaicoa’s work since 2006, with texts by Seán Kissane, Okwui Enwezor, former Dean of Academic Affairs at San Francisco Art Institute and Director Designate of the Haus der Kunst, Munich, and Cuauhtémoc Medina, art historian and curator.

Born in Palma de Mallorca in 1949, Ferran García Sevilla has developed an eclectic pictorial style that draws on his worldwide travels, as well as comic books, urban graffiti, philosophy and Eastern cultures, resulting in sensuous open spaces in which everything blends together, both in terms of iconography and ideas. His raw, colourful, primitive canvases are often peppered with caustic, hand-scrawled commentaries on life and politics. Using religious symbols, he seeks to empower and also challenge these charged forms rather than trivialise them. The exhibition comprised 42 paintings, with his major works being shown alongside new works from the artist’s studio. Curated by Enrique Juncosa, Director of IMMA, the exhibition toured to Patio Herreriano, Valladolid, Spain, and was accompanied by a catalogue with texts by Enrique Juncosa; Seán Kissane; poet and critic John Yau; Dan Cameron, Visual Arts Director of the

New Orleans Contemporary Arts Centre, and Greg Hilty, Curatorial Director, Lisson Gallery, London.

In September, the museum was proud to celebrate the 50th anniversary of **Graphic Studio Dublin**, Ireland's first fine art print studio. Established in 1960 as a means of providing studio space, and teaching various fine art print techniques which were not yet provided in educational institutions in Ireland, Graphic Studio Dublin has become a major force in Irish art, pioneering best practice in fine art print studio facilities. The exhibition highlighted the studio's establishment by Patrick Hickey, Leslie MacWeeney, Liam Miller, Elizabeth Rivers, Anne Yeats and Mary Farl Powers, and the collaboration they developed with artists in other media through their Visiting Artists' Programme. It featured work by the founding members, visiting artists and many studio members, drawn from the Graphic Studio Dublin archive. It was accompanied with a publication with texts by curator of the exhibition Eimear O'Raw and Aidan Dunne, critic and writer.

Collection

Donations were the main source of **acquisitions** for the IMMA Collection in 2010 with the marked exception of 12 works purchased for the Collection, with special funding from DTCS to mark IMMA's 20th anniversary in 2011. Ten of the works are by artists who are new to the Collection – Nina Canell, John Gerrard, Katie Holten, Nevan Lehart, Niamh McCann and Niamh O'Malley. The remaining works are by Garrett Phelan, Patrick Michael Fitzgerald and Alan Phelan, who are already represented in the Collection. The acquisitions echoes that of the inaugural 41 works purchased for the Collection when IMMA first opened in 1991. All of the artists concerned are Irish, or have lived for a time in Ireland, and represent a generation of artists whose careers are now burgeoning internationally.

Five photographic works by Perry Ogden, also new to the Collection, were purchased with funds donated by Maire and Maurice Foley, continuing their long-standing financial support for the Museum. All of the above were acquired to form the core group for the anniversary exhibition *Twenty* in 2011.

Artists once again gifted generously to the Collection. Particularly significant was a donation of three suites of work, totalling 105 pieces, by New York-based Irish artist Les Levine: a renowned photographic work, *The Troubles: An Artist's Document of Ulster*, 1972, and two other bodies of etched works from 1972 and 1979 respectively. Levine is a major figure in any account of conceptual art of the 1960s in the US and is particularly notable as the founder of Media Art. Anne Madden also donated an important early work *Menhir (Bloody Sunday)*, 1976, painted in response to the Derry shootings in 1972 during The Troubles.

Other artists' gifts included a large-scale mixed-media installation by Clodagh Emoe, which was proposed to IMMA by the Project Arts Centre who had commissioned and presented the work; a

video piece by English artist Sam Jury following her studio residency at IMMA, and a stainless steel sculpture by Iran do Espirito Santo, gifted in the wake of the acquisition in 2009 of the his monumental piece, *Untitled/Correcciones D*, 2008, and his solo exhibition at IMMA in 2006. Following previous donations in 1999 and 2008, the Bank of Ireland made its third donation of works at the invitation of the Minister for Tourism, Culture and Sport, Mary Hanafin, TD. While the previous donations were made under Section 1003, this did not avail of tax relief. It consists of 11 works by artists including Mainie Jellett, F E McWilliam, Charles Brady, Michael Craig-Martin, James Coleman, Gerda Fromel and Alexandra Wejchert.

Following the monographic exhibition of the work of the late James McKenna at IMMA in 2007 a life size, early carved work, *Aisling Scariff*, 1964, was presented to IMMA by Desmond, Viv, Kate and Bébhinn Egan in memory of the artist. Former board member Frank X Buckley donated a painting by Geraldine O'Neill, *Boy*, 2008, introducing this artist to the Collection. *Big School Dog*, 1988, by John Kindness, which had been on long-term loan to IMMA since 1999, was purchased for the Collection with funds made available by Cormac K.H. O'Malley.

The American Ireland Funds' loan of 39 works by Hughie O'Donoghue over the past three years is now fully donated. This consists of 39 large-scale paintings and etchings, many in triptych format, which range in date from 1992 to 2003. Several are on loan to various OPW-managed sites, including Áras an Uachtaráin, Maynooth College, Farmleigh, as well as the Irish Embassy in Washington, while a number are in storage in New York and will be shipped to Ireland as funds permit.

For details of all acquisitions approved in 2010 – see Appendix I.

In 2010 **exhibitions and displays from the Collection** were shown in the main building, the New Galleries and the grounds, as well as extensively throughout Ireland via the National Programme, through which 132 works were lent to venues around the country during the year. *Between Metaphor and Object* ran from 2009 up to April 2010, presenting a range of artworks principally from the 1990s. Designed to explore the diversity of practice that is represented in the IMMA Collection from this period, it also incorporated a number of pieces from the renowned Weltkunst Collection of British sculpture from the 1980s and '90s, on loan to IMMA since 1994, some of which were returned in 2010. It was curated by Head of Collections, Christina Kennedy, and Marguerite O'Molloy, Assistant Curator: Collections. The first exhibition of its kind in Ireland, the New *Altered Images*, organised by the National Programme and shown at IMMA from June to August, aimed to stimulate engagement with the visual arts for the general public and particularly for people with disabilities, through tactile relief models, audio and artists' descriptions and a sign language interpretation – see **National Programme** below for further details.

Collecting the New, from May to August, comprised 42 works which were, for the most part, acquired since 2005 and were on display for the first time at IMMA. Twenty-six Irish and international artists were represented, including Amanda Coogan, Alexandra do Charmo, Patrick

Hall, Stefan Kürten, Catherine Lee, Nalini Malani and Janet Mullarney. The exhibition reflected the Museum's acquisition policy that the Collection should be firmly rooted in the present, concentrating on acquiring the work of living artists, but also accepting donations and loans of more historical art objects with a particular emphasis on work from the 1940s onwards. The exhibition was curated by Johanne Mullan and Georgie Thompson, Assistant Curator: Collections.

In July and August, a display of 12 works from the private collection of the late Jim O'Driscoll, Senior Counsel, acknowledged his role as a patron of many Irish artists, especially those associated with his native Cork. Works by Tony O'Malley, William Crozier, Michael Mulcahy, Brian Bourke, Patrick Collins and Charles Brady were included. The selection was made by Christina Kennedy.

Post War American Art: The Novak /O'Doherty Collection opened in the New Galleries in September on the occasion of the generous pledged gift by art historian Barbara Novak and artist Brian O'Doherty/Patrick Ireland of works from their collection to IMMA. These include watercolours, drawings, prints and photographs, as well as notable paintings and sculpture which range across 20th-century American art, in particular New York art of the 1960s and '70s. The Novak /O'Doherty collection has been formed over the past 50 years mainly through the donors' personal friendships and interactions within the New York arts community. As well as signifying some key moments in art developments of the day, it is also a compendium of social history and their friendships across a wide spectrum of artists and art movements, including with Edward Hopper, Mark Rothko, Robert Rauschenberg and Marcel Duchamp. Renowned artists represented in the collection include George Segal, Jasper Johns, Sol LeWitt, Roy Lichtenstein, Sonja Sekula, Christo, Ray Johnson, Romare Bearden, John Coplans and many others.. The exhibition was curated by Christina Kennedy and the accompanying book was co-edited by Christina Kennedy and Marguerite O'Molloy.

A major exhibition entitled *The Moderns* was held from October until April 2011. The most ambitious single project ever undertaken by IMMA, it provided a unique chronological survey of the most experimental and innovative developments in the Irish visual arts and other art forms and associated disciplines from the opening decades of the 20th century through to the 1970s. Revolving around IMMA's Collection, the exhibition featured 198 artists and 450 works with key loans from public and private collections in Ireland and abroad. Its broad interdisciplinary context proceeded from the recognition that art forms are not mutually exclusive and that the understanding of one may inform another. The Moderns was jointly curated by Enrique Juncosa and Christina Kennedy and launched IMMA's 20th Anniversary programme. Collaborative partners included the Irish Film Institute and the Gallery of Photography.

Irish artists and writers have played a fascinating role in the story of Modernism, and *The Moderns* traced this across diverse art forms including painting, sculpture, drawings, photography, architectural models and plans, design, literature, film and music in order to reveal a deeper and richer understanding of the art of the period. Its broad interdisciplinary context

proceeded from the recognition that art forms are not mutually exclusive and that the understanding of one may inform another.

The Moderns presented the paintings of Mainie Jellett, Evie Hone and other advocates of European Modernism juxtaposed with the accomplishments of designer-architect Eileen Gray and writer James Joyce; remarkable photographs by Roger Casement in the Congo, self portraits and other images by George Bernard Shaw, photographs by Father Brown and from Independent Newspapers in the early decades of the century. Also examined were the works and influence of John Millington Synge, Paul Henry and the Yeats family; the impact of Surrealism; the Irish Exhibition of Living Art, the Northern Group, post-war connections among Irish and British artists and writers, including Francis Bacon, Louis le Brocquy and Anthony Cronin; and the introduction for the first time of Samuel Beckett as a visual artist through his film work entitled *Film*. *The Moderns* reflected the ground-breaking *Rosc* exhibitions of the 1960s and '70s onwards, the universal values of the architecture of Mies Van der Rohe interpreted in the buildings of Scott Tallon Walker, Minimalism and Conceptualism and the emergence of postmodernism were traced in the works of Brian O'Doherty, Barry Flanagan, Michael Craig-Martin, Sean Scully and James Coleman. Also featured were first editions by leading Irish writers including Flann O'Brien, Patrick Kavanagh, Brian Friel, John McGahern and Seamus Heaney and a selection of critically acclaimed music of the period by composers including Frederick May, Sean O'Riada, Raymond Deane and Gerald Barry.

An extensive publication entitled *The Moderns*, in preparation at the end of 2010, is now available and includes texts by Bruce Arnold, Theo Dorgan, Aidan Dunne, Luke Gibbons, Enrique Juncosa, Robert O'Byrne, Christina Kennedy, David Lloyd, Ellen Rowley and Brian Cass. *The Moderns* was sponsored by BNP Paribas, DCTS, *The Irish Times*, RTÉ, Ebow and various anonymous sponsors.

In addition to the 132 works loaned as part of the National Programme, the following **international loans from the Collection** took place: Rachel Whiteread, *Floor*, 1993, for *Rachel Whiteread: Drawings* at the Grunwald Center for the Graphic Arts, Hammer Museum, Los Angeles; the Nasher Sculpture Center, Dallas, Texas, and Tate Britain; Tom Molloy, *Dead Texans*, 2002 (consisting of 100 pieces), and *Skull Drawing – Self Portrait*, 2002, for *Tom Molloy: New Work* at The Aldrich Contemporary Art Museum, Ridgefield, Connecticut, and Richard Deacon, *Lock*, 1990, to *Richard Deacon* at Musée de la Ville de Strasbourg. The five year loan of 23 works to the Irish Ambassador's Residence in The Hague will continue until November 2012 and includes works by Mary Swanzy, Colin Middleton, Gerard Dillon, Tony O'Malley, Stephen McKenna, Barrie Cooke and many others.

National loans from the Collection during 2010 included the suite of six prints by William Hogarth entitled *A Harlot's Progress*, 1732, part of the Madden/Arnholz Collection, for *City of Women* by Jaki Irvine at The LAB, Dublin; also from the Madden Arnholz Collection, an engraving by Virgil Solis, *Society of Anabaptists after Aldegrevier*, 1540, for the *Five Golden Haemorrhoids* by Noel Brennan at Highlanes Gallery, Drogheda; Oliver Comerford *Out Here*

III, 2003, to the Royal Hibernian Academy for *Oliver Comerford*; Janet Mullarney, *The Straight and Narrow*, 1991, for *Things Made* at the RHA; Brian Bourke, *Woman Giving Birth to Men*, 2001-2003, for *Brian Bourke* at the Festival Fairgreen Gallery, Galway, as part of the Galway Arts Festival.

Several **long-term loans were returned to their owners** during the year. The Musgrave Kinley Outsider Collection of 600 works and associated library was permanently transferred from IMMA to the Whitworth Museum, Manchester, to whom it has been gifted by Monika Kinley. During 2010 it was agreed with Nicholas Ward Jackson and the Weltkunst Foundation that all but five of the sculptures and the 105 works on paper from the Weltkunst Collection will be returned over the next 18 months. The first group of 13 works were returned in July 2010. In addition, *Golden Oldies*, 1992, by David Mach was returned to the British Council, and *La Rencontre*, 1992, by Michael Farrell was returned to Jason Forde.

A number of **publications** on the Collection accompanied the previously mentioned exhibitions, notably *What Happens Next is a Secret*, and *Post-War American Art: The Novak/O'Doherty Collection*. The *Moderns* book was in production during late 2010 and was published in March 2011. *Anne Madden: Painting and Reality* is the third publication in a series of booklets entitled *The IMMA Series*, published by Charta for IMMA Collections and dedicated to artists in the Collection. The series presents their personal voices through lectures, interviews and statements. The Madden publication included the artist's Winter Lecture in 2007 together with works from the Collection and beyond.

The **documentary film** made by Loopline Films of *The Burial of Patrick Ireland*, which took place at IMMA in May 2008, was screened in the Irish Film Institute in October with the artist in attendance.

To facilitate the building works at the art store from March to June 2010, it was necessary for the department to arrange for the construction of protective tenting for some 650 works on site. Additional insurance, or Restoration Cover, was put in place in the event of any accidents.

National Programme

The National Programme, now in its fourteenth year, was established to create greater access to the IMMA collection in a range of venues and situations throughout Ireland. The National Programme endeavours to establish the Museum as inclusive, accessible and national, decentralising the Collection, and making it available to communities in their own localities, on their own terms, in venues with which the audience is comfortable and familiar.

As the programme facilitates off-site exhibition and projects in both art and non-art spaces the scope and diversity of partnerships is extensive. In 2010 collaborations ranged from exhibitions in gallery spaces usually used for art exhibitions to more unusual venues such as the theatre in Friars Gate, Kilmallock; to exhibitions focussing on contemporary drawing and film practices; and to joint exhibitions with other national collecting bodies such as South Tipperary and Mayo

County Councils and the Arts Council such as *Altered Images* which also had a particular emphasis on accessibility.

Continuing from 2009 *Prospect*, at **Friars Gate Theatre, Kilmallock, Co Limerick**, ran until the end of January, featuring five film-works from the IMMA Collection including Paddy Jolley, Clare Langan, Brian Duggan and Isabel Nolan. This exhibition marked the first occasion that the theatre and the National Programme have collaborated. As part of the exhibition, Irish artist John Beattie facilitated talks and workshops with local primary and secondary school groups and the resulting art works were exhibited as part of the show. These workshops, held in 2009, were supported by the Department of Education and Science.

Drawing to form: Art from the Weltkunst Collection at the **Crawford Art Gallery, Cork**, from April to July, presented 56 drawings and sculptures. The exhibition aimed to demonstrate the key role of drawing in the creation of three-dimensional objects. The Weltkunst Collection, currently on loan to IMMA, includes an impressive collection of drawings dating from the 1980s and 90s by artists primarily recognised for their sculptural practice. *Drawing to form* included works by artists such as Tony Cragg, Anish Kapoor, Antony Gormley, Alison Wilding and Shirazeh Houshiary.

Abode at the **Wexford Arts Centre** from the end of May to mid-June was the result of a long-standing partnership between *Art Alongside*, Wexford Arts Centre and the National Programme. *Art Alongside*, an initiative of the Wexford County Council, is an artist-in-schools residency scheme under which Helen Robbins and Mary Clare O'Brien facilitated year-long projects in six Wexford primary schools. The inclusion of work from IMMA's Collection allowed both the public and in particular students access to the National Collection in a familiar and accessible location. The exhibition featured work from the IMMA Collection by Kathy Prendergast, Maria Simonds-Gooding, Paddy Jolley, Rebecca Horn and Rachel Whiteread.

Altered Images, an exhibition resulting from a partnership between IMMA's National Programme, Mayo County Council Arts Office and South Tipperary Arts Service which included works from each partner's Collections, was **shown at the Museum** from June to August. The artists featured included Thomas Brezing, David Creedon, Alice Maher, Caroline McCarthy and Abigail O'Brien, with especially commissioned works by Amanda Coogan and Daphne Wright. Accessible, interactive and inclusive in ethos, *Altered Images* aimed to stimulate engagement with the visual arts for the general public and particularly for people with disabilities, using support materials such as relief models; audio descriptions of the works as well as artist's descriptions; an accessible website and an audio CD and Braille version of the large-print exhibition catalogue. Artist Amanda Coogan produced an interpretive signed-representation of the exhibition in the form of a filmed performance. Sign language tours were available by arrangement. A catalogue accompanied the exhibition with texts by Pdraig Naughton, Director, Arts & Disability Ireland, and Cliodhna Shaffrey, curator. *Altered Images* was shown at the South Tipperary County Museum, Clonmel, Co Tipperary, and at the Ballina Arts Centre, Ballina, Co Mayo, in 2009.

An accompanying seminar, organised by IMMA's Education and Community Department, created an opportunity to reflect on the experience of the partnering institutions and to explore the challenges, practical issues and resources involved. Working in partnership with South Tipperary and Mayo County Councils, the National Programme, collaborated with Arts and Disability Ireland and the Arts Council on a publication subsequent to the exhibition and seminar, entitled. *Shift in Perspective. An Arts and Disability Resource Pack.*

The *Sacred* project in June and July was funded under the Peace III programme and was a collaboration between communities from Carrick-on-Shannon, Co Leitrim, and Enniskillen, Co Fermanagh. The project, **at the Higher Bridges Gallery, Enniskillen Castle and off-site venues in Enniskillen**, used the visual arts as a tool to initiate conversations around the notions of the sacred, divinity and spirituality by discussing the shared, experiential aspects of religions as opposed to focusing on their differences. *Sacred* was facilitated by Linda Shevlin, contracted by Caoimhin Corrigan, the Leitrim Arts Office.

Dust in the Air Suspended at the **County Museum, Clonmel, Co Tipperary**, during July and August was an exhibition of works from the collections of IMMA and the Arts Council of Ireland, hosted by South Tipperary County Council. The exhibition brings together an exploration of both the physical and metaphysical understanding of suspension and the tensions that arise from the state of being suspended or in suspense and included artists Dorothy Cross, Isabel Nolan and Fergus Martin. It was accompanied by a full-colour catalogue.

Line Exploring Space: Drawings from the IMMA Collection was shown at the **Source Arts Centre, Thurles, and the Tipperary Institute's Thurles Campus in Co Tipperary** in September and October. A first collaborative project between the arts centre, the institute and the National Programme, it aimed to explore the diverse nature of drawing through the display of traditional methods of drawing and its relation to photography, film, print and installation. The exhibition included works by artists such as Alice Maher, Hughie O'Donoghue, Stephen Brandes, David Godbold and Garrett Phelan. Artist led talks and workshops accompanied the exhibition and explored approaches to contemporary drawing. A retrospective publication will be produced in 2011 and will include responses by artists John Beattie and Christine Mackey.

Record at Siamsa Tire in Tralee, Co Kerry, in October and November featured three film works from the IMMA Collection by Sarah Morris, Phil Collins & Gerardo Suter. The exhibition focused on works which represent reality in a documentary style. This collaboration coincided with the Kerry Film Festival.

Education and Community

Throughout 2010 IMMA's Education and Community Programme continued to create **access for all sectors of the public**, and to work on specific projects to animate exhibitions and provide in-depth exploration of IMMA's Collection both on-site in Kilmainham and off-site as part of IMMA's National Programme. These programmes operated on a number of levels for children,

young people, families and adults: through free guided tours; talks, lectures and seminars; gallery and studio-based workshops, and studio visits to artists on the Museum's residency programme. Access for the public was facilitated through programming initiatives designed by the core Education and Community team, who work with the Mediator team at IMMA, with free-lance artists on the Museum's Artists' Panel and with artists on the Artists' Residency Programme (ARP).

The Artists' Residency Programme hosted 15 artists who represented a diverse group of individuals coming together to live and work at IMMA. Artists from Ireland, Canada/Hong Kong, USA, Japan, Spain, Mexico, Germany, England and Scotland were in residence in the IMMA studios and presented work in the *Process Room* in the galleries.

Concurrently, new events and research projects were developed with both Irish and international partners, including a European-funded research programme, DECIPHER, with national and international partners. The research project continued with St Patrick's College (NUI) and Poetry Ireland, on a study of children's critical thinking in relation to the visual arts and the written word, alongside a new audience research initiative with The Ark, A Cultural Centre for Children relating to primary schools audiences.

More than 650 children from 31 schools participated in the **Primary School Programme** focusing on the *Between Metaphor and Object*, *Vertical Thoughts* and *The Moderns* exhibitions. This was a slightly lower number than in 2009 due to the possibility that the main building might have to close during the year (this was subsequently postponed) and to adverse weather conditions towards the end of the year. Alongside the formal Primary School Programme, 84 guided tours were arranged for primary level schools involving 2,520 pupils. The Curriculum and Contemporary Art series of workshops for primary teachers booked out, with an average of 15 teachers attending each session.

The Department of Education and Science's funding of €25,000, provided for the past 12 years for access projects with primary schools designated as disadvantaged under the DEIS scheme, was withdrawn at the end of 2009. IMMA continued to waive the fees for programmes on site throughout 2010, but had to withdraw all programmes in association with the National Programme.

Second-level schools continued to access IMMA through guided tours, public talks, the IMMA's website, talks for teachers, meetings with artists on the Artists Residency Programme and via the *Voice Our Concern* project, in association with Amnesty International Ireland. A number of initiatives were developed over the course of 2010 with the Leaving Certificate Art History and Appreciation curriculum in mind. These were aimed at providing new resources for those studying and teaching the course, also relevant information and insights into current art practices for those interested in pursuing art at third level. A special talk for students and teachers on *The Moderns* was organised in light of this curriculum. In addition to the official second-level programme, 70 guided tours were arranged involving 1,750 students.

A collaborative project between the Collection and Education and Community Departments has been established with a view to developing web-based resources focusing on works in IMMA's Collection. A range of resources, under the title *Visiting an Exhibition*, for second level students and teachers focusing on *The Moderns* exhibition, were developed and made available to download from IMMA's website.

At **third level**, 50 students and their tutors from the Dun Laoghaire Institute of Art, Design and Technology participated in the annual four-week, site-specific project at IMMA. The outcome of this ongoing partnership was presented at conferences in Nantes in France and in the Victoria and Albert Museum in London. Access for more than 140 third-level students was provided via a range of other programmes. These included participants from NCAD, Wolverhampton College, St Patrick's College, Drumcondra, among others.

The **Talks and Lectures Programme** continued with a diverse range of talks by artists and curators, lectures, film screenings and seminars, both in association with the exhibitions programme and to elucidate more general themes on modern and contemporary art. The year began with a panel discussion chaired by critic Valerie Connor with artists Sam Jury, Tina O'Connell and Ailbhe Murphy, held in connection with the *Linda Benglis* exhibition. This was followed by a wide-ranging series of discussions across the year, including critic Irving Sandler, artist Jorge Pardo, architect/writer Shumon Basar, and art critic Alex Coles in association with Pardo exhibition, and a seminar on *Altered Images: Modes of Practice* which looked at international models of creative access to artworks for people with disabilities.

In addition, gallery talks/lectures and public conversations featured Anne Tallentire, Jaki Irvine, Francis Alÿs, Mark Joyce, Jörn Schafaff, Dr Bunita Marcus, Carlos Garaicoa and others. Film screenings were programmed in relation to a cross section of the exhibitions and included *Wide Details on the traces of Francis Alÿs* and a screening of six short films by Anne Tallentire in Meeting House Square, Temple Bar. To mark Culture Night Jackie Ryan, Chief Executive Officer of Graphic Studio Dublin presented a talk in connection with the *Graphic Studio* exhibition. Film screenings were programmed in relation to a cross section of the exhibitions and included *Wide Details on the traces of Francis Alÿs* and a screening of six short films by Anne Tallentire in Meeting House Square.

The *What is ...?* series continued in 2010 with Maeve Connolly, Dun Laoghaire Institute of Art, Design and Technology, on art and new media; Brian Hand, artist, writer and lecturer, on participatory and relational arts; Niamh Ann Kelly, DIT, on installation art, and Clíodhna Shaffrey, writer and curator, on public art. Each talk is accompanied by a booklet including a brief introduction to the topic, the presenter's text, reading list, glossary of terms and a resources section. The first talk in the series on modern and contemporary art, presented by Declan Long and Francis Halsall, was reprogrammed due to popular demand on the occasion of *The Moderns*, and in the High Lanes Gallery in Drogheda.

The year concluded with an intensive programme of seven events relating to *The Moderns*, including contributions by Bruce Arnold, Joe Cleary, Francis Halsall, Professor Luke Gibbons, Roisin Kennedy, Robert O'Byrne, Riann Coulter, Christina Kennedy and Enrique Juncosa. More than 760 participants attended the **Explorer family programme** on Sundays from January to May and from October to December, with families responding to their experience in the galleries using art materials. Exhibitions by *Phillippe Pareno*, *Jorge Pardo*, and *Anne Tallentire*, as well as Collection exhibitions *Between Metaphor and Object* and *What happens next is a secret* formed part of the programme. The 2010 family trails covered the fourth and final season in this year-long project with works by Julian Opie, James McKenna, Fergus Martin, Caroline McCarthy, Alice Maher and Patrick Hall.

In **Studio10/Gallery Sessions** for adults focused on individual exhibitions over a series of Friday mornings. *What Happens Next is a Secret*, *Jorge Pardo*, *Anne Tallentire's This, and other things 1999 – 2010* and *Vertical Thoughts* featured in the spring and summer, while the autumn/winter sessions explored *Post-War American Art*, *Graphic Studio* and the *The Moderns*. New elements were introduced in 2010, including screenings of short films in the lecture room and visits to artists on IMMA's residency programme. The sessions continued to prove extremely popular and were fully booked throughout.

A combined promotional, press and web campaign led to a marked increase in participation in the **Studio 8 youth programme**, which reopened in March and continued for the remainder of the year. Sessions addressed themes of curating, in response to the *What happens next is a secret*, and drawing and creative design in connection with *Jorge Pardo*. There was also a focus on *Graphic Studio* and *The Moderns*. The growing numbers of young attendees are mainly from the wider Dublin areas, with one group from Artlink in Co. Donegal. A formal evaluation of the programme was undertaken by Lynn McGrane, who also provided a professional development review session for Mediators working on IMMA's programmes for young people.

Groups were facilitated through once-off visits and the longer-term *Focus on...* programme. These included St Andrew's Resource Centre, sponsored by Bank of New York/Mellon in connection with the *Picturing New York* exhibition; St James's Hospital mental health service, St Catherine's Community Services Centre, Carlow and St Martha's Centre for those experiencing mental health difficulties. In September, IMMA facilitated studio workshops in connection with the first Kilmainham Arts Festival.

Among a number of **research projects**, the Artists' Panel Review into how IMMA works with artists as a means of engaging with the public continued, drawing on a wide pool of information and including a screening of a related project by artist Clodagh Emoe. The process will conclude in 2011. A new project was initiated with the Mattress Factory in Pittsburgh, under the auspices of the American Association of Museums and the US Embassy, also exploring strategies for increasing public access and engagement with contemporary art. Work is continuing on the research project with St Patrick's College (NUI) and Poetry Ireland, exploring children's critical

thinking in relation to visual arts and the written word. Meanwhile, IMMA, in association with The Ark has undertaken a project as part of the Arts Council's *Build Your Audience* pilot project. This examined how schools currently engage with IMMA and The Ark, addressing particularly the potential impact of the difficult economic climate.

In June 2010, IMMA secured a partnership in a new digital research project DECIPHER, (Digital Environment for Cultural Interfaces; promoting Heritage, Education and Research) a multi-million euro research project, supported by the European Union to help people learn more about art collections in museums, galleries and other cultural institutions. The research is being led by the DIT's Digital Media Centre and involves partners from the UK, Italy and the Czech Republic as well as the National Gallery of Ireland and Alanari, the world's oldest photographic archive. The project will take three years.

In partnerships, work continued with Amnesty International on the *Voice Your Concern* second level schools project. The newly-created Association for Creativity and the Arts in Education (A.C.A.E) was launched at IMMA in May, having grown out of the Department of Education and Science primary school support service which has now been disbanded. In November a conference, *Encountering the Arts*, was held at the Museum and was addressed by the Minister for Tourism, Culture and Sport, Mary Hannifin, TD. This was aimed at promoting the national arts-in-education agenda. The CNCI/ECO working group held a conference in the Chester Beatty Library on *Social Inclusion and Cultural Diversity in Ireland's Cultural Spaces* and IMMA presented a paper. IMMA also presented papers at two international conferences in IVAM in Valencia, Spain, at the 16th DEAC Congress and the *Intercultural dialogue in contemporary art* for European colleagues in Belgium to share information and experience in a conference focussing on *Life Long Learning*.

Publications included *Museum21*, the proceedings of IMMA's international symposium of the same name; booklets in association with the *What is...?* lectures; a new series of art pack for primary school children, and the art trails.

IMMA was awarded the inaugural **All Ireland Inspirational Life Award** for its programmes for older people, which have encouraged individuals and active retirement groups to engage with the Museum since its establishment in 1991.

Artists' Residency Programme

The Artists' Residency Programme (ARP), which forms part of the Education and Community Department, is IMMA's studio/residency programme. It provides opportunities for artists to research and develop their practice, it supports both emerging and established artists, working in any medium by application or invitation and is open to Irish and international artists. The ARP closed temporarily at the end of September 2009 for a major refurbishment of the three apartments and Flanker Building carried out by the Office of Public Works. The programme reopened at the beginning of March 2010. This upgrade to the residential facilities was a major

step, as many accommodation areas had remained relatively unchanged since the establishment of the ARP in 1994.

Participating artists for 2010

Sam Jury (UK)	www.samjury.com	Oct 09 – Jan 10
Will Kwan (CA/HK)	www.studiowillkwan.com	Dec 09 – Feb10
Eliza Newman–Saul (US)	www.local-artists.org/users/	Oct 09 – Feb10
Yotaro Niwa (JP)		Dec 09 – Feb 10
Atsushi Kaga (JP)	www.atsushikaga.com	Jan – June 10
Sally Osborn (UK)	www.doggerfisher.com	Feb – May 10
Aoife Collins (IE)		Mar – Aug 10
Pascal Bircher (UK)	www.lachatregalerie.com	Apr – Sept 10
Juliette Blightman (UK)		Apr – May 10
Llobet & Pons (ES)	www.llobet-pons.net	Apr – June 10
Oswaldo Ruiz (MX)	www.oswaldoruiz.com	May – Sept 10
Santiago Borja (MX)		June – Aug 10
Brigitte Jurack (DE)	www.brigittejurack.com	July – Aug 10
Martina Schmücker (DE)		July – Sept 10

The ARP emphasises the working process rather than the finished product and supports the exploration of new ideas and ways of working. Artists get an opportunity to engage in a dialogue with their peers and the visiting public through facilitating access to their studio during their time at IMMA. Other layers of engagement which are open to the ARP participants are the Process Room and ARP Conversations.

The function of the **Process Room** is to reveal the processes behind the creation, exhibition and consideration of contemporary art, which are often hidden from the public. The room facilitates access to the on-going practice of artists on the ARP. The exhibition space is used on a rotating basis and ARP participants have a two-week period to display their developing projects from their studio practice.

The following exhibitions were made either in the Process Room or in alternative locations at the Museum:

- Sam Jury** / *Still and Still Moving* / 06 – 17 Jan 10
- Eliza Newman–Saul** / *The Bad Event* / 26 Jan – 07 Feb 10
- Will Kwan** / *Rhetorical questions (Two Hundred Euphemisms)* / 09 – 21 Feb 10
- Yotaro Niwa** / *Untitled* / 23 Feb – 07 Mar 10
- Sally Osborn** / *Action Event Object* / 23 Mar – 05 Apr 10
- Juliette Blightman** / *the day grew darker still* / 18 – 30 May 10
- Llobet & Pons** / *The Morse Code Sprinklers Test* / 01 – 13 June 10
- Atsushi Kaga** / *Nerd Bag* / 15 – 27 June 10

Aoife Collins / *There is no Release My Darling* / 29 June – 11 July 10
Pascal Bircher / *3C 75 - I'll go on I will Yes* / 13 – 25 July 10
Santiago Borja / *In the Shadow of the Sun* / 30 Aug – 26 Sept 10
Brigitte Jurack / *Die Tangente berührt den Kreis in genau einem Punkt (The tangent touches the circle at only one point)* / 10 – 22 Aug 10
Oswaldo Ruiz / *Last Night* / 27 July – 08 Aug 10
Martina Schmücker / *Feedback Room* / 25 Aug – 05 Sept 10

Site-specific dialogues are organised with the artists on the ARP. Artists are invited to discuss with the Museum the possibilities of an alternative public conversation related to their practice while on residency at IMMA. The aim of this series of dialogues is to generate an insightful and focused interaction with each of the participating artists, their work, and the topics that come out of their practices.

- **Sam Jury** participated in a public talk chaired by Valerie Connor in the context of the Benglis exhibition.
- **Eliza Newman-Saul** held two narrative performances of *Everything is Equally Familiar*.
- **Juliette Blightman's** performance piece *the day grew darker still* took place in The Lecture Room.
- Padraic Moore was commissioned to write a text in response to **Aoife Collins'** studio practice as part of an on-going dialogue with artists in their studios.
- **Pascal Bircher** invited Timothy O'Neill, calligrapher, historian and artist, and Luke Drury, professor and director of the School of Cosmic Physics at the Dublin Institute for Advanced Studies to talk at IMMA. In a separate project, he also uploaded a film work onto IMMA's Facebook page to mark Bloomsday.

This strand of engagement is on-going and there is a **constant demand from the public to visit artists in their studios**. Many Education and Community workshop participants and visiting groups meet with artists on a regular basis. There were numerous studio visits from curators and art professionals, and opportunities for the ARP to capitalise on this environment. Open Studios were held as part of Culture Night and a day-long Open Studio was also held in September. For Culture Night all the artists on the ARP installed their studio work in the ground floor studio spaces and set up exhibitions for the open events, hundreds of people visited the studios and Culture Night was a great success.

In other collaborations, the ARP was grateful to secure actors Gina Moxley and Marty Rea to record an audio play, written and edited by Martina Schmücker. The residency received support from numerous organisations including the German Embassy, the Mexican Embassy, The Alliance Française and SEACEX. The ARP worked with numerous fabricators who provided their skills at nominal costs and the Office of Public Works was also extremely helpful in

facilitating and helping with projects. Two publicity leaflets, printed in 2009, were distributed via mail shots and were made available for the visiting public at front of house.

Public Affairs

The **launch of IMMA's 2010 programme** in January attracted the largest attendance in the event's 18-year history, including the Arts Editor and Art Critic of *The Irish Times*, the editors of arts publications *CIRCA* and *Visual Artists Ireland* and arts and culture officers from Fáilte Ireland and Dublin Tourism. Minister Martin Cullen was unable to attend, but the Minister of State with special responsibility for the Arts, Dr Martin Mansergh, TD, kindly deputised for him. The launch was featured in *The Irish Times*, *The Irish Independent* and on Lyric FM. Coverage of the very popular *Picturing New York* exhibition comprising work from MoMA's photographic collection, which had opened in November 2009, continued up to the close of the show in February across a wide range of media.

The **new exhibition programme** also got off to an excellent start. *Anne Tallentire* fared well with a full-page feature in *The Irish Times*, a two-page review in *Irish Arts Review* and a review on RTE Television's *The View*. *Jorge Pardo* was the subject of a substantial review in *The Sunday Times* and the Francis Alÿs's exhibition was highlighted in various publications. All three exhibitions featured as previews in *The Guardian Guide* and, regularly, in its *Pick of the Week* section.

Vertical Thoughts, which was opened by the newly-appointed Minister for Arts, Sport and Tourism, Mary Hanafin, TD, attracted significant media attention. It was the subject of a two-hour slot on Lyric FM's *Nova* and was carried on RTE Radio's *Arts Tonight* and in a major feature in *The Irish Times*, which described the exhibition as "a stimulating, unmissable event". It was also covered on *The View* and in *The Sunday Times*, *The Irish Independent* and *The Wall Street Journal*. The Collection exhibition *Collecting the New* enjoyed wide-ranging exposure across broadcast and print media and *Post-War American Art* was well received with reviews in *ARTNews* and *The Irish Times*, a piece on RTE's *News on Two* and interviews with Barbara Novak and Brian O'Doherty on BBC Radio Ulster and RTE Radio.

Visitors' enthusiasm for *The Moderns* and its associated events was matched by **an extraordinary level of media interest**, with sizeable features in all the Irish newspapers. On the day of the opening, RTE One and Two ran items on their main news bulletins, while *The Irish Times* described the exhibition as "a triumph" and "a defining moment for the museum" and *The Sunday Times* highlighted the scope of the exhibition, "from art-world giants to hidden geniuses". There were also interviews with IMMA's Head of Collections and other Collections staff, including an hour-long feature on Lyric FM's *Nova* and pieces on 4FM's *The David Harvey Show* and on their *Culture Club*. RTE Radio One's *Today with Myles Dungan* featured a lengthy interview with Robert O'Byrne, a contributor to the publication, in a prime mid-morning slot on Bank Holiday Monday.

In other media coverage, IMMA children's programme featured prominently in an *Irish Times Art in the Classroom* supplement, while the Museum's success in the annual Business to Arts Awards was also well covered. During the year several **prominent international art writers** visited IMMA, including the highly-regarded art critic Barry Schwabsky, from *Artforum*, David Briers, from *Art Monthly*, Roger Atwood, from the American magazine *ARTnews*, and Elizabeth Fitzherbert, writing for *The Wall Street Journal*.

A wide-ranging **advertising campaign** was put in place to promote the *Vertical Thoughts* exhibition, including radio ads on all three RTE stations, posters across Dublin city and print ads in *The Irish Times* and *The Irish Independent*. The international campaign includes ads in the in-flight magazines of Ryanair and Aer Lingus, in *Ireland of the Welcomes* and in art publications *Artforum* and *Modern Painters*. Advertising for *The Moderns* included *The Irish Times*, RTE radio and television, *Cara*, *Artforum*, *Totally Dublin*, *Printed Project*, *The Irish Independent*, Irish Poster Advertising and e-flux.

IMMA also set up its own Facebook page and began to inform people of its events on Twitter. Both quickly attracted public attention and proved particularly useful in attracting members of the public to events such as Culture Night, which had its highest attendance ever. The department also hosted/organised a number of high-profile events during the year, including a visit by Dr Ian Paisley and his wife Baroness Paisley, at the request of the Department of the Taoiseach, and a lunch to mark the donation of works by James McKenna. Public Affairs also prepared all speaking notes for visiting Ministers, as well as reports on a variety of topics for DTCS.

The Public Affairs Department was shortlisted in the Public Relations Institute of Ireland's **Awards for Excellence in Public Relations** for their publicity work for *The Moderns* exhibition.

Development

Limited edition prints continued to provide an increased source of income with new works donated by Martin Gale, William Crozier, Ferran Garcia Sevilla and Jorge Pardo. Average net income per annum from edition sales now stands at €47,500.

Membership and benefactor activity continued apace with a membership card commissioned from artist Caroline Donohue. Activity highlights for Members in 2010 included a preview brunch for *The Moderns*, a visit to the Sculpture Park in Co Offaly, and an Art Fair in the Great Hall, as well as 12 private viewings at IMMA, and over 40 opening night invitations to galleries around Dublin. For *Jorge Pardo*, IMMA hosted a Members' preview brunch for 90 people at which Rachael Thomas, Head of Exhibitions at IMMA, gave a tour of the show. For the Pardo and Tallentire opening night, the Museum hosted 300 for a reception in the Great Hall and 80 for dinner in the Chapel, and for Francis Alÿs 250 for drinks and 60 for dinner. A

Members' preview brunch for *Vertical Thoughts* attracted 70 people for a talk a by Sean Kissane. With an average of 12 monthly activities arranged for Members, this is by far the busiest private visual arts calendar on offer.

The sponsorship and funding of exhibitions showed a significant increase year on year. Major sponsorships by Bank of America (*Lynda Benglis*), Bank of New York Mellon (*Picturing New York*) continued into the first few months of 2010. An anonymous donation of €25,000 was made towards the mounting of our *Jorge Pardo* exhibition, while the Francis Alÿs show received a combined €9,500 from the Flemish Government, the Mexican Government and two galleries. Institute Ramon Llull gave €10,000 towards Ferran Garcia Sevilla; Carlos Garacoia's gallery contributed €6,000 to his solo show. DAST's North South Fund gave €10,000 to *Sacred*, a Collection show on both sides of the border, and the American Ireland Fund provided €5,000 in funding toward the *Post-War American Art* exhibition.

Two other exhibitions attracted considerable funding:

- *Vertical Thoughts* from the Embassy of Switzerland and the Cervantes Institute, on top of a €25,000 donation from H&K International, as well as a significant special tourism bursary from DAST of €60,000.
- *The Moderns* received €48,000 from BNP Paribas in cash sponsorship, plus a further spend of €50,000 for events at IMMA; €35,000 from the DTCS toward the catalogue and €105,000 towards a state-of-the-art online museum. A media partnership with *The Irish Times* included print ads, online banner ads and 140,000 magazine inserts to a total value of €45,000. A second media partnership with RTE for a TV campaign worth €20,000, and a 50% radio campaign worth €10,000. The production to the television ad was an in-kind sponsorship of ICAD, Cawley Nea, and Piranha Bar and would have cost approximately €80,000 to make in a commercial environment. Graeme Beere and Denis Desmond's Yo Sushi! part-sponsored the opening night.

The **IMMA collection box** raised €5,000.

Since the change of management at the **bookshop**, there has been a significant steadying of finances and addition of new stock resulting in better than expected commercial results and a brighter future for the retail outlet. Stocks of IMMA catalogues are now back at a manageable level, and the addition of DAP Books Worldwide as a new distributor should assist in future presence of IMMA publications in the better art book stores. Development Department also saw significant online book sales and has printed a 24-page booklet on all publications to drive backlist titles. Pineapple Media (global) has opted to distribute *Boulevard Magenta*, taking all our past stock.

The US Foundation (501 (c) (3)) called **American Friends of the Arts in Ireland** (started by Irish Museum of Modern Art, National Concert Hall, Chester Beatty Library, Dublin Theatre

Festival and Business to Arts) is now registered with Inland Revenue and has begun to channel donations.

In kind sponsorship, as well as the support mentioned above for *The Moderns*, *The Irish Times* provided €25,000 in advertising space for *Jorge Pardo* and *Vertical Thoughts*; Findlater Wine's Torres label sponsored *Ferran Garcia Sevilla*. Barry and Fitzwilliam's Corona Beer sponsored Francis Alÿs; Google sponsored online advertising for the Limited Editions, and The Clarence Hotel sponsored the *Post-War American Art* dinner. On Culture Night, Miele and Becks Beer jointly sponsored food and beverages at an outdoor 'Street Party' beside the artist's residences. Some 850 people attended, with 520 visitors to the New Galleries alone. Irish-times.com, Ireland.com and myhome.ie provided €12,000 worth of online ads for the *Jorge Pardo* exhibition, and Rhatigan Developments gave the use of the Penthouse Suite in the Heuston South Quarter development for artist Carlos Garacoia and his family to stay in while in Ireland.

In addition to the financial and other supports outlined above there was also a significant number of donations to the IMMA Collections, as outlined under **Collections** above.

IMMA was awarded the **Special Judges' Award** at the 2010 Allianz Business to Arts Awards for their "groundbreaking work with sponsors such as Bank of America, BNY Mellon, BMW Ireland and Ebow design".

Human Resources

In the area of **information technology** (IT), which forms part of the Human Resources Department, 2010 saw the replacement of the network firewall and the introduction of a limited VPN facility. The addition of six 'floating' netbooks, each with a VPN client, has allowed staff a much more flexible and user-friendly way of working and interacting with colleagues when working away from the Museum.

The IT section has also continued to promote **education and training in technology-related areas** by facilitating training for staff in both Autocad and Photoshop. It also carried out significant work in preparation for the many projects scheduled for 2011, including an upgrade of the server architecture and a tender process for IT support services. The addition of a second part-time member of staff to the IT department in late 2010 facilitated an increase in the support levels available to staff.

2010 presented particular challenges within the **Human Resources** sphere due to the Financial Measures in the Public Interest Act, and the Public Service Agreement 2010-2014, where pay and conditions were significantly reduced. However, thanks to the long-established tradition of flexibility and goodwill on the part of staff, the Museum is happy to state that it **continued to deliver a full and busy programme, and to discharge its various commitments as a public**

institution. IMMA also continued to comply, promote, and support its statutory obligations under the Disability Act, implementing a range of actions arising from an accessibility audit. Due to budgetary constraints, it was necessary to customise certain areas of training and development, with **increased cross-departmental working**, both within and outside the organisation.

Operations

Notwithstanding the contraction of funding available generally, the period of the report saw a continuation of the **extensive maintenance and capital works programmes** by the Office of Public Works.

Health and safety issues are a continuing priority in relation to the operation of the Museum and a number of projects were progressed in this regard. 2010 saw continuing improvements to the pedestrian and vehicular access to the East Gate. Improvement works were also carried out to the boundary wall and grounds of the Royal Hospital, while several surveys were carried out on the buildings within the RHK complex for health and safety purposes.

In mid-2010, the provision of **off-site storage** was completed for IMMA, providing much needed additional storage for artworks in a secure and optimal location. Further preparatory works were undertaken for the Fire and Security Upgrade project, which is due to commence in late 2011. The OPW will continue to liaise with the Museum on the development of a suitable programme of works for 2011.

In terms of **commercial events**, 2010 was another challenging year and the prevailing economic situation led to a 27% drop in turnover. A further contributing factor was the launch of the new Convention Centre as the novelty factor drew clients away from IMMA/RHK. There were also a number of cancellations due to the travel difficulties caused by volcanic ash and Christmas business was affected by the serious weather conditions. Vigorous marketing campaigns featuring a variety of highly-flexible offers continued as a key mechanism to attract new clients and nurture existing patrons.

Security

The Security Department provides two services at IMMA, the first is the **Security, Fire and Public Safety operation** to the Royal Hospital Kilmainham and grounds. The second is the supply of **Information Mediators** to carry out daily tours to the public, educational programmes and tours to schools, colleges and establishments of higher education.

The department currently consists of 17 Public Information Mediators, on full or part-time permanent positions. This is augmented by a panel of 30 Casual Mediators who provide an invigilation service to IMMA during busy periods of exhibitions. Public Safety Mediators are responsible for the daily internal security operation which is supported by a contracted security company who provide additional security staff.

In addition to invigilation and tours, the Information Mediators are actively involved in all aspects of the **education programmes** and travel regularly with the National Programme taking the IMMA experience to venues outside of the Greater Dublin area. They are also responsible for delivering the Primary School Programme, *Focus On...*, Older People's Programme, Bealtaine Tours, *Studio 8*, *Studio 10*, Free Tours and the *Explorer* Family Programme. The department also engages constantly with the many visitors to the Museum and site, who are not involved in specific programmes.

The Department continued to carry out **venue and art transport risk assessments** in the case of all IMMA artworks being loaned to other institutions from the permanent collection. A constant review of the security operation is carried out in conjunction with An Garda Síochána and the International Committee of Museums with recommendations being implemented as soon as practicable.

Appendix I

Acquisitions to the Irish Museum of Modern Art Collection 2010

Purchase

Nina Canell

Expand, Expand Through Bush & Land, 2007 – 2008

Mixed media installation

Purchase, 2010

Patrick Michael Fitzgerald

Swarms the Moth

Oil & Collage on Linen

Unframed: 160 x 180 cm

Purchase, 2010

John Gerrard

Dust Storm (Manter, Kansas)

Realtime 3D projection

Variable

Purchase, 2010

Katie Holten

137.5 °/it started on the C-train

Wall installation: wool, tacks, appr. 150 single pieces, partly crocheted together

Variable

Purchase, 2010

Big School Dog 1988

Plaster, blackboard, chalks

Unframed: 84.5 x 18.8 x 45 cm

Purchased by the Irish Museum of Modern Art with funds made available by Cormac K.H. O'Malley, 2010

Nevan Lahart

Ch.17: Pay Per View (the scraping's of the palate)

Oil on MDF

Unframed: 40 x 58 cm

Purchase, 2010

Ch.26: Sub-Commandant Marcos, The Friendly Terrorist (after R. Hamilton)

Goya's Gaia #16

Goya's Gaia #4

Niamh McCann

Tree

-leaf, covered bronze casts, neon

Variable

Purchase, 2010

Perry Ogden

Connemara portraits from the series 'There's Plenty Cloud on the Mountains Abroad'

Untitled from the series "Burntollet"

Niamh O'Malley

The Memorial Gardens

Alan Phelan

Information deficit blended-in as a tree

Metal shelving, archival paper, toner, EVA glue, balsa wood, cocktail sticks, varnish, grate polish, framed c-print photograph, (papier-mâché made from pages of the Daily Telegraph)

Unframed: 350 x 200 x 300 cm

Purchase, 2010

(ACTIONS) sculpture

Donations

Robert Ballagh

Limited Edition Monograph with 24 original Giclee prints, archival inks on acid free museum quality paper with each print individually embossed with the artist's own monogram. Hand made solander case. It is protected in a custom made canvas slip which is embroidered with the artist monogram

Object size: 41 x 33 x 5.5 cm

Gift, 2010

Oil on paper

Unframed: 44 x 34 cm

Donation 2010, Bank of Ireland Art Collection, 2010

Haycock by a Bank 1975

Oil on canvas

Unframed: 65 x 76 cm

Donation 2010, Bank of Ireland Art Collection, 2010

Energisable Cubes 1971

Plastic foam cubes in perspex box, induced agitation
Unframed: 17 x 13.5 x 12 cm
Donation 2010, Bank of Ireland Art Collection, 2010

-Martin

Iran do Espírito Santo

Stainless steel
Unframed: 8 x 3.6 x 1.8 cm
Donation, Artist, 2010

Clodagh Emoe

2009

Film, sculpture and a textile banner
Donation, 2010

Barry Flanagan
Enrique Juncosa

Gerda Frömel

Gerda Frömel

Mainie Jellett

Mainie Jellett

Mainie Jellett

Sam Jury

All Things Being Equal

Using the Camera as a Club

Etched on zinc; printed in sepia ink on buff German etching paper

Unframed: 55.88 x 76.2 cm

Donated by the artist, 2010

1979

Suite of 18 handmade photo-intaglio etchings

Etched on zinc; printed in black ink on white German etching paper

Unframed: 55.9 x 76.2 cm

Donated by the artist in memory of his sister June Levine, 2010

80 colour photographs)

Menhir (Bloody Sunday)

Aisling, Scariff

F.E. McWilliam

Women of Belfast Series

Hughie O'Donoghue

Hughie O'Donoghue

Hughie O'Donoghue

Hughie O'Donoghue

Hughie O'Donoghue

Hughie O'Donoghue

Hughie O'Donoghue
Entering Jerusalem I

The Feel of Air / Starting to Burn

A Need for Gardens

An Anatomy of Melancholy I

Crossing the Rapido

Crossing the Rapido VI: Painting Caserta Red

Crossing the Rapido IV

Porces and Chariboea (Laocoon 2)

Laocoon

A Line of Retreat

Three Studies for A Crucifixion II

Considered Cruelties III

Red Earth IV

Sleeper VIII

Ancient Music

Sleeper III

Three Studies for A Crucifixion

Three Studies for A Crucifixion

Three Studies for A Crucifixion II

Three Studies for A Crucifixion II

An Anatomy of Melancholy IV

Considered Cruelties II

Entering Jerusalem II

An Anatomy of Melancholy III

An Anatomy of Melancholy II

Crucifixion

Crucifixion Study II

Crucifixion Study I

A Crown of Thorns

A Crown of Thorns II

Gift, The American Ireland Fund, 2010

1995 - 1996

Charcoal on canvas, in 3 panels

Unframed: 265 x 700 cm

Gift, The American Ireland Fund, 2010

1994 - 1996

Oil on canvas, 3 panels

Unframed: 280 x 744 cm

Gift, The American Ireland Fund, 2010

1996

Three carborundum etchings

Unframed: 245 x 488 cm

Gift, The American Ireland Fund, 2010

2008

Oil on canvas

Unframed: 240 x 130 cm

Donation, 2010

Alexandra Wejchert

IMMA Limited Edition

Anne Tallentire

2010

Laser print on uncoated 100gsm white paper (typeface Calvert Bold) and aluminium metal tape

Unframed: 29 x 26 cm

IMMA Editions, Donated by the artist, 2010

Jorge Pardo

Series of 9 Hanging Lamps

Tournament

Etching with aquatint on 300 gsm Zerkall

Unframed: 23.5 x 34 cm

IMMA Editions, Donated by the artist, 2010

2010

Collage with etching on 270gsm white BFK Rives paper

Unframed: 56 x 36 cm

IMMA Editions, Donated by the artist, 2010

2010

Carborundum on Zerkall 350gsm

Unframed: 48 x 52.5 cm

IMMA Editions, Donated by the artist, 2010

Financial Statements at 31 December 2010

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DIRECTORS AND PROFESSIONAL ADVISERS

Directors:

**E. McGonigal (Chairman)

B.McMahon

R. Ashe
C. Bowman
E. Delaney

A. O'Donoghue

E. O'Kelly

* J. O'Neill

C. Flynn

* The following member was appointed:

J. O'Neill - February 2010

The following member's term of office expired:

F. Buckley - June 2010

V. Connor - June 2010

B. Flynn - June 2010

E. McGonigal - June 2010

A. O'Driscoll - June 2010

B. Randalow - June 2010

P. Tsouros - June 2010

The following member was re-appointed:

** E. McGonigal - July 2010

Charity Number CHY 6666

Secretary: Frank Brennan

Bankers: Bank of Ireland, James Street, Dublin 8

Auditors: The Comptroller and Auditor General, Dublin Castle, Dublin 2

Registered Office: Royal Hospital, Kilmainham, Dublin 8

Solicitors: Ivor Fitzpatrick & Company, 44-45 St. Stephen's Green, Dublin 2

DIRECTORS' REPORT

The directors present their annual report together with the audited financial statements for the year ended 31 December 2010.

PRINCIPAL ACTIVITY

The principal business of the Company is the management and development of The Irish Museum of Modern Art at the Royal Hospital Kilmainham and the promotion of the Royal Hospital Kilmainham and its grounds as a major cultural and artistic centre accessible to the public.

RESULTS

Details of the results for the year and state of affairs at the year end are set out in the 'Income and Expenditure' and 'Balance Sheet'.

REVIEW OF BUSINESS AND FUTURE DEVELOPMENTS

Given the reduction in the Oireachtas Grant the level of activity and the financial position at year end were satisfactory, however the directors expect the future level of activity could be reduced in line with the Oireachtas Grant allocated to the museum.

PRINCIPAL RISKS AND UNCERTAINTIES

The directors have responsibility for, and are aware of the risks associated with the operational activities of the Company. They are confident that adequate systems of internal control provide reasonable assurance against such risks and aim to ensure compliance with laws and policies, ensure efficient and effective use of the Company's resources, safeguard the Company's assets, and maintain the integrity of financial information produced.

Financial information is subject to detailed and regular review at director level allowing for continuous monitoring of the Company's operations and financial status. The directors continuously monitor and plan for the financial sustainability of the organisation in an ever changing funding environment.

In addition to the application of internal procedures the Company is subject to statutory external audit. The Company has developed procedures and practices throughout the organisation to ensure compliance with reporting rules and regulations. The Company will continue to improve these systems to ensure it maintains the highest standards of transparency and accountability.

DIRECTORS

The membership of the board is set out on page 1.

POST BALANCE SHEET EVENTS

There are no events affecting the Company or its financial statements since the year end.

POLITICAL CONTRIBUTIONS

The Company made no political contributions during the year as defined by the Electoral Act 199

SAFETY STATEMENT

The Company has prepared a Safety Statement in accordance with the Safety, Health and Welfare at Work Act, 2005, and applies it at all its workplaces.

AUDITORS

The Comptroller and Auditor General is responsible for the audit of the Company in accordance with Section 5 of the Comptroller and Auditor General (Amendment) Act 1993.

PROPER BOOKS OF ACCOUNT

In order to ensure that proper books of account are kept in accordance with Section 202 of the Companies Act, 1990, appropriately qualified personnel are employed and appropriate resources are made available to the Company's finance function. The books of account are located at the Company's registered office at The Royal Hospital Kilmainham, Dublin 8.

LIMITED BY GUARANTEE

The Company, which was incorporated on the 18th April 1985 under the Companies Act 1963, is limited by guarantee and does not have a share capital.

Every member is liable for the debts and liabilities of the Company in the event of a winding up to such amount as may be required but not to exceed €1.27.

STATEMENT ON INTERNAL FINANCIAL CONTROL

Responsibility for system of Internal Financial Control

On behalf of the Board of Directors of the Irish Museum of Modern Art, I acknowledge our responsibility for ensuring that an effective system of internal financial control is maintained and operated.

The system can only provide 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 period.

Key Control Procedures

The Board has taken steps to ensure an appropriate control environment by

- Clearly defining management responsibilities;
- Establishing formal procedures for reporting significant control failures and ensuring appropriate corrective action.

The system of internal financial control is based on a framework of regular management information, administrative procedures including segregation of duties, and a system of delegation and accountability. In particular, it includes ensuring that:

- the assets of the company are safeguarded.
- the financial records are accurate and reliable.
- all reporting laws and regulations are complied with.
- detailed management accounts are prepared on a quarterly basis. These are compared to budget and any variances analysed.
- bank reconciliations are completed on a regular basis, and are compared and checked to the Balance Sheet.
- an aged Trade Debtors listing is prepared and reviewed monthly.
- Creditors accounts are reconciled to month end supplier statements.
- all staff have sufficient training to operate the software systems in place. Updates and appropriate training are applied regularly.
- Control accounts are reviewed on a regular basis.
- An Audit Committee was established in July 2010 and met for the first time in April 2011.
- A Risk Register was completed in 2010. This register will be reviewed on a yearly basis and updated as required.
- A revision and update of the Safety Statement was carried out in December 2010.
- A detailed Internal Audit Report was undertaken by Cooney Carey, Chartered Accountants in 2011, and its recommendations are being implemented.

Annual Review of Controls

I confirm that the Board conducted a review of the effectiveness of the system of internal financial control in respect of 2010.



Eoin McGonigal
Chairman

STATEMENT OF ACCOUNTING POLICIES

BASIS OF ACCOUNTING

The financial statements are prepared under the accruals method of accounting except as indicated below, and in accordance with generally accepted accounting principles under the historical cost convention. Financial Reporting Standards recommended by the recognised accountancy bodies are adopted as they become operative. The unit of currency is the Euro.

INCOME FROM COMMERCIAL ACTIVITIES

The income from the Commercial Activities of the Company is reported exclusive of Value Added Tax.

ASSETS EMPLOYED

Fixed assets are shown at cost less accumulated depreciation. Depreciation is charged on the straight line basis at the annual rate set out below, so as to write off the assets, adjusted for estimated residual value, over their expected useful life.

Furniture, Fittings & Equipment 25%

Works of Art are not depreciated. The Royal Hospital building is owned and maintained by the State and is not the property of the Company.

DONATED WORKS OF ART

Works of Art donated to the Company under section 1003 of the Taxes Consolidation Act 1997 are recorded at the market value determined by the Revenue Commissioners for the purposes of that Act.

STOCKS

Stocks are stated at the lower of cost and net realisable value. Net realisable value is defined as the estimated selling price less all costs to be incurred in marketing, selling and distribution.

GRANTS AND SPONSORSHIP

Oireachtas, Revenue grants and sponsorship are credited to the Income and Expenditure account in the year in which the applicable expenditure is incurred. Where expenditure has been deferred to a future period any income relevant to that expenditure will also be deferred. Grants allocated for the purpose of the acquisition of works of art are treated as being donated capital and are transferred to the Capital Account (Works of Art). Grants allocated for the purchase of tangible fixed assets are amortised over the life of the relevant fixed asset purchased.

COMPARATIVES

The comparatives have been regrouped and reclassified where necessary to be consistent with current year figures.

IMPAIRMENT OF FIXED ASSETS

When events or circumstances are present which indicate that the carrying amount of a tangible or intangible asset may not be recoverable, the Company estimates the net realisable value (where the asset is traded on an active market) or the present value of future cash flows expected to result from the use of the asset and its eventual disposition. Where the net realisable value or the present value of future cash flows is less than the carrying amount of the asset, the Company will recognise an impairment loss.

FOREIGN CURRENCIES

Monetary assets and liabilities denominated in foreign currencies are translated into Euro at the rates of exchange prevailing at the accounting date. Transactions in foreign currencies are recorded at the rate of exchange applicable on the date of the transactions. All differences are taken to the Income and Expenditure Account.

CAPITAL ACCOUNT (Works of Art)

The Capital Account (Works of Art) represents the income allocated for the acquisition of works of art and the value of works donated to the Company under Taxes legislation.

SHARE CAPITAL

The Company is limited by guarantee and does not have a share capital.

TAXATION

The Company is exempt from Corporation Tax under section 76 of the Taxes Consolidation Act, 1997.

PENSION COSTS

The Museum operates a defined benefit pension scheme which is funded annually on a pay as you go basis from monies available to it, including monies provided by The Department of Tourism, Culture & Sport.

Pension costs reflect pension benefits earned by employees in the period and are shown net of staff pension contributions which are treated as refundable to the Department in accordance with financing arrangements. An amount corresponding to the pension charge is recognised as income to the extent that it is recoverable, and offset by grants received in the year to discharge pension payments.

Actuarial gains or losses arising on scheme liabilities are reflected in the Statement of Total Recognised Gains and Losses and a corresponding asset to be recovered in future periods from the Department of Tourism, Culture & Sport is recognised.

Pension liabilities represent the present value of future payments earned by staff to date. Deferred pension funding represents the corresponding asset to be recovered in future periods from the Department of Tourism, Culture & Sport.

**INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31
DECEMBER 2010**

	NOTE	2010 €	2009 €
Oireachtas Grant	2.	<u>6,816,791</u>	<u>7,045,134</u>
<u>OTHER INCOME</u>			
Commercial activities	3.	365,174	427,011
Sponsorship	4.	188,773	267,436
Other Grants	4.	0	25,000
Interest receivable	5.	36,422	24,559
Other income		5,559	9,972
Programme receipts	6.	267,709	293,123
Net deferred funding for pensions	18c.	<u>927,724</u>	<u>975,797</u>
		<u>1,791,361</u>	<u>2,022,898</u>
<u>TOTAL INCOME</u>		<u>8,608,152</u>	<u>9,068,032</u>
<u>EXPENDITURE</u>			
Commercial activities	3.	222,195	236,591
Arts programme	6.	2,995,522	3,514,205
Administration/curatorial/security	7.	3,406,046	3,468,047
Marketing	8.	263,954	258,300
Maintenance		909,822	756,013
Pension Costs	18a.	<u>822,505</u>	<u>871,326</u>
<u>TOTAL EXPENDITURE</u>		<u>8,620,044</u>	<u>9,104,482</u>
Operating (deficit) for year	1.	(11,892)	(36,450)
Accumulated (deficit) at 1 January		<u>(37,611)</u>	<u>(1,161)</u>
Accumulated (deficit) at 31 December		<u>(49,503)</u>	<u>(37,611)</u>

The Statement of Accounting Policies, Cash Flow Statement and notes 1 to 22 form part of these financial statements.

On behalf of the Board

Si Phajol
Rosemarie Asle
Directors

Date

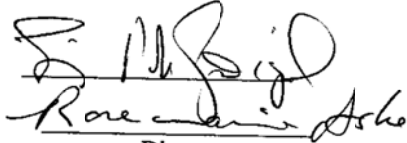
29 June 2011

BALANCE SHEET AS AT 31 DECEMBER 2010

	NOTE	2010 €	2010 €	2009 €	2009 €
<u>FIXED ASSETS</u>					
Works of Art	10.	7,244,461		7,197,786	
Donated Works of Art	11.	10,423,363		10,423,363	
Tangible Assets	12.	<u>216,248</u>	17,884,072	<u>287,876</u>	17,909,025
CURRENT ASSETS					
Stocks	13.	33,993		30,537	
Debtors	14.	365,818		521,223	
Cash at Bank and in Hand		<u>987,699</u>		<u>623,719</u>	
		<u>1,387,510</u>		<u>1,175,479</u>	
CREDITORS: amounts falling due within one year					
Trade Creditors and Accruals	15.	(1,500,629)		(1,261,105)	
Grants and Sponsorships in Advance	15.	<u>(41,640)</u>		<u>(15,284)</u>	
		<u>(1,542,269)</u>		<u>(1,276,389)</u>	
NETCURRENTASSETS/(Liabilities)			<u>(154,759)</u>		<u>(100,910)</u>
TOTAL ASSETS LESS CURRENT LIABILITIES			17,729,313		17,808,115
<u>Total Assets Less Current Liabilities before Pensions</u>					
Deferred Pension Funding	18c.	7,359,162		7,289,054	
Pension Liability	18b.	<u>(7,359,162)</u>	<u>0.00</u>	<u>(7,289,054)</u>	<u>0.00</u>
NET ASSETS			<u>17,729,313</u>		<u>17,808,115</u>
<u>FINANCED BY:</u>					
Accumulated (Deficit)			(49,503)		(37,611)
Capital Account (Works of Art)	17.		17,723,797		17,677,797
Deferred Oireachtas Grants	2.		<u>55,019</u>		<u>167,929</u>
			<u>17,729,313</u>		<u>17,808,115</u>

The Statement of Accounting Policies, Cash Flow Statement and notes 1 to 22 form part of these financial statements.

On behalf of the Board


Rosemarie Ashe
Directors

Date

29 June 2011

NOTES TO THE FINANCIAL STATEMENTS

1) OPERATING (DEFICIT) FOR THE YEAR

The (deficit) is stated after charging:

	2010	2009
	€	€
Auditors remuneration	15,980	15,980
Depreciation	<u>158,905</u>	<u>175,283</u>

2) OIREACTHAS GRANT

	2010	2009
	€	€
Opening balance	167,929	331,053
Oireachtas Grants received	<u>6,845,100</u>	<u>7,386,481</u>
	<u>7,013,029</u>	<u>7,717,534</u>
<u>Less</u>		
Allocated to Revenue	(6,922,010)	(7,149,605)
Allocated to Works of Art (Note 17)	<u>(36,000)</u>	<u>(400,000)</u>
	<u>(6,658,010)</u>	<u>(7,549,605)</u>
Closing Balance	<u>55,019</u>	<u>167,929</u>
Oireachtas Grants allocated to Revenue	6,922,010	7,149,605

Less:

Net Superannuation Contributions	<u>(105,219)</u>	<u>(104,471)</u>
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Repayable*

Oireachtas Grant reported in the	<u>6,816,791</u>	<u>7,045,134</u>
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Income and Expenditure Account

*Pending clarification by the Department of Tourism, Culture & Sport employee pension deductions are treated as being repayable to the Department but are retained.

3) COMMERCIAL ACTIVITIES

	2010	2009
	€	€
<u>Turnover</u>		
Hire of premises & equipment	206,252	248,274
Hire of meadows/outdoors	58,090	120,500
Franchise income	60,349	55,987
Bookshop Sales	40,483	0
Bookshop Rent	<u>0</u>	<u>2,250</u>
	<u>365,174</u>	<u>427,011</u>
<u>Cost of Sales</u>		
Bookshop Overheads	31,771	0
Service charge (Dublin Castle)	53,200	55,100
Wages & salaries	53,964	61,367
Cleaning (North Range)	49,936	66,563
Direct operating expenses	28,123	49,376
Depreciation	<u>5,201</u>	<u>4,185</u>
	<u>222,195</u>	<u>236,591</u>
Surplus	<u>142,979</u>	<u>190,420</u>

4) SPONSORSHIP

	2010	2009
	€	€
Opening Balance	15,284	42,899
Received	<u>216,681</u>	<u>264,821</u>
	231,965	307,720
<u>Less</u>		
Allocated to Revenue- Sponsorship	(188,773)	(267,436)
Allocated to Capital -Acquisitions	(1,552)	0
Allocated to Revenue- Other Grants	<u>(0)</u>	<u>(25,000)</u>
Closing Balance	<u>41,640</u>	<u>15,284</u>

5) INTEREST RECEIVABLE

	2010	2009
	€	€
Bank interest receivable	<u>36,422</u>	<u>24,559</u>
	<u>36,422</u>	<u>24,559</u>

6) ARTS PROGRAMME

	2010	2009
	€	€
Programme Receipts	<u>267,709</u>	<u>293,123</u>
Cost of Programme		
Wages & Salaries	806,907	974,572
Depreciation	52,140	53,409
Exhibitions:		
- Running costs	1,424,514	1,955,725
Permanent Collection	608,472	278,285
Education & community expenses	55,794	144,394
Education -Fees	47,695	74,115
Concerts	<u>0</u>	<u>33,705</u>
	<u>2,995,522</u>	<u>3,514,205</u>
Net Cost	<u>2,727,813</u>	<u>3,221,082</u>

7) ADMINISTRATION/CURATORIAL/SECURITY

	2010	2009
	€	€
Wages & salaries	2,880,694	2,950,839
Training	14,714	14,110
Postage & telephone	47,558	45,949
Motor & travel	25,641	22,449
Subscriptions	3,693	6,124
Professional fees	21,431	47,346
Office supplies & stationery	134,545	97,126
Sundry	29,076	32,968
Chairman's expenses	0	0
Board - Members expenses	3,022	6,098
Insurance	16,041	18,018
Cleaning	22,753	18,610
Security	53,614	43,116
Depreciation	101,564	117,689
Temporary – agency staff	12,024	1,731
Bank charges	6,061	6,786
Health & safety	<u>33,615</u>	<u>39,088</u>
	<u>3,406,046</u>	<u>3,468,047</u>

8) MARKETING

	2010	2009
	€	€
Advertising	216,296	206,008
Public relations	<u>47,658</u>	<u>52,292</u>
	<u>263,954</u>	<u>258,300</u>

9) EMPLOYEES AND REMUNERATION

The average number of persons employed by the company in the financial year was 84 (2009 - 84) and is analysed in the following categories:

	2010	2009
Banqueting & Catering	1	1
Programme	56	56
Administration	<u>27</u>	<u>27</u>
	<u>84</u>	<u>84</u>

Staff costs comprise:

	2010	2009
	€	€
Wages & Salaries	3,299,245	3,518,153
Social Insurance Costs	319,977	347,030
Superannuation Employee Contributions	<u>122,343</u>	<u>121,595</u>
	<u>3,741,565</u>	<u>3,986,778</u>

In 2010 €67,174 (2009: €136,893) of pension levy was deducted and paid over to The Department of Tourism, Culture & Sport.

The salary of the Director was €107,584 in 2010 (2009 - €116,459). The Director's pension entitlements do not extend beyond the standard entitlements in the model defined benefit scheme. The Director was not in receipt of any performance related pay award. The Director has use of the company car but this car is not used solely by the Director. The Director is required under the terms of his contract to reside on site in accommodation which is the property of the Office of Public Works (OPW). Rent, determined by OPW, is paid by the Director to the company and remitted to OPW.

10) WORKS OF ART

	2010	2009
	€	€
Cost at 1 January	7,197,786	6,957,586
Acquired during year	<u>46,675</u>	<u>240,200</u>
Cost at 31 December	<u>7,244,461</u>	<u>7,197,786</u>

11) DONATED WORKS OF ART

	2010	2009
	€	€
Cost at 1 January	10,423,363	10,423,363
Acquired during year	<u>0</u>	<u>0</u>
Cost at 31 December	<u>10,423,363</u>	<u>10,423,363</u>

Donated Works of Art under section 1003 Taxes Consolidation Act 1997 were donated privately to the Irish Museum of Modern Art in prior years.

12) FIXED ASSETS

	Motor Vehicles	Furniture, Fittings & Equipment	Total
	€	€	€
COST			
Cost at 1 January	22,555	765,786	788,341
Additions	0	87,277	87,277
Disposals	<u>0</u>	<u>(151,547)</u>	<u>(151,547)</u>
Cost at 31 December	<u>22,555</u>	<u>701,516</u>	<u>724,071</u>
DEPRECIATION			
Depreciation at 1 January	22,555	477,910	500,465
Charge for year	0	158,905	158,905
Disposals	<u>0</u>	<u>(151,547)</u>	<u>(151,547)</u>
Depreciation at 31 December	<u>22,555</u>	<u>485,268</u>	<u>507,823</u>
NET BOOK VALUE			
At 31 December 2010	<u>0</u>	<u>216,248</u>	<u>216,248</u>
At 31 December 2009	<u>0</u>	<u>287,876</u>	<u>287,876</u>

13) STOCK

	2010	2009
	€	€
Finished goods (Editions)	<u>33,993</u>	<u>30,537</u>
	<u>33,993</u>	<u>30,537</u>

14) DEBTORS

	2010	2009
	€	€
Trade debtors	11,062	10,930
Prepayments and accrued income	<u>354,756</u>	<u>510,293</u>
	<u>365,818</u>	<u>521,223</u>

15) CREDITORS: amounts falling due within one year

	2010	2009
	€	€
Trade Creditors	234,026	151,530
Accruals	327,062	303,198
PAYE/PRSI	104,207	97,253
Withholding Tax	26,785	5,796

Superannuation deductions	808,549	703,328
Grants and Sponsorship in advance	<u>41,640</u>	<u>15,284</u>
	<u>1,542,269</u>	<u>1,276,389</u>

16) Contingent Liability

The contingent liability relates to a pay claim on behalf of 21 staff members of the Museum which was submitted to the Department of Tourism, Culture & Sport in 2006. This liability of €30,000 has not been provided for in the financial statements.

17) CAPITAL ACCOUNT – WORKS OF ART

	Dept. of A.S.T. €	Private Donations €	Sect 1003 Donations €	Total €
1 January 2010	6,807,574	446,860	10,423,363	17,677,797
Received in year (Note 2)	<u>36,000</u>	<u>10,000</u>	<u>0</u>	<u>46,000</u>
31 December 2010	<u>6,843,574</u>	<u>456,860</u>	<u>10,423,363</u>	<u>17,723,797</u>

These amounts have been granted to the company for the specific intention of purchasing works of art.

18) SUPERANNUATION SCHEME

a)	Analysis of total pension costs charged to expenditure	2010	2009
		€	€
	Service Charge	618,489	698,204
	Interest on Pension Scheme Liabilities	326,359	294,717
	Employee Contributions	<u>(122,343)</u>	<u>(121,595)</u>
		<u>822,505</u>	<u>871,326</u>
	Analysis of amount recognised in statement of total recognised gains & losses		
		2010	2009
		€	€
	Experience (gain) & loss on liabilities	(678,718)	(434,312)
	(Gain)/loss on change of assumptions		
	(financial and demographic)	<u>(178,898)</u>	<u>(568,121)</u>
		<u>(857,616)</u>	<u>(1,002,433)</u>
b)	Movement in Net Pension Liability during the financial year		
		2010	2009
		€	€
	Deficit at the beginning of the year	(7,289,054)	(7,315,690)
	Current service cost	(618,489)	(698,204)
	Pension Payments	17,124	17,124
	Interest on Scheme Liabilities	(326,359)	(294,717)
	Actuarial Gain/ (Loss) recognized in the Statement of total recognized gains and losses	<u>857,616</u>	<u>1,002,433</u>
	Deficit at end of year	<u>(7,359,162)</u>	<u>(7,289,054)</u>

c) Deferred Funding Asset for Pensions

The Museum recognises these amounts as an asset corresponding to the unfunded deferred liability for pensions on the basis of the set of assumptions described below and a number of past events. These include the statutory basis for the establishment of the superannuation scheme, and the policy and practice currently in place in relation to funding public service pensions including contributions by employees and the annual estimates process. While there is no formal agreement regarding these specific amounts with the Department of Tourism, Culture & Sport, the Museum has no evidence that this funding policy will not continue to meet such sums in accordance with current practice. The deferred funding asset for pensions as at 31 December 2010 amounted to €7,359,162 (2009: €7,289,054)

Net Deferred Funding for Pensions in Year	2010	2009
	€	€
Funding recoverable in respect of current year pension costs		
Current Service Costs	618,489	698,204
Interest on scheme liabilities	326,359	294,717
Pension Payments	<u>(17,124)</u>	<u>(17,124)</u>
	<u>927,724</u>	<u>975,797</u>

d) History of experience gains and losses	2010	2009
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	€	€
Experience (Gains)/losses on scheme liabilities		
amount	-678,718	-434,312
percentage of present value of scheme liabilities	-9%	-6%
Total amount recognised in STRGL		
amount	-857,616	-1,002,433
percentage of present value of scheme liabilities	-12%	-14%

e) **Description of Scheme**

The Museum operates a contributory defined benefit superannuation scheme for its employees which was introduced with effect from 1 October 2001. The scheme being prepared for the Museum is identical to the Occupational Superannuation Scheme for Established Civil Servants, is defined benefit and is operated on a “pay-as-you-go” basis. Contributions are deducted from salaries. Pending a decision on how contributions are to be dealt with they have been included in creditors.

The valuation of the defined benefit scheme for the purposes of FRS 17 disclosures has been carried out by an independent actuary in order to assess the liabilities at the balance sheet date. The financial assumptions used to calculate the retirement liabilities and components of the defined benefit cost for the year ended 31 December 2010 were as follows.

Valuation Method	2010	2009
	%	%
Discount Rate :	4.40	4.30
Salary Increases :	3.50	3.50
Pension Increases :	3.50	3.50
Inflation Increases :	2.00	2.00

The mortality basis adopted allows for improvements in life expectancy over time, so that life expectancy at retirement will depend on the year in which the member attains retirement age (age 65). The table below shows the life expectancy for

members currently aged 45 and aged 65.

Life Expectancy for Male aged 65	21.7 years
Life Expectancy for Female aged 65	23.4 years
Life Expectancy for Male aged 45 now (from 65)	24.0 years
Life Expectancy for female aged 45 now (from 65)	25.2 years

19) BOARD MEMBERS' INTERESTS

The Board adopted procedures in accordance with guidelines issued by the Department of Finance in relation to the disclosure of interests by Board members and these procedures have been adhered to in the year. There were no transactions in the year in relation to the Board's activities in which the Board Members had any beneficial interest.

20) BOARD MEMBERS FEES AND EXPENSES

The Chairperson of the Board is entitled to a fee under, "fees payable to members of the boards of non-commercial Public Service Bodies". However, the Chairperson waived the fee for 2010 and 2009. Directors of the Board are not entitled to any fees.

The following travel and subsistence expenses were paid:

2010			
B Flynn	€ 931	B Flynn	€3,334
A O'Driscoll	<u>€2,091</u>	A O'Driscoll	<u>€2,764</u>
	<u>€3,022</u>		<u>€6,098</u>

21) IMMA DEVELOPMENT FOUNDATION

IMMA Development Foundation was set up in October 2004 as a Charitable Trust to ring fence any donations that may be received from private donations.

At 31 December 2010 the balance owing by the Foundation to IMMA was €0. The accounts of IMMA and the IMMA Development Foundation are not consolidated.

22) APPROVAL OF FINANCIAL STATEMENTS The Financial Statements were approved by the Board on 20th May 2011.